
Critical Conversations with Colleagues

Raul Garza, Teaching and Learning

Teacher Education Pedagogies to Advance Culturally
and Linguistically Sustaining Pedagogies in a Social Studies
Methods Class

CLSP - Define

- Paris and Alim (2014) proposed a culturally and linguistically sustainable pedagogy (CLSP) as a means of ensuring the perpetuation of “linguistic, literate, and cultural pluralism as part of the democratic project of schooling and as a needed response to demographic and social change” (p. 88).
 - Our work implements pedagogies that foster linguistic and cultural flexibility across various ways of knowing and being while also maintaining a critical lens toward the experiences of marginalized groups in mainstream educational settings.
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CLSP - Context

- Our work informs transnational-yet-local conscientização (Freire, 1970/2020, 1992/2002) through our critical curricular-pedagogical praxes with Chicana preservice teachers in Llano Grande, Aztlán, Gran México (LG, Azt, GM).
 - Develop highly qualified, multi-culturally responsive and sustaining, innovative scholars, learning leaders, and education professionals who challenge the status quo and serve as change agents who make a difference by promoting social justice, embracing diversity in its broadest definition, inspiring thought leadership, and pursuing lifelong learning (UTRGV CEP Mission Statement)
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México profundo

Chicanx-bioregion



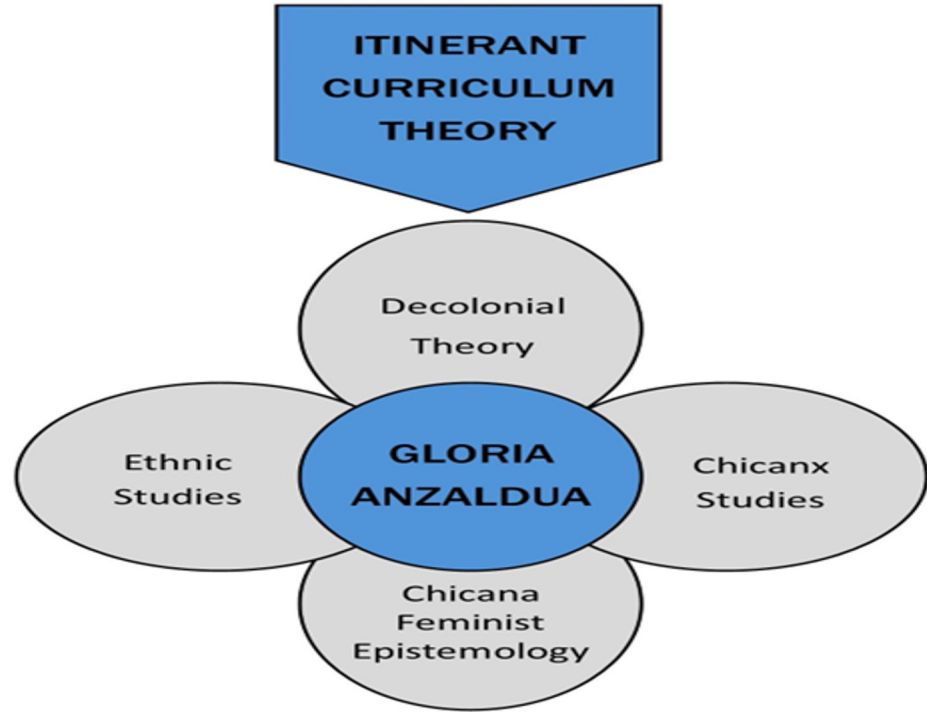
**How do you support culturally
and linguistically sustaining
pedagogies in a system that is
historically subtractive?**

Teaching Practice/Pedagogy of Plática

- The course textbook is continually supplemented with readings, pláticas, and projects to support B3 and C&LSPs, with a focus on connecting critical readings (Anzaldúa, 1987; De Leon, 1983; Marcos, 2001) and pláticas with EC6 curricular ideas (Guajardo, 1997) and specific materials (e.g., Anzaldúa & González, 1995; Anzaldúa & Méndez, 1993; Sauvageau, 1989).
 - As final assignment, the pre-service teachers produce an inquiry-based course reflection in which they research transnational-yet-local contexts relevant to the LG, Azt, GM.
 - We use pláticas to introduce new perspectives, discuss readings, follow up with students one-on-one, in online workshop settings, etc.
 - Participants also engage in peer-to-peer pláticas in online discussions and on their own.
 - Therefore, although plática might be understood as data gathering, we follow Guajardo and Guajardo's (2017) understanding of plática as a familial, intimate, communal pedagogy through which data might be gathered.
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CLSP Framework

Transnational to local



Course Readings

Hinmatóowyahtq̓ítm, J. (2020). Surrender speech. (Original speech given 1877)

McIntosh, P., & Privilege, W. (1988). Unpacking the invisible knapsack. *Gender through the prism of difference*, 235-238.

Yosso, T. J., & Burciaga, R. (2016). Reclaiming our histories, recovering community cultural wealth. *Center for Critical Race Studies at UCLA Research Brief*, 5, 1-4.

Anzaldúa, G. E. (1987). To live in the Borderlands means you. In *Borderlands/la frontera: The new Mestiza*. Spinsters/Aunt Lute Book Company

Guajardo, F. (1997). Studying ourselves in our schools: An idea project guide for La Villa and Ed Couch-Elsa teachers. *Llano Grande Journal*, 1, 1-15

González, R. (1967). *Yo soy Joaquín/I am Joaquín*. Bantam.

Anzaldúa, G. E. (1987). How to tame a wild tongue. In *Borderlands/la frontera: The new Mestiza*. Spinsters/Aunt Lute Book Company

Anzaldúa, G. E. & Mendez, C. (1993). *Friends from the other side/Amigos del otro lado*. Children's Book Press.

De Leon, A. (1983). *They called them greasers*. University of Texas Press.

Sauvageau, J. (1989). *Stories that must not die*. Pan American Publishing Co.

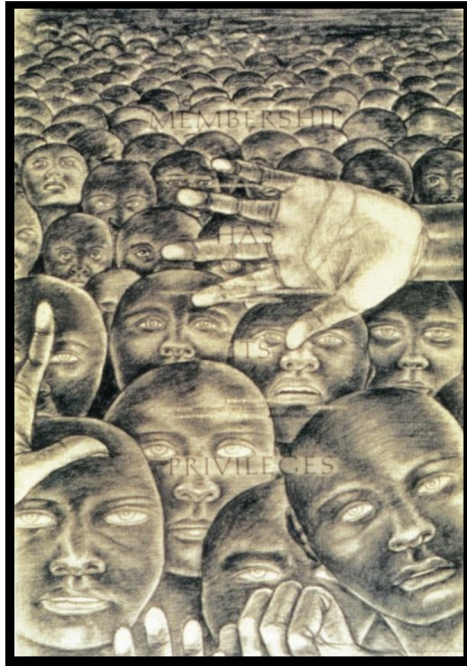
Marcos, S. (2001). *Nuestra arma es nuestra palabra: Escritos selectos*. Siete Cuentos Editorial.

Wei, L. (2017). *Translanguaging and the Goal of TESOL*.

Anzaldúa, G. E. & Gonzalez, M. A. (1995). *Prietita and the ghost woman/Prietita and la llorona*. Children's Book Press.

Visual Prompts

Piper, A. (1987)
Vanilla Nightmares
#18 [charcoal on
newspaper]



Galt, J. (2020).
Manifest destiny
(electronic
reproduction).
(Original work painted
1872)



Arrebato's contextualized arc of meaning - Semantic Representation

Emotionality	Recognition of Injustices	Community/connection
mind blowing	invisible culture is important	educators build bridges
shocking and unbelievable	brought light to	the learners as resources and sources of knowledge
jaw dropping	great capitalists masked intentions	stand together to project and accomplish
absurd	experience discrimination in the classroom	share that connection with our students
shocked	highlights one of the many injustices	discover people like Américo Paredes
embarrassed	still discrimination going on	cultural and history of Mexican-Americans
surprised	important to understand what happened	appreciation for my culture and community
enraged	social issues and stories of our past	my culture and community

The Arc in Context

Gracie writes:

Prior to this assignment, I was unaware of the history of the Chicano Movement and the impact it had on the life we live today. Without the efforts of this group and other pro-Chicano organizations, the Mexican American community might not have the same political voice, quality of education, and social equality we see today. In doing this assignment, I gained a new found appreciation for my culture and community. (Course reflection)

Viviana writes:

Relating to El Teatro Campesino did not take long; I come from a family of migrant workers and know the ganas they put into getting me to where I am today, I embrace it, and El Teatro Campesino does the same. El Teatro campesino brings light to many social issues and stories of our past; a past that we should hold on to, grow from and share with future generations. (Course reflection)

References

- Anzaldúa, G. E. (1987). *Borderlands/la frontera: The new Mestiza*. Spinsters/Aunt Lute Book Company
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- Paris, D., & Alim, H. S. (2014). What are we seeking to sustain through culturally sustaining pedagogy? A loving critique forward. *Harvard educational review*, 84(1), 85-100.
- Sauvageau, J. (1989). *Stories that must not die*. Pan American Publishing Co.
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