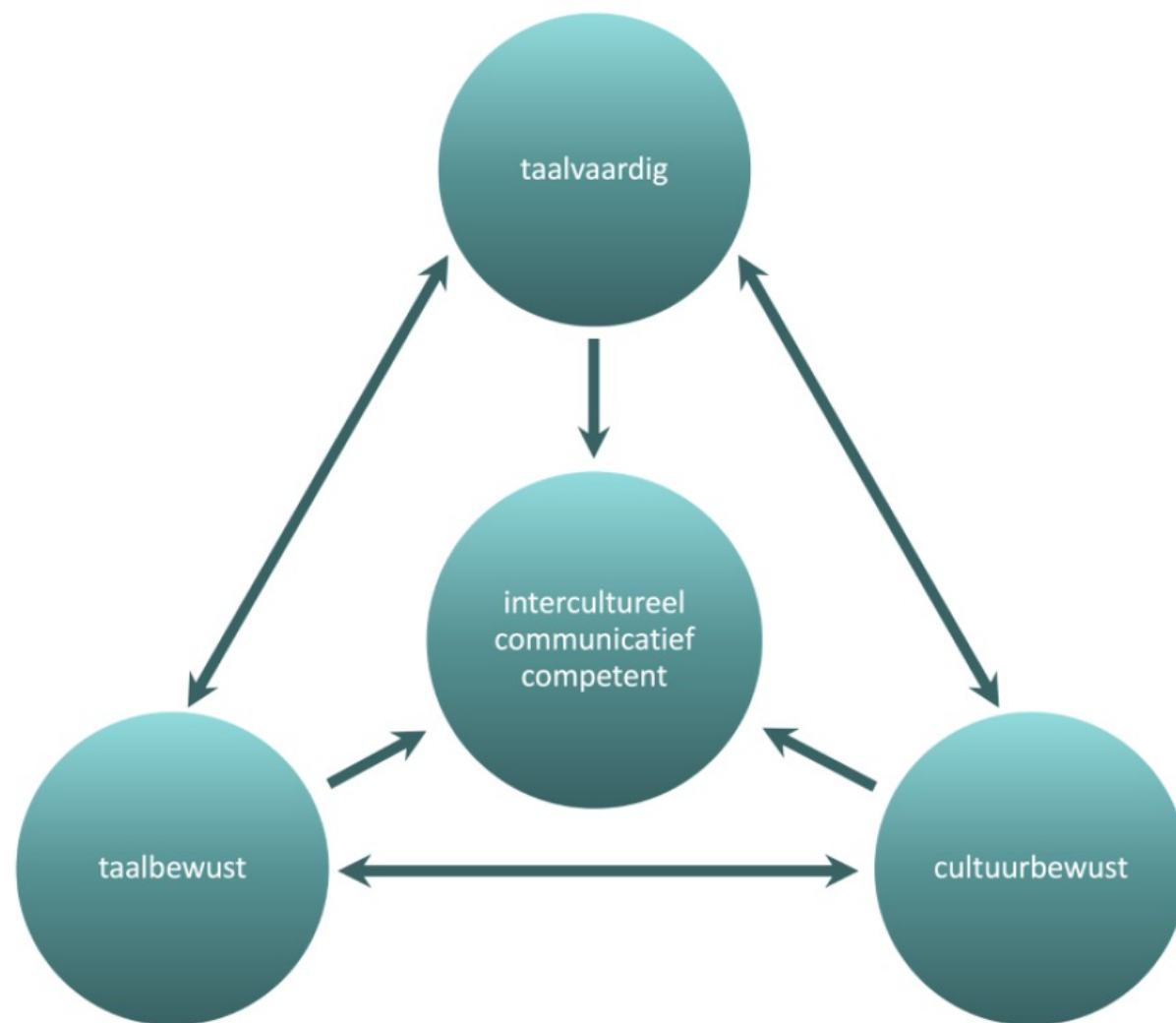
A photograph of a wooden pier extending into a calm sea under a grey, overcast sky. In the center of the pier, there is a rectangular metal frame that acts as a backdrop for the main text. The pier's surface is made of wooden planks, and metal railings are visible on the sides.

How do you become
a culturally responsive
teacher?

Dr. Barbara Roosken
b.roosken@fontys.nl





Visie op de toekomst van het curriculum Moderne Vreemde Talen

19.04.2022 - V4.4

Meesterschapsteam Moderne Vreemde Talen, april 2022
*Janine Berns, Silvia Canto, Nivja de Jong, Eva Knopp, Bert Le Bruyn,
Wander Lowie, Tessa Mearns, Marije Michel & Jeanette den Toonder*



Wow!.....this has 'car park' literally written all over it. What you see is what you get, a no-frills, solid, brick and concrete construction, Seek this macho-looking car park in Bargate Street, Southampton.

Monday

Tuesday

Wednesday

Thursday

Friday

Saturday

Sunday

CARPARK



← Please use side entrance - NO PEDESTRIAN ACCESS



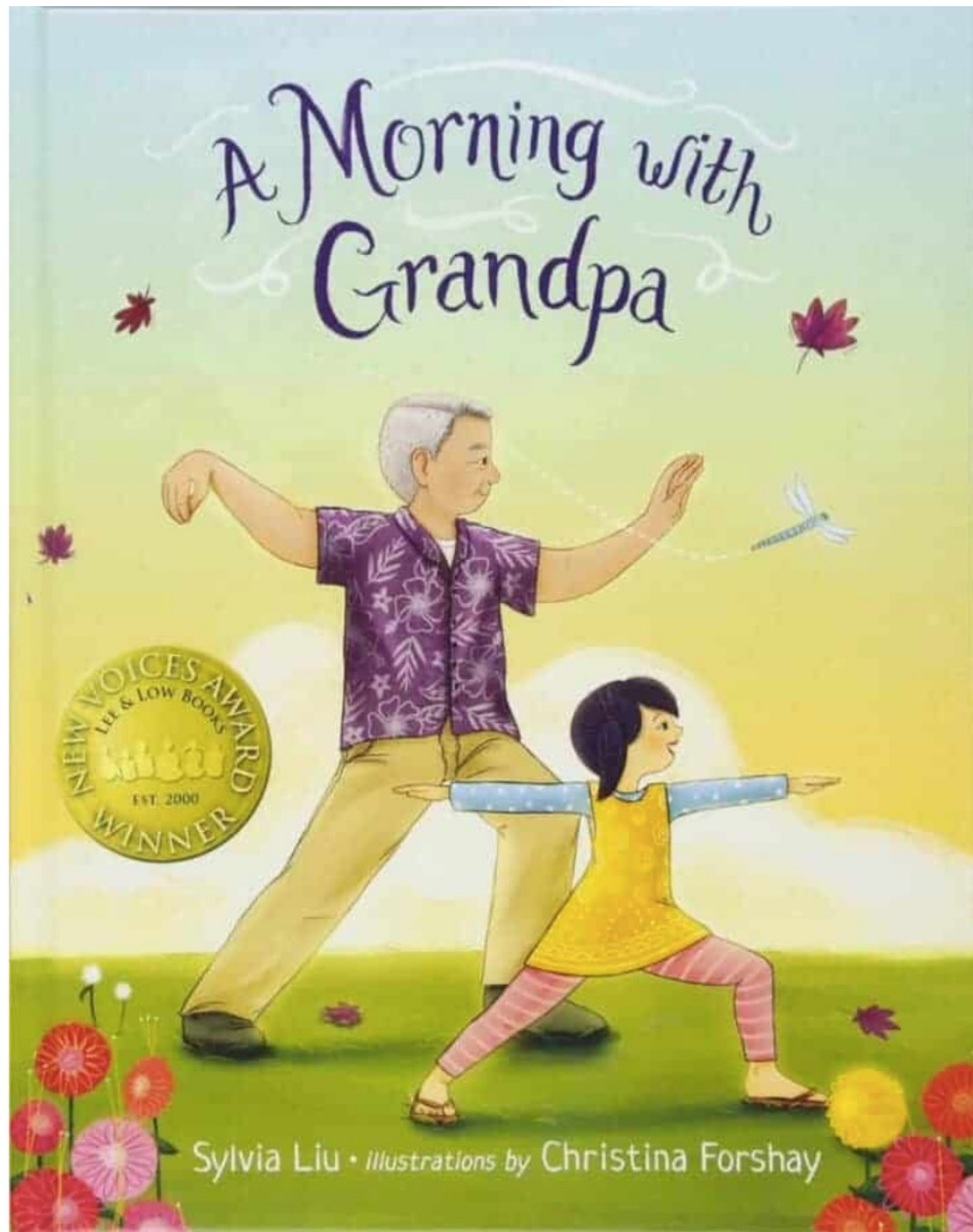
IN

IN OUT

OUT

OUT





Where the wild things are by Maurice Sendak



session outline

The changing demographics of the student population could be seen as one of the most critical factors in education today. It is therefore imperative that tomorrow's teachers be prepared to deal with issues such as ethnicity, class, race and gender. The teacher training colleges should become more responsive to the needs of minority students. Culturally responsive teachers are those who have affirming views of students from diverse backgrounds, seeing resources of learning in all students rather than viewing differences as problems to be solved (Lucas, 2002). As teachers tend to teach in the ways they were taught teaching practices need to be aligned with the conceptions of teaching and learning promoted by the curriculum (practise what you preach).

In this workshop I will argue a move away from the transmission-of-knowledge approach to the construction-of-knowledge approach. Not only will I discuss a cross-cultural analysis of some poems and short stories but will invite the audience to share their personal response to these texts. The strength of this approach is its focus on notions of identity (i.e., the early career teacher's and the culturally different person's) and the tendency to engage the teacher in a type of comparative analysis for the purpose of developing better instruction.

- References: Lucas, T. (2002). Preparing Culturally Responsive Teachers: Rethinking the Curriculum. *Journal of Teacher Education*.

session outline

theoretical framework
course description; setting the scene
assignments
student work
take-aways



Mantovani writes that “[culture] isn’t something that can be learned, but it is the pretext of every possible future learning experience. One does not learn a culture, one enters into it. We don’t acquire a culture, but it is culture that acquires us.” (Mantovani, 1998)



Only when a nation state is unified around a set of democratic values such as human rights, justice, and equality can it secure the liberties of cultural, ethnic, language, and religious groups and enable them to experience freedom, justice and peace. Citizens who understand this unity/ diversity tension and act accordingly do not materialize from thin air; they are educated for it.

(Banks et al. 2005, p.7)

The function of this presentation is to illustrate how (novice) teachers can be “educated for it”.

Culturally responsive teaching

- hard skills versus soft skills
- diversity – relationships – sense of belonging: feeling at home
- address inequalities – access and success
- self esteem and confident student

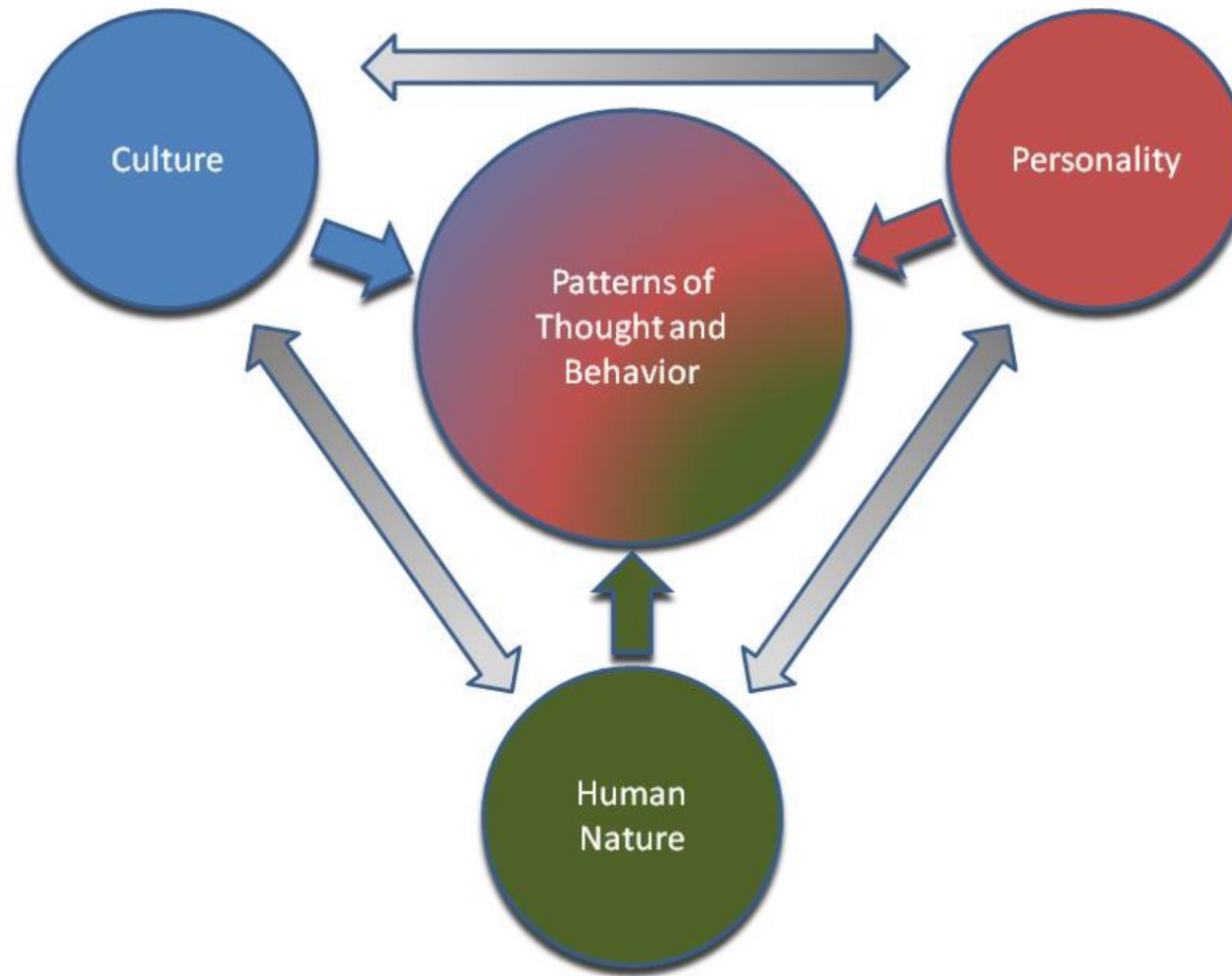


Figure 1. Sources of thought and behavior and their interactions.

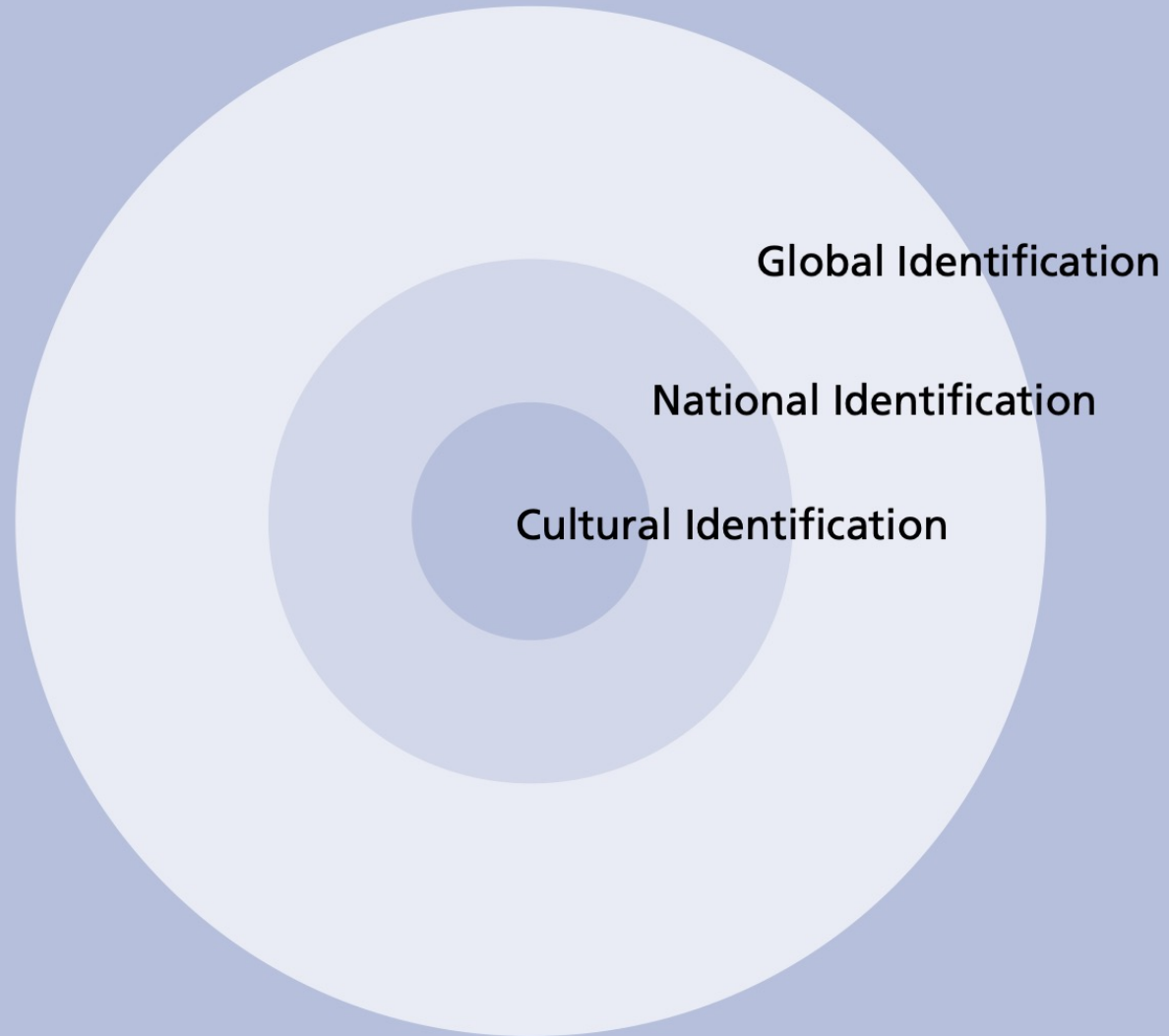
Culturally Based Learning Preferences

- Take the “**Survey on Culturally Based Learning Preferences**”. Answer all 36 questions for yourself. Then map out your answers on the chart provided.
- This survey has been designed for instructors, instructional designers, and students. Its purpose is to identify the learning preferences of the person taking the survey. There are no right or wrong answers. Indicate your individual learning preferences, not what you think others expect of you. Please read the instructions below before completing the survey. After completing it, read and complete the instructions on the form, **Survey on Culturally Based Learning Preferences: Analysis**.

Cultural dimension	Where you fall in the spectrum	
Equality and authority (Items 1-3)	More equality orientedMore authority-oriented
Individualism and collectivism (Items 4-7)	More individualisticMore collectivist
Nurture and challenge (Items 8-12)	More nurturingMore challenging
Stability seeking and uncertainty acceptance (Items 13-18)	More stability-seekingMore uncertainty acceptance
Logic argumentation and being reasonable (Items 19-21)	More logicalMore reasonable
Causality and complex systems /Analysis and holism (Items 22-25)	More focus on causalityMore focus on systems and situations
Clock time and event time (Items 26-29)	More clock focusMore event focus
Linear time and cyclical time (Items 31-36)	More linear time orientedMore cyclical time oriented

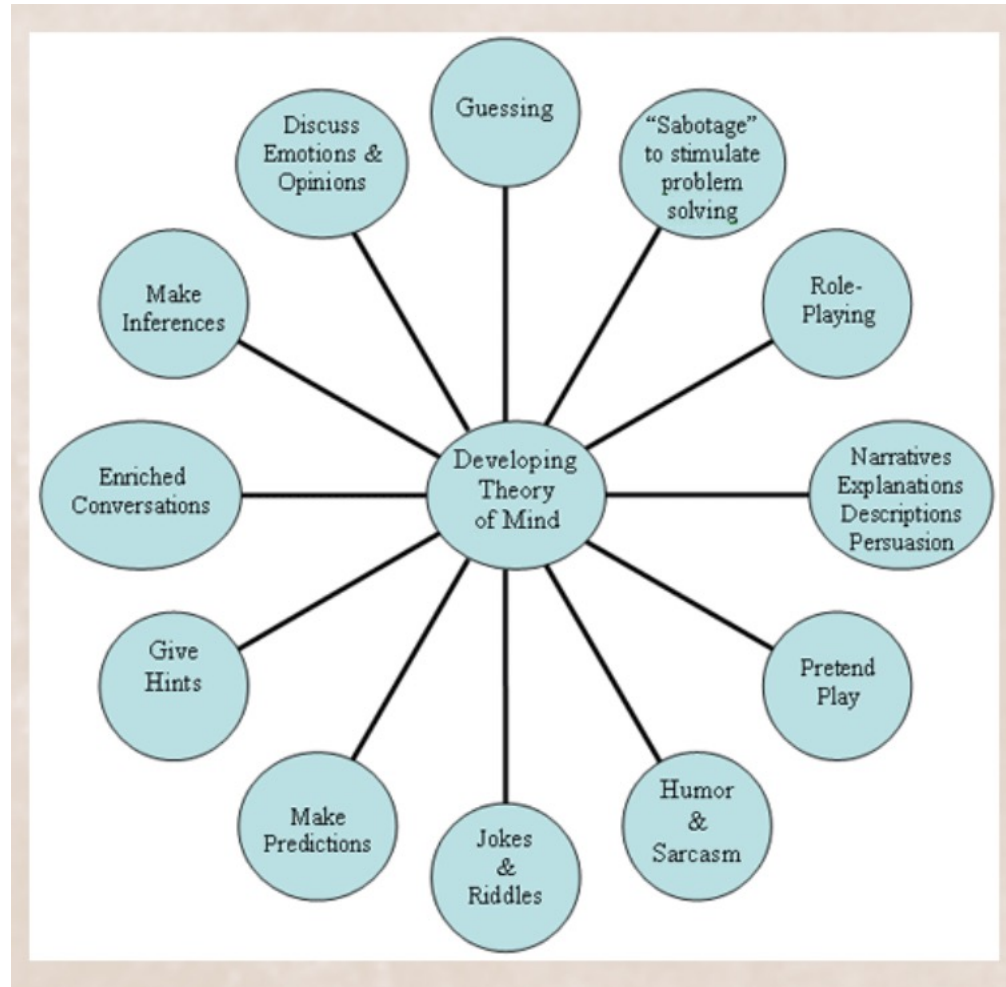
Questions to ask yourself:

1. Do these results feel accurate? In what situations might they not be accurate?
2. Do these preferences explain why you enjoy some teaching experiences but not others?
3. Considering the outcome, what students do you find most challenging to teach?
4. Can you think of a past incident which you understand better now?
5. How are your own cultural perspectives represented in the design and instructional decisions you make?
6. How do your personal cultural learning preferences compare to those of your students? What effect does this have on your teaching and the students' learning?



A major goal of multicultural citizenship education should be to help students acquire a delicate balance of cultural, national, and global identifications.

Theory of Mind:
the ability to posit the ideas, beliefs and feelings of others



Ways to increase intercultural sensitivity and competence

- opportunities for interaction with other-culture partners
- facilitated multicultural group discussions
- training in the practice of empathy
- activities that relate to real-life situations





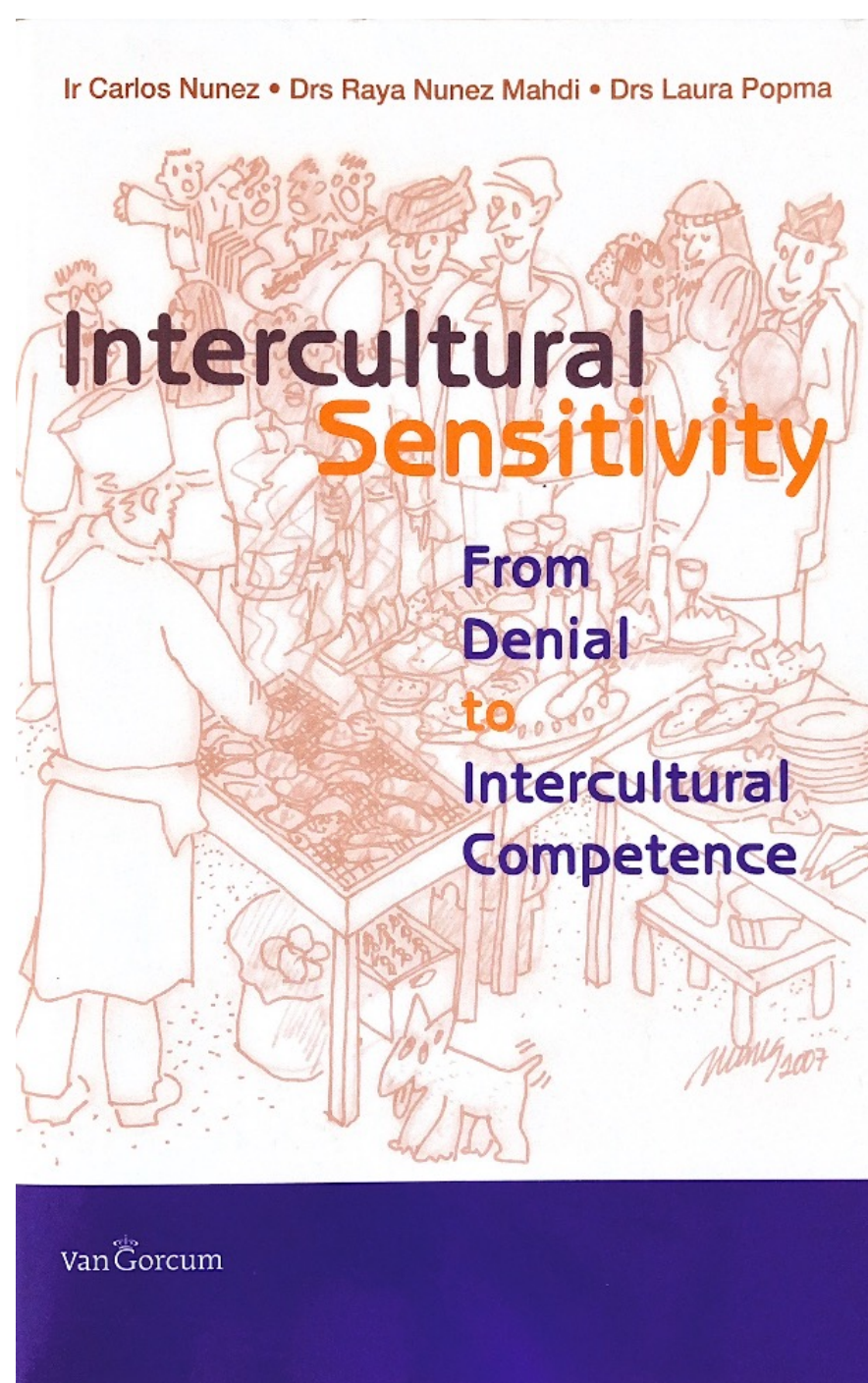
Course Outline 2022

M.Ed. course

Read

- *Migration texts,*
- *Never mind the weather* Michael Frayn (*Listen to this*, 2010)
- *Strong Horse Tea* by Alice Walker (short story)
- *Stranger in the village* by James Baldwin
- *Recitatif* by Toni Morrison
- Find van Hofstede's cultural dimensions and the 6 stadia of Janet and Milton Bennett.
- **Assignment:** Find a text in your modern foreign language that could address the experiences of the immigrant.

theoretical framework



MARTHA C. NUSSBAUM

WITH A NEW PREFACE BY THE AUTHOR

NOT FOR

WHY DEMOCRACY

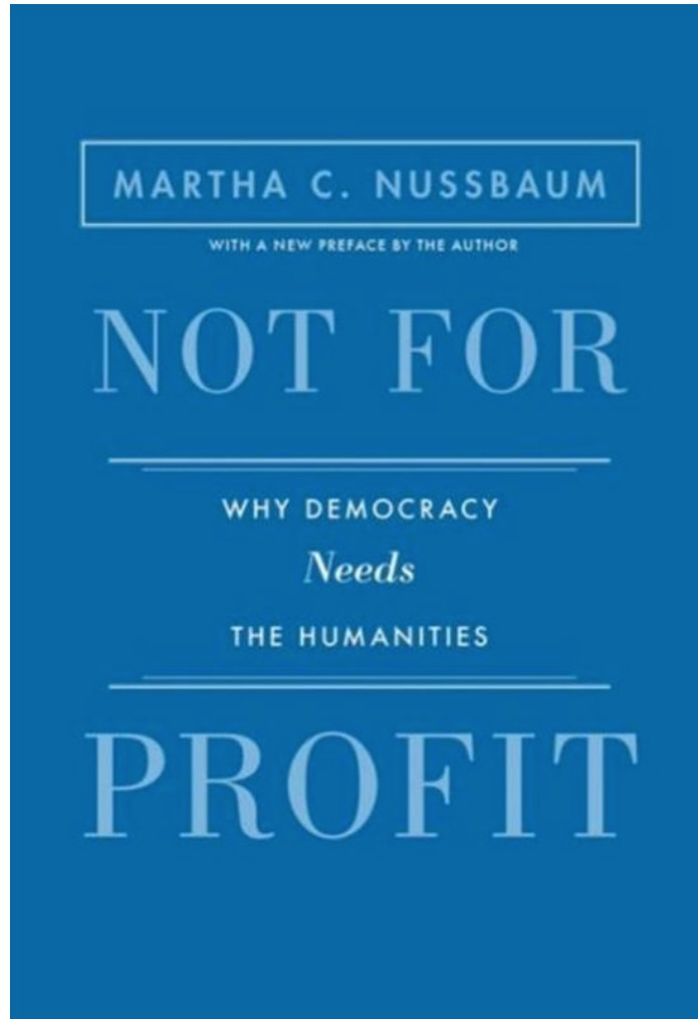
Needs

THE HUMANITIES

PROFIT

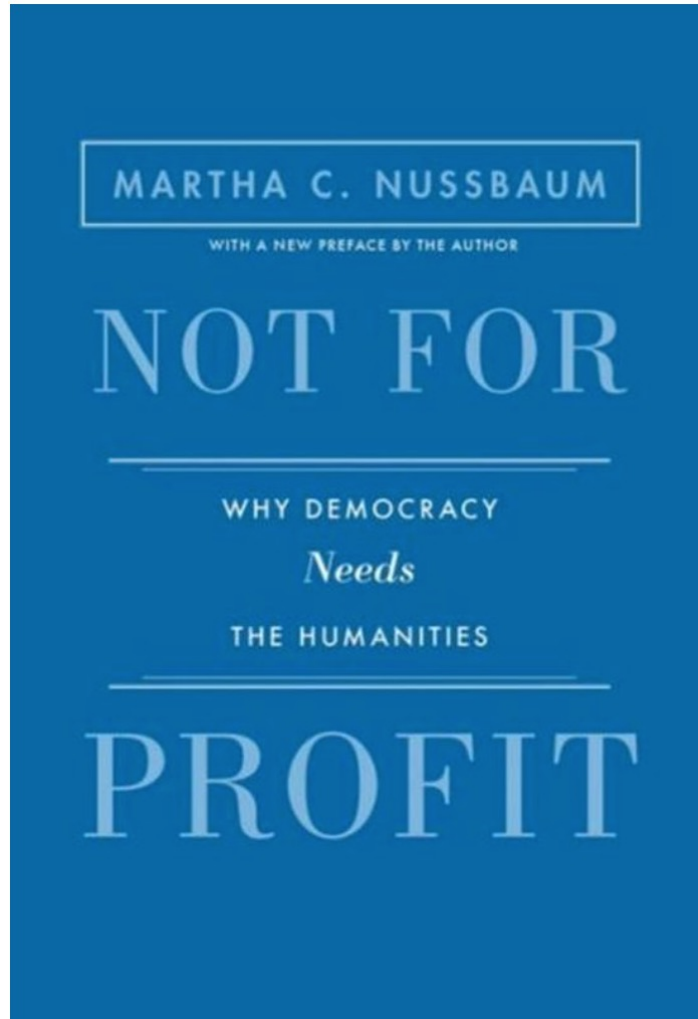
Martha Nussbaum

It is all too easy to see another person as just a body ... It's an achievement to see a soul in that body and this achievement is supported by poetry and the arts, which ask us to wonder about the inner world of that shape we see – and, too, to wonder about ourselves and our depths. (p.102)



We should help build the habits of mind and the skills of critical inquiry that spur learning no matter where the text comes from, no matter whether the image is on paper or a screen.

Empathy is the child's platform for compassionate knowing, or what Martha Nussbaum called the "compassionate imagination".



It would be catastrophic to become a nation of technically competent people who have lost the ability to think critically, to examine themselves, and to respect the humanity and diversity of others. And yet, unless we support these endeavors, it is in such a nation that we may well live. It is therefore very urgent right now to support curricular efforts aimed at producing citizens who can take charge of their own reasoning, who can see the different and foreign not as a threat to be resisted but as an invitation to explore and understand, expanding their own minds and their capacity for citizenship.

HOFSTEDE'S CULTURAL DIMENSIONS THEORY

Lorem ipsum lorem ipsum lorem ipsum lorem ipsum Lorem
ipsum lorem ipsum lorem ipsum lorem ipsum.





Low versus high
power distance



Low versus high power distance

- the extent to which the less powerful members of an organisations expect and accept that power is distributed unequally
- Ranking: going from 1 (highest) to 65 (lowest)
 - Malaysia (1/2), Serbia (8), Bangladesh (12/14), Indonesia (15/16), India (17/18), Singapore (19), Czech Rep. (45/46), US (57/59), Netherlands (61), Australia (62), Great Britain (63/65)

possible strategies

- know your students
- be aware of your own personal biases
- transform your pedagogy and curriculum (Cultural course content, meaningful methodology, assess assessments)
- respect and reinforce student culture
- involve family and community




Volgende pagina



DE ORANJES OP BEZOEK BIJ SJEIK NAHYAN BIN MUBARAK AL NAHYAN, MINISTER VAN TOLERANTIE VAN DE VERENIGDE ARABISCHE EMIRATEN DUBAI 3 NOVEMBER 2021
SEM VAN DER WAL / ANP

HANS AARSMAN

Je kunt er de boekjes over lichaamshouding op naslaan. Als je wilt weten wat iemand echt voelt, kijk dan niet naar zijn gezicht. Een gezicht laat zich met enige training en wilskracht in de plooi zetten. Beter kun je kijken naar de voeten. Wat verder weg is van het brein, valt moeilijker te controleren.





“This has been the century of strangers, brown, yellow, and white. This has been the century of the great immigrant experiment. It is only this late in the day that you can walk into a playground and find Isaac Leung by the fishpond, Danny Rahman in the football cage, Quang O'Rourke bouncing a basketball, and Irie Jones humming a tune. Children with first and last names on a direct collision course. Names that secrete within them mass exodus, cramped boats and planes, cold arrivals, medical checkups. It is only this late in the day, and possibly only in Willesden, that you can find best friends Sita and Sharon, constantly mistaken for each other because Sita is white (her mother liked the name) and Sharon is Pakistani (her mother thought it best—less trouble).”

White teeth

Zadie Smith (London, 1975)
White Teeth 2000

sense of place
sense of identity
sense of conflict

Anna Burns



The couple who kept the list of names that weren't allowed in our district didn't decide themselves on these names. It was the spirit of the community going back in time that deemed which names were allowed and which were not...

The names not allowed were not allowed for the reason they were too much of the country 'over the water', with it no matter that some of those names hadn't originated in that country but instead had been appropriated and put to use by the people of that land. ..

The banned names were: Nigel, Jason, Jasper, Lance, Percival, Wilbur, Peregrine, Norman, Alf, Reginald, Cedric, Ernest, George, Harvey, Arnold, Wilberine, Tristram, Clive, Eustace, Auberon, Felix, Peverill, Winston, Godfrey, Hector, with Hubert, a cousin of Hector, also not allowed. (pp.22,23)



Langston Hughes 1902-1967

Song for a Banjo Dance 1922

Shake your brown feet, honey,

Shake your brown feet, chile,

Shake your brown feet, honey,

Shake 'em swift and wil'—

Get way back, honey,

Do that rockin' step.

Slide on over, darling,

Now! Come out

With your left.

Shake your brown feet, honey,

Shake 'em, honey chile.

Sun's going down this evening—

Might never rise no mo'.

The sun's going down this very night—

Might never rise no mo'—

So dance with swift feet, honey,

(The banjo's sobbing low)

Dance with swift feet, honey—

Might never dance no mo'.

Shake your brown feet, Liza,

Shake 'em, Liza, chile,

Shake your brown feet, Liza,

(The music's soft and wil')

Shake your brown feet, Liza,

(The banjo's sobbing low)

The sun's going down this very night—

Might never rise no mo'.

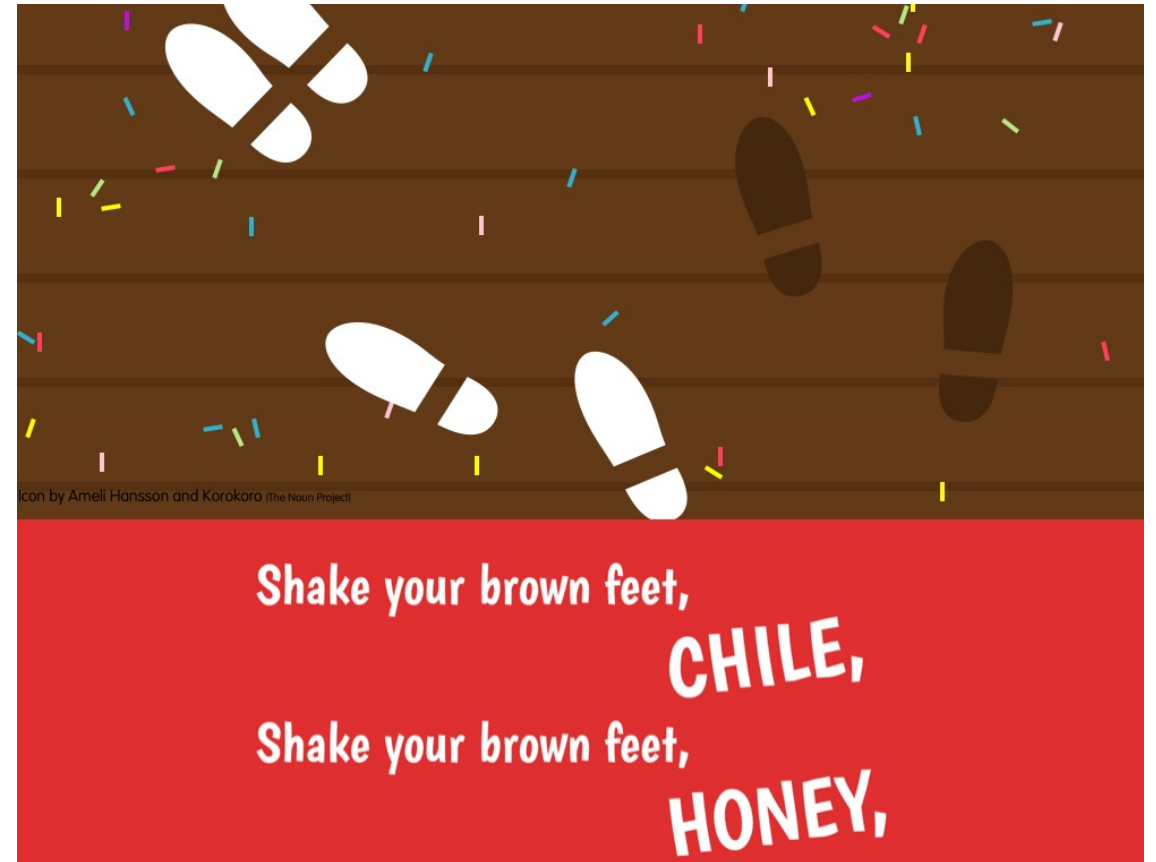
POETRY FOR CHILDREN

EXPLORE THE POEM

Read this poem out loud and enjoy the musical rhythm of the lines. The title tells us this poem is a 'song' for a 'banjo dance'. Find the poem's beat as you say the words.

Try reading lines with the word 'shake' in them loud and fast and full of energy. Read any lines with the word 'sun' in them soft and slow.

Notice the pattern you make by shifting from loud and fast to soft and slow. See how that makes the whole poem sound and think about what the poet is saying to Liza.

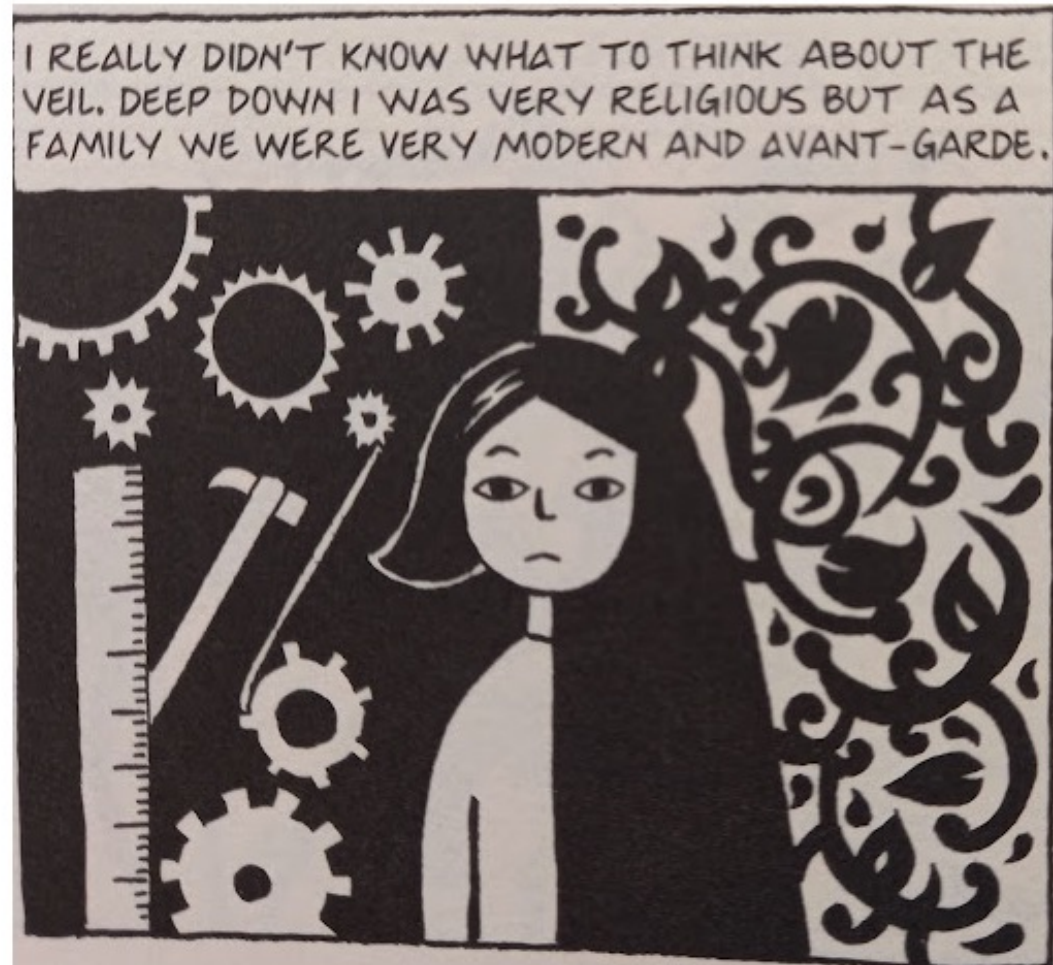




How do you become a culturally responsive teacher?

The complete Persepolis Marjane Satrapi

"I really didn't know what to think about the veil. Deep down I was very religious but as a family we were very modern and avant-garde."



Novelist, poet, critic and essay writer Alice Walker was born in Eatonton, Georgia. She has received many awards for her writing, including the Radcliffe Fellowship and a Guggenheim Fellowship. Her hugely popular novel, *The Color Purple*, won the American Book Award and the Pulitzer Prize for Fiction in 1983 and was subsequently made into a film by Steven Spielberg. Other novels include *Meridien*, *The Temple of My Familiar* and *Possessing the Secret of Joy*. She is also the author of two collections of short stories, three books of essays and memoirs and a number of poetry collections.



Strong Horse Tea questions

1. What details does Alice Walker give to describe Rannie Toomer? Think of her outward appearance, her living conditions and her social status.
2. What had happened in the past that made Rannie reject Sarah's "old home remedies"?
3. Which paragraph tells you that Rannie's faith in the white doctor's healing power was much greater than in Sarah's?
4. Why did Rannie often call in the help of the mailman?
5. a. What kind of world do the circulars represent?
6. b. What, ironically, did Rannie Toomer use them for?
7. What mixed feelings did the mailman have towards Rannie?
8. What is remarkable about the mailman's attitude toward Aunt Sarah's home remedies in view of the fact that Rannie rejected them?



8. Could you look upon the mailman's role in this story as Alice Walker's comment on white society?
9. Why did Rannie suddenly change her mind about Sarah's home remedies?
10. a. Which type of imagery is used in: "Her feeling of guilt was a stone"?
10. b. What does it express about Rannie's guilt?
11. a. The last part of the story is a tragi-comedy. Explain.
11. b. Is Alice Walker's use of comedy in this story acceptable to you? Motivate your answer.
12. Explain how throughout the story, the weather contributes to the atmosphere.
13. What is Alice Walker saying about the position of black women in America?



STRONG HORSE TEA

Alice Walker



Setting

1. When and where do you think the story is set? Explain your answer.
2. What is the importance of the setting for the story?

Rannie, Sarah & the mailman

3. Give a short description of these three characters. Who are they, what are their life circumstances, how are they influenced by these circumstances?

Themes

You can find various themes in the story.

4. Name three of them and explain in short using evidence from the text.

WRITING

Choose one of the themes you named in Question 4 and write an essay (at least 400 words) in which you compare and contrast this theme in the setting of this story with our own present day lives.

Remember?

By: Alice Walker

Remember me?

I am the girl

with the dark skin

whose shoes are thin

I am the girl

with the rotted teeth

I am the girl

with the wounded eye

and the melted ear.

I am the girl

holding their babies

cooking their meals

sweeping their yards

washing their clothes

Dark and rotting

and wounded, wounded.

I would give

to the human race

only hope.

I am the woman

with the blessed

dark skin

I am the woman

with teeth repaired

I am the woman

with the healing eye

the ear that hears.

I am the woman: Dark,

repaired, healed

Listening to you.

I would give

to the human race

only hope.

I am the woman

offering two flowers

whose roots are twin

Justice and Hope

Hope and Justice

Let us begin.

James Baldwin *Stranger in the Village*

from *Notes of A Native Son*, copyright 1955 by Beacon Press

From all available evidence no black man had ever set foot in this tiny Swiss village before I came. I was told before arriving that I would probably be a "sight" for the village; I took this to mean that people of my complexion were rarely seen in Switzerland, and also that city people are always something of a "sight" outside of the city. It did not occur to me-possibly because I am an American-that there could be people anywhere who had never seen a Negro.

James Baldwin *Stranger in the Village*

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James Baldwin *Stranger in the Village*

I have said, for example, that I am as much a stranger in this village today as I was the first summer I arrived, but this is not quite true. The villagers wonder less about the texture of my hair than they did then, and wonder rather more about me. And the fact that their wonder now exists on another level is reflected in their attitudes and in their eyes. There are the children who make those delightful, hilarious, sometimes astonishingly grave overtures of friendship in the unpredictable fashion of children; other children, having been taught that the devil is a black man, scream in genuine anguish as I approach. Some of the older women never pass without a friendly greeting, never pass, indeed, if it seems that they will be able to engage me in conversation; other women look down or look away or rather contemptuously smirk. Some of the men drink with me and suggest that I learn how to ski-partly, I gather, because they cannot imagine what I would look like on skis-and want to know if I am married, and ask questions about my *metier*. But some of the men have accused *le sale negre*-behind my back-of stealing wood and there is already in the eyes of some of them that peculiar, intent, paranoiac malevolence which one sometimes surprises in the eyes of American white men when, out walking with their Sunday girl, they see a Negro male approach.

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Recitatif

My mother danced all night and Roberta's was sick. That's why we were taken to St. Bonny's. People want to put their arms around you when you tell them you were in a shelter, but it really wasn't bad. No big long room with one hundred beds like Bellevue. There were four to a room, and when Roberta and me came, there was a shortage of state kids, so we were the only ones assigned to 406 and could go from bed to bed if we wanted to. And we wanted to, too. We changed beds every night and for the whole four months we were there we never picked one out as our own permanent bed.

It didn't start out that way. The minute I walked in and the Big Bozo introduced us, I got sick to my stomach. It was one thing to be taken out of your own bed early in the morning-it was something else to be stuck in a strange place with a girl from a whole other race. And Mary, that's my mother, she was right. Every now and then she would stop dancing long enough to tell me something important and one of the things she said was that they never washed their hair and they smelled funny. Roberta sure did. Smell funny, I mean. So when the Big Bozo (nobody ever called her Mrs. Itkin, just like nobody every said St. Bonaventure)-when she said, "Twyla, this is Roberta. Roberta, this is Twyla. Make each other welcome." I said, "My mother won't like you putting me in here."

Michael Frayn *Never mind the weather* (Listen to this, 2010)

We've just been on our first cruise! Yes, our first one ever! Oh, we had a lovely time! We're quite converted! Beautiful boat, it was. Oh, an absolutely first-class boat. Not one of those big luxury liners where you have to change for dinner. We shouldn't fancy that. That's not our style. No, nice little boat. Well, about 300 cubits long. Made of gopher wood, which I believe is very good for making boats out of. And a nice homey atmosphere. In fact it was more for cargo than passengers, really. Cattle, and pigs, and sheep, and that type of thing. Oh, we're all very fond of animals so it didn't worry us! The weather was a bit, you know, *mixed*. But it didn't matter, you felt you were seeing the world. Don't ask me where we went exactly—we went all over the place! All round the Holy Land, all round there. And we finished up by putting in at that famous mountain they've got out there. What's it called? Not Vesuvius. It'll come to me in a minute. We were rather pleased to see it, actually! We'd had one or two days quite bad weather, you see. Oh yes, it was quite bad at times. But it didn't worry us.

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That's the wonderful thing about a cruise. You don't have to go out. You've got all the entertainment provided. So we didn't care if it rained all the time. Well, you make your own fun, don't you? The whole family was there, after all. Oh, yes! We all went! My husband and I—his brother Shem and his wife—Ham and his wife. And the boys brought their Mum and Dad! Sweet! You should have seen us all! You'd have thought we owned the ship! In fact, we were the only passengers. So we had the run of it. Which was nice. Talk about fun and games! Particularly when the weather was bad! Oh, they all said the same thing, they all said they'd never seen anything like it before. Half the time we really and truly didn't know whether we were ever going to see land again. I said to Dad, I said, "At least the rats haven't deserted us!" Because we had rats on board. Not many. You'd see one or two from time to time. Yes, the storm lasted forty days, non-stop! They sent off a pigeon at one point, to see if it could get a message through. It was as bad as that. Still, it was a holiday, that's the main thing. And I took a lovely picture of the rainbow—I've got it here somewhere. Well it's lovely of Japheth—the rainbow didn't come out.



Léopold Sédar Senghor

Poème à mon frère blanc

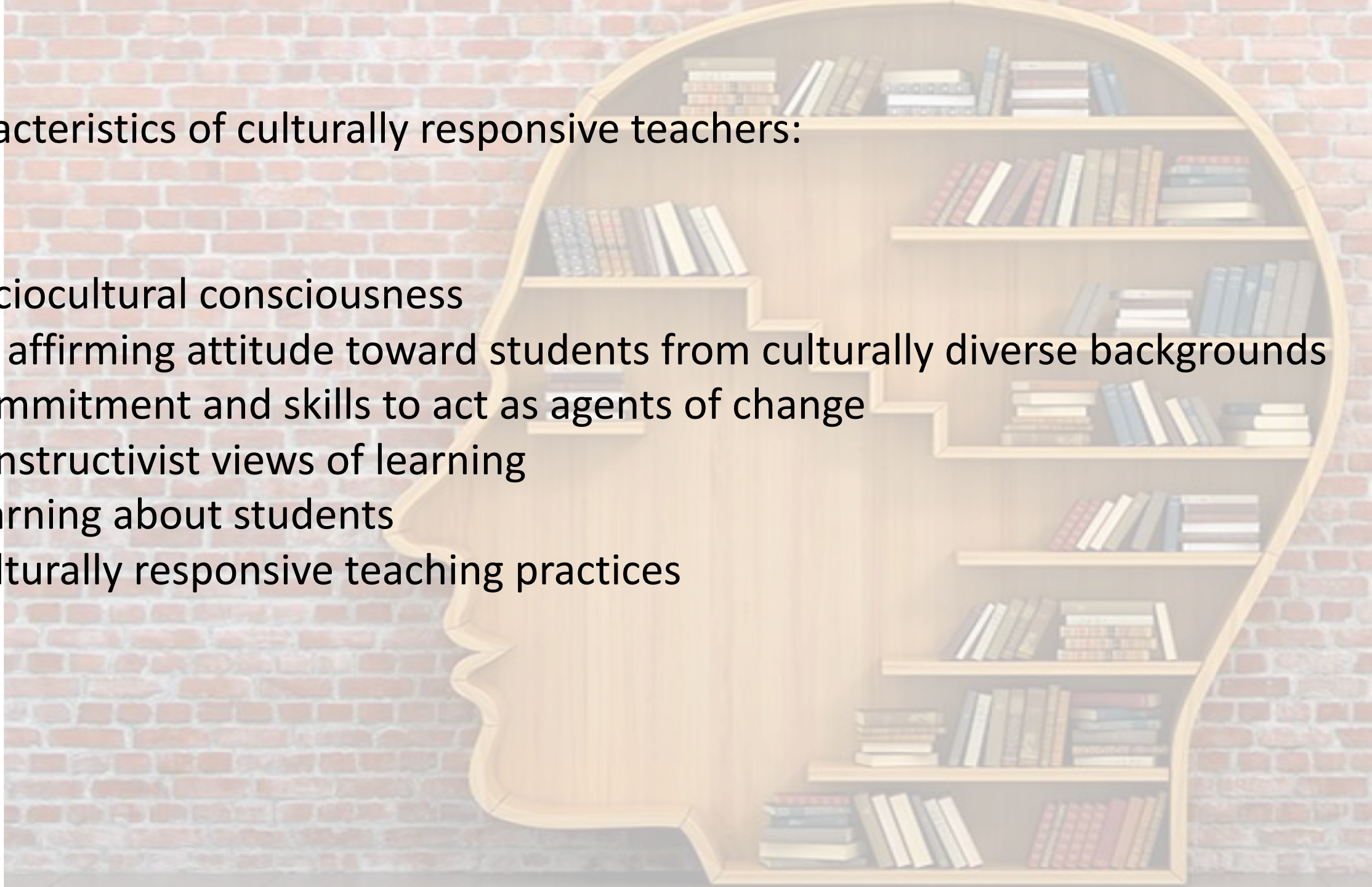
Cher frère blanc,
Quand je suis né, j'étais noir,
Quand j'ai grandi, j'étais noir,
Quand je suis au soleil, je suis noir,
Quand je suis malade, je suis noir,
Quand je mourrai, je serai noir.

Tandis que toi, homme blanc,
Quand tu es né, tu étais rose,
Quand tu as grandi, tu étais blanc,
Quand tu vas au soleil, tu es rouge,
Quand tu as froid, tu es bleu,
Quand tu as peur, tu es vert,
Quand tu es malade, tu es jaune,
Quand tu mourras, tu seras gris.

Alors, de nous deux,
Qui est l'homme de couleur ?

Characteristics of culturally responsive teachers:

1. sociocultural consciousness
2. an affirming attitude toward students from culturally diverse backgrounds
3. commitment and skills to act as agents of change
4. constructivist views of learning
5. learning about students
6. culturally responsive teaching practices



When TV came to my house. I forgot how to read books.

When the car came to my doorstep, I forgot how to walk.

When I got the mobile in my hand, I forgot how to write letters.

When computers came to my house, I forgot spellings.

When the AC came to my house, I stopped going under the tree for a cool breeze.

When I stayed in the city, I forgot the smell of mud.

With bankcards and online shopping, I forgot the value of money.

With the smell of perfume, I forgot the fragrance of fresh flowers.

With the coming of fast food, I forgot to cook traditional dishes.

Always running around, I forgot how to stop.

When I got whatsapp, I forgot how to talk.

When technology progressed, I forgot the value of relationships.

Thank you for your attention
b.roosken@fontys.nl

