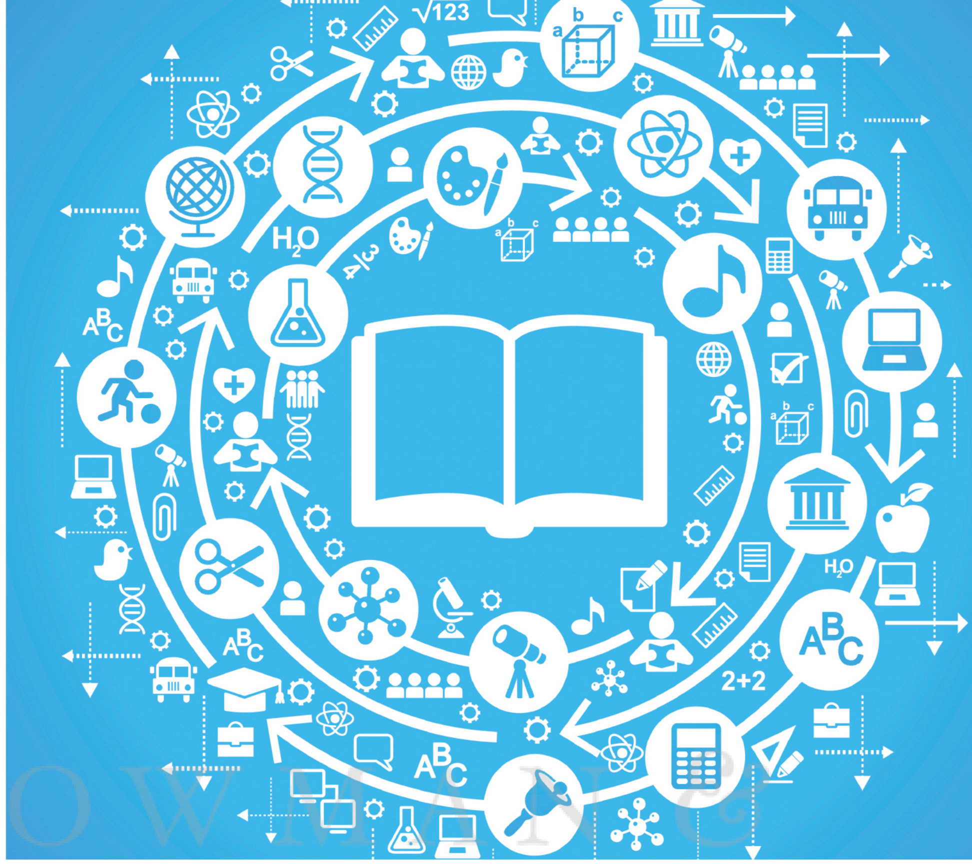

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READING BETWEEN THE LINES

ACTIVITIES FOR DEVELOPING SOCIAL AWARENESS LITERACY

EDITED BY JOANNE KILGOUR DOWDY
AND KENNETH CUSHNER

Reading between the Lines

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Activities for Developing Social Awareness Literacy

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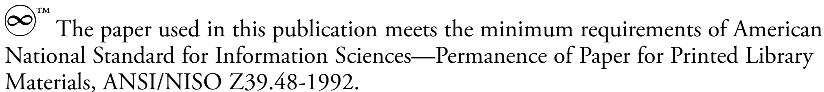
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Introduction

Activities that Promote Social Justice Awareness

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A ROSE IN THE DESERT

Inspired by Gary Schneider

Martín
Martín de Porres
Son of mother Anna Velázquez
slave
Son of father Don Juan de Porres
conqueror
Brother of Juana
sister

Father of the slave boys
Father of the *cirujanos*
Father of the priests
Father of the sick
Father of the oppressed

No slave
this son of a Spanish conqueror
child of a Black Woman
not just a cleaner
not just a washer
a grower of lemons
a healer
of humans
and clothes
and animals

Saint
natural healer
longing to ease
the pain
of being
poor
Indian
black
Despised

Rose
of the
desert
in
Lima

Patron saint
of the
poor
sickly
lost
oppressed
and
animals

Not a
slave
Not a
cleaner
Not a
hermano del barrio
our brother,
a
Rose

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What becomes a "drum major for justice" most? It may be the challenge that faces them when they are confronted with the reality that the world in which they find themselves needs reconfiguring in a more equitable way for all involved. Or, it could be that sense of disease that they feel when they enter a room and find that they are the minority in some aspect. For example, they might be the only Latina, the only gay person, the only woman, the only immigrant, or the only non-alcoholic. The drummer/teacher is possibly an incurable "fixer" and wants things to go better between people in a situation. This kind of teacher is found in social organizations to make the world a more equitable place for all.

I (Dowdy) never knew that such a person existed until I began teaching in the United States some thirty years ago. I got a job in a middle school in Harlem and began teaching the eighth and ninth grades. It was a steep learning curve that year

that I was living and working in New York. One of the lessons that I walked away with (and it still serves me today) is the fact that my very presence in a room with people who do not come from my country of birth, ancestors, or social class, can radically change the way that the people in the group interact with me over time, and the way that they behave with each other. The drummer as teacher, then, sets the rhythm by which the human exchanges are modulated.

I (Cushner) realized early in my career that restricting my interactions to people like myself and remaining within my comfort zone severely limited my ability to understand the experiences many of my students brought with them to the classroom. My first teaching positions were in an international school in Switzerland and then in public and private schools in Australia. It was then that I realized the importance and power that firsthand experience has in expanding one's outlook, and soon began traveling with my young students throughout Europe, Australia, Mexico, and Belize (see Cushner, 2004), encouraging them to reach out beyond their own borders and to interact in meaningful ways with other young people from a variety of backgrounds.

According to Banks (2001), change begins when the curriculum focuses on issues of power, privilege, and oppression. This focus on learning is transformative and it empowers students to reflect on issues and make decisions to create new circumstances. However, the paucity of diversity among teachers is exacerbated by the fact that the group employed is described as unprepared and lacking the awareness or skills to be culturally sensitive or competent teachers (Milner, Fowers, Moore, & Moore, 2003). How will the education system move forward to inspire and support the necessary changes for social justice to take hold in society for the coming generations?

This book brings together a collection of hands-on activities designed to engage the individual in real life and/or simulated experiences that raise awareness and provide a foundation to stimulate discussion around contentious, challenging, and sensitive issues within the safety of the classroom setting. Faculty in schools of education, and teachers in elementary and secondary school classrooms who teach a variety of courses have submitted activities and strategies they have found to be successful. These engagements allow the individual to slowly acquire a level of comfort in examining social justice issues, consider their implications for community development, and then propose action plans.

The book is divided into two main sections. They represent two cohorts of activities: (1) literacy, and (2) co-curricular content. In each group of activities, the instructors assist students in realizing another perspective on their lived experiences and that of those who people their lives. The first group of fifteen activities includes multicultural literature, presented by William Bintz and Claudette Thompson, among other writers. These literacy pieces allow students to enter different worlds through reading stories and reflecting on them. Formal literacy is enhanced in the offerings of Honigsfeld, Gao, and Cunningham, as they look at grammar and the use of written and oral communication. Literacy is presented as a formal tool of liberation from oppressive circumstances.

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The second collection, which includes eleven lessons, focuses on the way in which society constructs and polices accepted "norms" that may enhance the power of some people while it diminishes the efficacy of others. Mupinga's encouragement of the creative use of the materials that are available to students and their teachers interrogates the question of what it means to be privileged. The work, like that in Sedar's chapter, requires that teachers become acquainted with the resources that are available to them and then make their investigations part of the learning that the whole class references on their journey of creation.

The group of chapters that describes topics as varied as body image, by Fissette and Sato, and visual art appreciation helps us to unpack the pervasive nature of the disparity of power in our communities. Whether it is sex, race, social class, or economic status, challenges abound in our living circumstance for us to test our sense of fairness. The teachers lead their participants through moves that build awareness of the individual in his or her context, and then extend bridges outward to create a connection between people that results in the entire community becoming a more supportive unit.

In the poem below contributed by Nathalie Taghaboni, a woman raised in Trinidad and Tobago who is married to a man from Iran and is now raising Canadian children in the United States, we are reminded of the essential quest of these activities for the classroom. May all who enter into the experience of advancing the social justice movement live with her rousing call to make just choices in their daily round of duties.

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MORAL MIRANDA

You have the right to hate me but not to hurt me
You have the right to ignore me, but never EVER to stop me
From attaining the fullest of my measure
You have the right to keep your culture and language
You do NOT have the right to subsume mine
You have the right to record your history
You do not have the right to erase or rewrite mine
You have the right to travel the world but not to destroy or rename mine
You have the right to your religions, God and gods but not to denigrate mine
My Loa are of the air, of the water, of the sky and earth and of my ancestors
They sustain me as yours sustains you

I no longer care about the whys of what was done in the past
I care for my future and wish to shape it myself
You do not know me do not try to invent my image
You have the right to your dreams but not to be my nightmare
Your forebears bought and sold mine without thinking of the consequences of your actions
Greed will do that to you
They chained feet and sought to chain souls

I forbid you
You have the right to walk on your own path
If ours coincide,
Step with me or step aside

(copyright NKT Commess University)
Joanne Kilgour Dowdy
Kenneth Cushner

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I

ADDRESSING SOCIAL JUSTICE THROUGH LITERACY

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Activity #1

Read a Book, Watch a Movie

Exploring the Dynamics of Social Justice through Literature and Film

Tiffany Powell-Lambright

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> The educators of this country have much besides content to teach to boys and girls, no matter from what social class they come. They have much to teach through the example of fighting for the fundamental changes we need, of fighting against authoritarianism and for democracy. . . . Our job requires dedication to overcoming social injustice.
>
> —Freire, 1997, p. 58

ABSTRACT

Literature and films are packed with opportunities to delve into the domain of social justice in a unique way. The activities in this chapter are devoted to raising awareness about social justice issues through the multicultural perspectives of young adult literature, documentaries, and commercial films. Teachers and students alike are encouraged to utilize the Guiding Questions listed as a conduit for deeper understanding of the social injustices that exist.

BACKGROUND AND PURPOSE

Social justice from a multicultural perspective offers an opportunity for teachers and students to step into and connect with the experiences of others from varying cultural and societal backgrounds. Friere (1997) challenged teachers to not only teach the curriculum but to realize that true teaching requires educators to recognize

the injustices that continue to exist. Gay's (2000) account of culturally responsive teaching includes the "transformative" element that denotes the importance of using the curriculum as a vehicle to enlighten students to the multiple injustices that are perpetuated in our society.

Transformative educators understand that through deliberate instructional choices, good questioning techniques, and an awareness of their own cultural experiences, they enable students to manage their viewpoints and embrace those of others toward societal change. While teachers are admonished to evaluate their own cultural perspectives and inherent biases (Darling-Hammond, 2005), evaluating the potency and influence of "social justice" activities with students can be a challenge.

Lee (2011) posited that when the term "social justice is applied to classroom contexts that are multidimensional and unpredictable, the practice of teaching for social justice becomes complex. Teachers encounter contested values, beliefs, and behaviors of their students that they may or may not recognize and accept" (p. 2). Despite the complexities, it is important for teachers to move forward with a concerted social justice agenda not only to challenge their students' biases, but also as a means to challenge their own.

The evaluation of the degree to which students have truly embraced a social justice agenda may not be easily evidenced simply through compliance with classroom learning activities. Exposure to and discussion about the social ills that plague our society, however, is in fact a valuable experience that can have positive ripple effects beyond the classroom.

Glasgow (2001), in her discussion of the teaching of social justice through young adult literature, highlighted the critical nature of creating "spaces that foster meaningful and transformative learning." She went on to say that students must "take social responsibility, they must explore ideas, topics and viewpoints that not only reinforce but challenge their own" (p. 54).

The following learning experiences are designed to provide an opportunity for both teachers and students to raise their awareness, challenge their thinking, pose critical questions, find connections, and take action (in some form or fashion) that champions the cause of social justice. Through the lens of multicultural literature, students are invited into a context that enables them to become conscious of their own perspective and search for alternatives in their understanding of the world (Glasgow, 2001).

Critical analysis of ethnicity, class, gender, language, ability, and other issues relating to social justice and multiculturalism through literature is a great way to dispel "prejudice and build communities, not with role models and literal recipes, not with noble messages about the human family, but with enthralling stories that make us imagine the lives of others" (Rochman, 1993, p. 19).

While there is some prescription for how to utilize the following instructional activities, many variations can be applied. Educators are encouraged to view all films and read all books prior to presenting them to students. By first grappling with the

tough concepts, teachers have the time to develop various entry points for students to access the critical learning components that cultivate a social justice agenda.

The great thing about literature is that "a good book defeats the stereotypes" (Rochman, 1993, p. 19) and challenges what we believe in ways that we have never known—books "unsettle us, make us ask questions about what we thought was certain, they don't just reaffirm everything we already know" (Glasgow, 2001, p. 54). Whether it is a good book or a good movie, the above sentiment clearly captures the quintessence of each learning opportunity outlined in this chapter.

LEARNING OBJECTIVES

Teachers and students across grades 6–12 will explore the issues of social justice through:

- *Author Studies* that introduce multicultural perspectives through literary works. Teachers/students will compare and contrast literary works and extract embedded social justice issues.
- *Critical Issues Projects* that expose teachers/students to the details of critical social justice issues, and facilitate a process for students to investigate the details and ramifications of other social justice issues that exist in local and global environments.
- *Socratic Seminars* that provide teachers/students a platform to read, research, construct, and discuss social justice issues embedded in young adult literature.
- *Viewing of Films (Documentary and Commercial)* that illustrate both real people sharing their accounts and fictitious characters who simulate the dynamics of navigating the social ills to which they are subjected.

PROCEDURE/LEARNING ACTIVITIES

Guiding Questions

The following questions can be used for each activity presented.

- What evidence of social injustice was presented in the text/film?
- How did the characters respond to the social injustices?
- In what ways do (or don't) your personal experiences connect to the experiences of the characters?
- How do these issues connect to issues that you have seen in your school community? Local community? Country?
- Identify injustices that you have witnessed or experienced. What is/are response(s) that you can create (or participate in) to address such injustices?
- What are some ways that you might make others aware of said injustices?

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Author Study

Classroom Author Study. Teachers will select one writer who regularly addresses issues of social justice in his or her work. This is especially useful for grades 6–8. A series of books written by a singular author (the genre can vary) are selected for students to read. This reading can be done in literature circles. Different groups of students can be reading different books (or everyone can read the same book) and then come together at the end of a specified period of time to discuss the social injustices that are extrapolated from the readings. Students can present their findings based on the Guiding Questions presented above.

Student-Led Author Study. Teachers can assign this for students in grades 9–12. Students can work independently or in small groups. Students are expected to select an author who regularly addresses issues of social justice in his or her work. Students will construct a paper (ranging from three to five pages, depending on the grade level) and are expected to consult appropriate reference materials to learn bibliographic information about the author and to cite them in the paper.

Students will read three to five books by the selected author, examine criticisms of his or her work, and present the analyses via a written paper, PowerPoint presentation, oral presentation, and/or some other artistic display (see Figure 1 for an example of a PowerPoint presentation). Students will provide bibliographic information such as:

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- Background experiences
- A list of works of literature produced
- Social injustice issues presented in each account
- A short description of the books that were read (follow the Guiding Questions listed above)

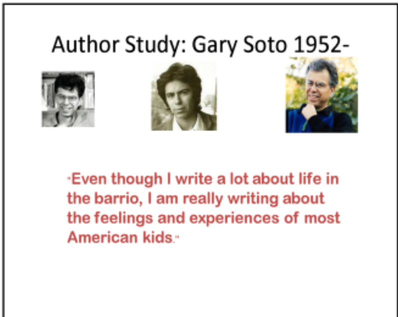
A short list of authors who raise social justice issues includes: Sherman Alexie, Sandra Cisneros, Andrew Clements, Sharon Flake, An Na, Gary Soto, Sarah Weeks, and Jacqueline Woodson.

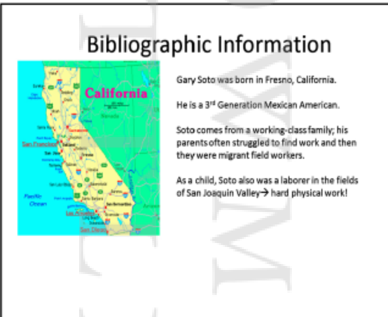
Critical Issues

Critical Issues Project. This project invites teachers to facilitate students' examination of a "critical issue" pertaining to class, gender, ethnicity, and/or ability (or any other issue). The list below highlights books for students, lesson ideas, teaching supports, and relevant websites (useful for students and teachers). Once one or more of these critical issues have been explored with students, teachers can facilitate students' individual development and presentation of a critical issue.

Teachers can assign an issue for exploration or allow students to select one that is of interest to them. The objective is to invite students to explore the varying dynamics of social injustice through the eyes of those who experience it. The list of Guiding Questions can be instrumental for reflection and dialogue.

Abbreviated Example of Author Study (Power Point Presentation)





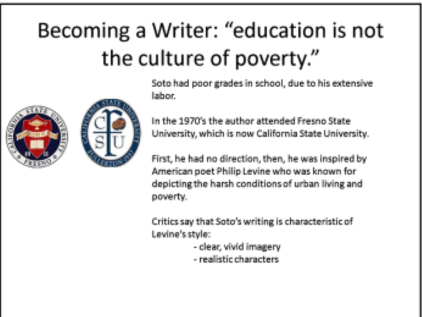


Figure 1.1. Abbreviated Example of Author Study.

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General Lesson Ideas that Promote Awareness of Social Justice

- Have students keep a journal where they can record their private thoughts without fear of judgment or ridicule.
- Set up a KWL chart about a social issue that will be covered with the text in order to determine students' prior knowledge on the subject.
- Rewrite the ending to a book in a way that addresses (repositions) the social injustices presented. (In other words, construct ways to "right" the "wrongs" that are present.)
- Have students interpret a multicultural poem, then listen to a song and interpret the lyrics, then compare the two and discuss.
- Create a multicultural word wall.
- Have students write about an experience in their life when they felt they were being treated unfairly because of their size, skin color, age, and so forth.
- Students can discuss how "labeling" people can often lead to inaccurate/unjust treatment.
- Students can write their own version of an "alphabiography" in which each letter deals with an LGBT issue and personal reflection (journaling). Peers can read and provide feedback.

Useful Websites that Support Social Justice (Teacher and Students)

1. Teaching Tolerance: www.tolerance.org.
2. A disabilities awareness resource that engages students in eight weeks of discussions/activities to raise their understanding and awareness of disabilities: www.tolerance.org/.
3. A collection of teacher resources that address disability awareness: www.unicef.org/search/search.php?querystring_en=teacher+guides+for+addressing+disabilities&hits=&type=&navigation=&Go.x=0&Go.y=0.
4. Various articles that support teachers' understanding of various disabilities: www.brighthub.com/education/special.aspx.
5. Lesson plans and activities that are useful in creating a classroom environment that is accepting of children with disabilities across grades K–12: www.lessonplanet.com/search?keywords=disabilities.
6. Safe Schools Coalition: www.safeschoolscoalition.org/RG-teachers_highschool.html.
7. LGBT Youth: www.civilrights.org/lgbt/youth.
8. The LGBT-friendly school: www.charlotteviewpoint.org/article/2350/The-LGBT-friendly-high-school.

Films that Tell the Story behind the Story

Films/documentaries provide a great way to invite students into the lives and experiences of others. They provide a lens by which to view, understand, connect, and

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Table 1.1.

Critical Issue	*Literature*	*Teaching Supports*
RACE/CULTURE	• *Crossing Bok Chitto* (Tim Tingle) • *Esperanza Rising* (Pam Muñoz Ryan) • *Incidents in the Life of a Slave Girl* (Harriet Jacobs) • *Invisible Man* (Ralph Ellison) • *The Kite Runner* (Khaled Hosseini) • *A Lesson before Dying* (Ernest Gaines) • *The Outsiders* (S. E. Hinton) • *The Plot against America* (Phillip Roth)	• *Rethinking Multicultural Education: Teaching for Racial and Cultural Justice* (Wayne Au) • *Teaching for Diversity and Social Justice* (Maurianne Adams, Lee Anne Bell, and Pat Griffin) • Teaching Multicultural Literature (Videos): http://www.learner.org/resources/series203.html
ECONOMICS	• *The Can Man* (Laura E. Williams) • *City of Orphans* (Avi) • *There Are No Children Here: The Story of Two Boys Growing Up in the Other America* (Alex Kotlowitz)	• *A Framework for Understanding Poverty* (Ruby K. Payne)
ABILITY	• *The Alphabet War* (Diane Burton Robb) • *Flying Solo* (Ralph Fletcher) • *Life Magic* (Laura Bushnell) • *Looking After Louis* (Lesley Ely) • *My Friend Isabelle* (Eliza Wooloson) • *Russ and the Almost Perfect Day* (Janet Elizabeth Rickert) • *Russ and the Firehouse* (Janet Elizabeth Rickert) • *Tobin Learns to Make Friends* (Diane Murell) • *We'll Paint the Octopus Red* (Stephanie Stuve-Booden)	• *Breaking Stereotypes with Children's Fiction: Seeking Protagonists with Special Needs* (Beverley Brenna) • *Is Everyone Included? Using Children's Literature to Facilitate the Understanding of Disabilities* (Evelyn Lynch and Joan Blaska)
GENDER/SEXUAL ORIENTATION	• *Geography Club* (Brent Hartinger) • *The Harvey Milk Story* (Kari Krakow) • *The House You Pass on the Way* (Jacqueline Woodson) • *Last Exit to Normal* (Michael Harmon) • *Lilies* (Michael Marc Bouchard) • *Love Makes a Family* (Gigi Kaeser) • *Luna* (Julie Anne Peters) • *The Misfits* (James Howe) • *Totally Joe* (James Howe) • *Tough Love: High School Confidential* (Abby Denson)	• Blasingame, J. (2008). Out of the pocket. *Journal of Adolescent & Adult Literacy*, *52*(2), 170–70, 175. • Lesesne, T. S., Buckman, L., & Chance, R. (1995). Books for adolescents—hearing us out: Voices from the gay and lesbian community by Roger Sutton. *Journal of Reading*, *38*(8), 684. • Vetter, A. M. (2010). "'Cause I'm a G": Identity work of a lesbian teen in language arts. *Journal of Adolescent & Adult Literacy, 54*(2), 98–108.

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analyze the presence of social injustices. While the commercial films (can be viewed in whole or in parts) have a Hollywood twist, they still provide an opening for students to view such accounts from the social justice perspective of the characters. The Guiding Questions listed above can be useful for written and verbal reflection of each film. Teachers are encouraged to view each film carefully beforehand and be prepared for dialogue before, during, and after each account.

Let's Talk About It: Socratic Seminars

Students will be asked to facilitate a Socratic Seminar about a shared reading. The Socratic Seminar is intended to generate discussion about the literature being read. Consequently, when it is a student's turn to lead such discussion, he or she must prepare a series of questions to elicit critical thinking about the topics, issues, and social justice themes presented in the book. Students are expected to generate a one-page outline of questions/ideas that will be presented to peers. An example of this is listed below.

Student-Led Socratic Seminar Example

The Skin I'm In by Sharon Flake
(Constructed by a graduate student at The Sage Colleges)

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Opening
"I guess there ain't no accounting for what people see in their own mirrors" (p. 18). Work with a partner to briefly discuss what you think this means.

Discussion questions based on social justice themes extracted from the story

Identity
1. What do you think the title means, both literally and figuratively? Think about the following:

- Maleeka as an African American
- Miss Saunder's face (p. 1 description)
- Maleeka's academic achievement (pp. 13/28) and writing
- Sweets' confidence (p. 40)

Discrimination causes
2. What type of interactions does Maleeka encounter at school due to the color of her skin? Why do you think that is?

- John-John's mean song and ridiculing of Maleeka (p. 3/p. 70). Why does he make fun of her skin if he is African American as well (p. 65)?
- Charlese's behavior and "bossy" attitude (p. 89)

Table 1.2.

Film/Movie	*Description/Learning Experiences/Social Justice Issue*
A Time for Justice: America's Civil Rights Movement	This thirty-eight-minute documentary highlights the voices and perspectives of individuals who participated/witnessed the violence in Birmingham, Alabama, and the victorious 1965 march for voting rights. Other real-life footage features the bus boycott in Montgomery, Alabama, and the school crisis in Little Rock, Arkansas. This is a firsthand glimpse into social injustices that have plagued our society. Teachers can access this free resource from www.tolerance.org.
Bullied	Many students all across the country are suffering at the hands of other students because of their expressed sexual orientation. This forty-minute documentary is a firsthand account of one student's experience with antigay antics from peers and administrators and his heroic decision to fight the hand of injustice by speaking out. Teachers can access this free resource from www.tolerance.org.
Mighty Times: The Children's March	This forty-minute documentary invites students to consider how they can take part in the social justice movement. This account portrays how the children of Birmingham nonviolently braved the water hoses and police dogs in 1963 for the cause of justice. Such a stance was instrumental in the desegregation of the South. Teachers can access this free resource from www.tolerance.org.
Unseen Tears: The Impact of Native American Residential/Boarding Schools in Western New York	This documentary portrays the hardship and degradation endured by Native Americans living in residential boarding schools in Western New York. This account features the voices of men and women who suffered such hardships and their road to equilibrium and stabilization after their departure. Students will come to realize the quest for justice for Native Americans still exists. This resource can be accessed by contacting: www.nacswny.org and www.squeaky.org.
Commercial Films with Embedded Social Justice Issues	*The Color of Fear*—The award-winning documentary film that follows eight North American men of Asian, European, Latino, and African descent who spend a weekend together talking about racism. *Crash*—A film in which many different characters of different ethnicities end up coming together in some form, as victims as well as accusers. *Erin Brockovich*—Story of a single mother who is trying to prove a gas and electric company are making people ill. *Ghandi*—The story of a man who inspired movements for nonviolence and civil rights. *The Green Mile*—Story of a black man who is sentenced to the electric chair after being falsely accused of raping and killing two young girls. *Remember the Titans*—Movie about a football team and its players learning to get along and become a team after the end of segregation. *Titanic*—The true story of the sunken ship the *Titanic* that demonstrates the social injustice of classism and what the wealthy receive versus the poor. *Inglourious Basterds*—Film based on the capturing of Jewish people during the Holocaust as they flee from the Nazis' grasp.

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Social Class

3. How did the fact that Maleeka's mother made her clothes affect Maleeka's perception of herself and others' perceptions of her? Think about:

- Maleeka's attitude about being friends with Char, Raina, and Raise (p. 5)
- Maleeka's willingness to go along with Char's destruction of Miss Saunder's room (p. 142)

Reform

4. Why do you think Maleeka always caught the other teachers "gossiping" and complaining to the principal about Miss Saunder's style of teaching (p. 37)? Think: What might the author be saying about reform?

Self-Acceptance

5. What contributed to Maleeka's own transformation/journey to love the "skin she's in"?

- teacher's own self-confidence (p. 20) and constant support
- Maleeka's deceased father's poem (p. 122)
- social acceptance (e.g., Caleb p. 13/p. 169)
- embracing her talents (p. 157)

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Closing

Ask peers to reflect and share (optional) about a time when he or she felt like an outsider due to differences. What made them feel better about the situation? Was there someone who was influential in this change (if at all?)

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Activity #2

Using Children's Literature to Explore Positive Gender Role Models

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ABSTRACT

Children's literature provides a sociocultural context in which a wide range of social issues can be explored. Using children's books as a platform, the lesson presented here encourages preservice and practicing teachers to carefully consider the ways in which gender is contextualized in children's literature and, simultaneously, use children's literature to inform discussions about positive gender role models and messages.

PURPOSE AND BACKGROUND

Teachers are charged with the responsibility of choosing quality children's literature for use in the classroom. The purpose of this lesson is to show how children's literature can be used as a vehicle to discuss, explore, and critique issues of gender. Specifically, the lesson examines ways in which to explore how preservice and practicing teachers can utilize children's literature to help expose students to positive gender role models and messages.

From a broad brushstroke, "a defining characteristic—perhaps *the* defining characteristic —of children's literature is that it both reflects the social and cultural contexts in which it is produced, and also advocates ways of being in the world" (Bradford & Coghlan, 2007, p. 1). Children's literature, then, is not just simply about children and the books said to be for them; "it is also about the societies and cultures from which the literature comes" (Wyile & Rosenberg, 2008, p. 2).

As MacLeod (1994) reminds us, "The literature we write for children is inevitably permeated by our most fundamental emotional attitudes toward ourselves, toward our society, and, of course, toward childhood" (pp. ix–x). Indeed, children's literature serves as a purveyor of cultural capital (Zipes, 2008, 1989) that encompasses the sociohistorical and sociocultural perspectives of the society in which it was written.

From a narrower brushstroke, research on children's literature has shown it to be a powerful medium to develop children's understanding of themselves and the world around them (e.g., Craft Al-Hazza & Bucher, 2008; Harper & Brand, 2010; Mattix & Crawford, 2011). Harlin, Murray, and Shea (2007) espouse that a goal of literacy instruction is achieving a deeper understanding of existing social conditions and power relations, and maintain that "students must have multiple opportunities to examine, explore, and revise their cultural values" (p. 300). As such, children's literature plays an important role in today's classrooms.

Children's books are used as fundamental artifacts in classrooms to build background knowledge, expose students to new concepts and cultures, develop vocabulary, and increase reading skills. However, children's literature also assists students in developing their identities and their ideas around social and world norms (Trepanier-Street & Romatowski, 1999). Assisting students with developing positive and realistic views about themselves and those that are different than them is an important undertaking, and the role that children's literature can play in assisting with this in the classroom is immense.

One specific issue through which children's literature can provide a solid platform for exploration is gender roles in society. Historically, both the incidence of female characters and portrayal of females as strong, assertive characters in varying occupational roles has been scant (MacArthur & Poulin, 2011). This is an alarming fact and one that requires researchers', publishers', and teachers' attention.

While more recently published children's literature may be addressing this issue, informed teachers can selectively choose texts to utilize with their students that provide all students with a realistic depiction of male and female characters in a variety of roles. Research indicates that students' views of gender appropriate roles and occupations has been positively influenced by the inclusion of exemplary texts in their classrooms (Trepanier-Street & Romatowski, 1999).

LEARNING OBJECTIVES

The overarching goal of this lesson is to highlight the important role that children's literature plays in students' identity development. Gender identity and attitudes around what is "gender appropriate" can be influenced by the use of exemplary children's literature. Both inservice and preservice teachers will benefit from interacting with multiple children's texts to explore the role that gender roles and perceptions play.

In addition, in this activity, participants will develop a set of criteria to evaluate children's literature in regards to gender issues. Utilizing this rating system will allow

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both practicing and preservice teachers to make informed decisions about children's literature that may be used in the classroom. The rating system is intended to assist preservice and practicing teachers in sharing literature that portrays both genders in varied roles and with various personality characteristics. Through this activity, participants will:

- explore the idea of the importance of children's literature in assisting students in developing their gender identity and their gender views and beliefs;
- interact with multiple examples of children's literature that do an exemplary job of promoting nonstereotypical gender roles as well as texts that promote stereotypical gender roles; and,
- develop and utilize a set of criteria to rate children's literature in regards to gender issues.

PROCEDURE

Prior to this lesson, request that the preservice and/or practicing teachers bring one of their favorite pieces of children's literature to the session. The intention is for participants to first explore a known piece of children's literature prior to looking at a larger corpus of texts.

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Step 1: Engage the whole group in discussion about the role of children's literature in gender development utilizing the following guiding questions:

- What roles has children's literature played in your classroom, or how do you envision utilizing children's literature in your future classroom?
- Think specifically of children's developing gender identity and their developing beliefs about gender roles. In what ways can children's literature play a positive role in this development? In what ways might children's literature be harmful or restrictive to children as they develop their gender identities and beliefs about gender?
- Children's literature can play a powerful role in all classrooms. Many of the positive roles that children's literature can play have been noted. When we think of both gender identity and gender role ideas, research indicates that children's literature can assist students as they develop their own identities and views about the world, and it can assist in developing their ideas about social norms.

Given the importance of all these concepts, it is evident that the literature that teachers utilize is powerful and should be chosen carefully. While there is nothing wrong with sharing literature that depicts characters in gender-stereotypical ways, it is important to keep a mindful eye on also sharing literature that exposes students to both male and female characters in less stereotypical roles.

For instance, consider books that show both males and females in assertive, powerful, and leadership roles that historically have been reserved for male characters. Also, consider texts that depict male characters showing a range of emotions that may be more typical of how female characters are depicted. Many children's books do an exemplary job of depicting male and female characters in varied occupations, family roles, and showing varied emotions.

These exemplary texts will assist students in developing healthy gender identities and healthy ideas about gender roles in society and the world as a whole. Ensuring that we are mindful of the gender roles of characters in children's literature will help us in choosing varied books to support both our students' overall reading development and also their gender identity development.

Step 2: Compare two popular children's books through a group activity and discussion.

- Share *Alexander and the Terrible, Horrible, No Good, Very Bad Day* by Judith Viorst and *Amazing Grace* by Mary Hoffman. Prior to reading, ask teachers to think about the characters' depiction, gender roles, and what students may take away from the texts in regard to gender roles and norms. Upon completion of each book, hold a discussion about the characters' gender roles and also about what students may take away in regards to gender identity.
- In *Alexander and the Terrible, Horrible, No Good, Very Bad Day,* teachers are likely to note that Alexander's mother is presented as a stay-at-home mother, who packs her children's lunches, takes them to doctor's appointments, and accompanies them on shopping outings. It is alluded to that Alexander's friends' moms also pack their lunches. Alexander's father is shown as working outside of the house in an office. He is also shown as a character with little patience for Alexander's mischief.

  It may also be noted that the dentist is a male character while the only female character shown working outside of the home is his teacher. Lastly, when Alexander cries when he falls in the mud his brother calls him a crybaby. This text presents characters in more stereotypical gender roles.
- In *Amazing Grace*, students may note that Grace lives with both her mother and her grandmother. Grace is portrayed as an adventurous character who loves to read and act out stories. She is outgoing and willing to play on her own, portraying all the characters in her favorite stories if her mother and grandmother are too busy to play with her.

  Grace's family teaches her that she can be anything that she wants and do anything she puts her mind toward doing. Grace wants to be Peter Pan in her school play, but her classmates note that Peter Pan was a boy who was not black. While Grace is discouraged, her family assists her in practicing and realizing that she can be anything she wants to be, even things outside the realm of what she is "supposed" to be.

  In the end, Grace overwhelmingly wins the role of Peter Pan. This text presents female characters as strong, adventurous, and focused. Grace's mother and

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grandmother are the heads of household and teach Grace to believe in herself and work hard to achieve her goals.

- It should again be noted that both of these texts are acceptable texts to utilize in the classroom. Engage teachers in a further discussion about the importance of awareness of gender roles and depictions in texts that are used in the classroom. How can teachers ensure they are utilizing varied texts that assist students in developing positive gender identity and beliefs about gender norms in society?

Step 3: As a class, develop criteria to assess children's literature and then assess literature (group and individual activity).

- One way to assist teachers in choosing varied children's literature is to develop criteria for evaluating literature in regards to gender issues. Engage teachers in a discussion about what criteria they would suggest to look for in children's literature in terms of gender. Teachers may suggest looking at characters in light of the following criteria: occupations, role in the family, personality traits, and number of male and female characters, or overall role in the text.
- Ask teachers to work with the text that they brought to the session and the newly designed criteria to make an evaluation about how gender identity and roles are portrayed in their texts. Share the results. Ask teachers to consider the role the text they brought can play in their classroom. If the text doesn't do an exemplary job of portraying each gender in nonstereotypical ways, how can teachers ensure that students are also exposed to exemplary texts that do an outstanding job of portraying characters in non-gender-stereotypical ways?

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Step 4: Lesson closure through group discussion.

- Invite the teachers to come back to the original discussion about the role of children's literature in today's classrooms. Is there anything that we should add to our thoughts?
- Remind teachers that children's literature can play a powerful role in assisting students in developing a positive gender identity and helping them develop realistic views on gender roles in today's society. Our task as teachers is to ensure that the books we share with students portray each gender in varying occupations and family roles, exhibiting various emotions, and playing different roles in the texts.
- Finally, remind teachers that the majority of children's books are acceptable choices to use with students. However, it is imperative to be cognizant of the variety of texts that we share with students to ensure that we are providing them with a plethora of experiences in seeing both male and female characters in many roles. In doing so, we are supporting our students in their gender identity development and in developing realistic gender views.

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Activity #3

Wearing Your Words

Teaching Language Equity and Appropriateness

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ABSTRACT

African American Language (AAL) has a tumultuous history within the United States, having been discussed and discounted as broken English, slang, and as an overall lesser form of communication. Society perpetuates this stigma and some educators remain ignorant about how they might better inform or alter perceptions. This activity offers a brief description of AAL situated within academia, including pedagogical implications for educating students about AAL.

PURPOSE AND BACKGROUND

We use language much like we use clothing—we "dress up" our language when we're in the classroom, at work, or during a job interview, and can wear sweatpants and "dress down" our language when lounging with friends. Learning how and when to put on different outfits and languages is a skill that students must acquire to succeed both inside and outside the classroom.

Acquiring this skill, however, can be more difficult for students who speak African American Language (AAL). Given the tumultuous history of AAL (see Crawford, 2001; Rickford & Rickford, 2000; Perry & Delpit, 1998), AAL-speaking students need to be validated inside the standard academic English (SAE)-speaking classroom rather than disregarded and misunderstood having "developmental challenges."

Gilyard (2001) explains that doing so "could spur students to embrace formal education and to expand their verbal repertoires" (p. 208). Once students feel that

their language, and thus their cultural identity, has been validated, they may feel less like they are being forced to learn a language they have been told is "better" than the one they already speak.

Gilyard considers SAE in terms of possible "cultural capital," suggesting that "such acquisition is not likely to be facilitated by programs that emphasize the eradication of AAVE [African American Vernacular English or what I refer to as AAL] or, frankly, by programs that merely focus on getting students to translate from AAVE to Standard English" (p. 209).

It is no secret that SAE is a form of "cultural capital" or that students need to learn to speak and write in SAE in order to succeed—first, in academia, and second, in the job market. It is much more likely, though, that students will succeed if they are taught how to understand and appreciate both the language they speak at home and the language they are expected to speak at school.

If we take the initiative to understand and become educated about our students' linguistic backgrounds, our attitudes toward these students will change and they will notice. But once we become educated about linguistic differences, how do we incorporate this new knowledge into our classrooms? How do we assess our students who are disenfranchised by tests created by and for SAE-speaking people?

Scholars like Kohl (2002) have expressed these concerns, writing that, "literacy will not come through testing and an obsession with standards, but through patience, intelligent and sensitive speaking, reading, and listening" (p. 161). In this way, standardized testing may fail our students, but well-informed and linguistically sensitive teachers can accomplish much by helping students realize that they are already linguistically and academically savvy.

Students, like teachers, simply need to realize the wealth of knowledge that students bring with them to the classroom and use that knowledge as a springboard into other academic areas. But, where do we go from here? We educate both ourselves and our students. In *Word from the Mother*, Smitherman (2006) explains, "Education about language diversity has to start early on—with all children" (p. 138).

Much can be accomplished simply by making teachers and students more linguistically aware of the differences (not deficiencies) between AAL and SAE. Taking students aside to point out how their home language differs from the language of academia is a start, an empowering one at that.

Delpit (2004) offers pedagogical techniques for working with students who speak AAL such as "comparing features of the dialects, encouraging students to translate or style shift between dialects, and conducting activities in which standard English is called for, where students need to play roles using standard English" (p. 183).

Other ideas Delpit suggests include discussing differences in speech forms with younger children by focusing on the ways in which TV characters from different cultural groups speak. Some teachers have students create bilingual dictionaries including their primary language form and SAE, and other teachers have used role-playing, which, according to Delpit (2004), "suggests . . . that different language forms are appropriate in different contexts" (p. 244).

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Pedagogically, correcting students' grammatical "mistakes" does not work, and scholars (Delpit, 2004; Fogel & Ehri, 2006) have found that teachers are more likely to correct "Ebonics-related mistakes," which causes many problems. Overcorrection, for example, can result in a child who cannot read fluently, as a complete focus on pronunciation inhibits children from understanding that reading is a meaning-making process.

For years Smitherman (2006) has been a proponent for a pedagogy that recognizes and explicates AAL. She calls for "a national official policy of bi/multilingualism, not just for Blacks, but for all U.S. Citizens" (p. 142), which would make mandatory, for all students going through school in the United States, the study of foreign languages and their respective cultures in K–12 education.

African American Language-Culture would be one of the subjects that students, regardless of race/ethnicity, could select. Depending on local conditions and interests, various districts might offer different languages, but the goal is that all students, after graduation from high school, would enter the adult world as bi/multilinguals with a global perspective on and acceptance of linguistic-cultural diversity.

LEARNING OBJECTIVES

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After completing this activity, students should be able to:

- Recognize some of the basic differences between AAL and SAE.
- Generate two separate lists of phrases that are typically spoken in SAE and AAL.
- Translate SAE phrases into AAL as well as AAL phrases into SAE.
- Compare the similarities and contrast the differences among SAE and AAL.
- Distinguish the appropriate way to communicate in SAE and AAL, depending on the context and audience.
- Construct other sentences in AAL and translate them into SAE.
- Explain the importance of understanding appropriate language when considering audience and context.

PROCEDURE

Because teachers so often focus on spelling when correcting students' "errors," we often miss the grammatical, phonetic, and other linguistic features that indicate whether a student is using SAE incorrectly or whether that student is using AAL and, in turn, spelling words as they sound in his or her home language.

In order to better demonstrate the ways that grammar, phonetics, and slang/jargon are used between two specific languages, I ask students to translate several sentences from AAL to SAE and from SAE to AAL. As with many languages, verbatim translations are difficult to accomplish, which students realize when attempting to translate the following sentences:

Table 3.1. Standard Academic English and African American Language Translations

Standard Academic English	*African American Language*
What are you doing?	Waz good? Wat you doin? What up?
What time will you be ready?	Wat time you gon be ready?
I will be at the house relaxing.	Imma be at the crib chillin.
Are you going to be at the house today?	Is you bouta be at the house today?
Where are you?	Where ya at?
How are you?	How is you?
Close the door.	Close da doe.
I just can't think of anything.	I jus can't think of nothing.
Is that okay?	Dat cool? Dat ight?
Ashley told on everyone.	Ashley is da boyz. (police, or snitch or snake)
You are jealous of me.	You a hater.
I haven't heard from you in a while.	It's been a minute.
Can I borrow fifty dollars?	Lemme hole somethin. Got fifty?
I don't like her.	I ain't feelin her.
I messed up this homework assignment.	I done messed up dis homework.
We went driving up the road.	We went swervin.
Do you want to hang out?	Wanna kick it?
What are you trying to do?	Wat u tryna do?
Do you like my shoes?	Do ya like ma kicks?
My aunt is always correcting my language.	Ma aunt always be telling me bout ma language.
Are you serious?	Really? Fo real?

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After translating the above list of sentences (half from AAL to SAE and half from SAE to AAL), we discuss what students notice about the translations. Typically, they point out the "shortening" of words in AAL as well as "missing" words. The following are three examples of AAL features that students tend to discuss—I help supply the appropriate vocabulary and explanations.

Consonant Cluster Configuration (Double Consonant)

In AAL, there is no consonant cluster configuration or double consonant. Smith explains, "most West African languages do not have consonant cluster configuration; they tend to have a simple consonant vowel structure" (p.134). Williams (2001) further explains, "Consonant blends do not occur in the final position in several African languages" (p. 197). Suggesting that AAL "simplifies" English consonant clusters when they do not exist in AAL grammar is incorrect.

SAE	(a) worst;	(b) fast;	(c) hand
AAL	(a) wors;	(b) fas;	(c) han

Although some people mistake AAL pronunciations as "lazy English," we must remember that the vocabulary, although English, when spoken in AAL can only end in one consonant. The t, t, and d respectively have not been "deleted," but simply do not occur in AAL.

Invariant *Be*

In AAL, one use of "be" is to indicate a habitual act. Rickford (2004, p. 237) explains that in SAE a distinction between habitual and nonhabitual events is possible, but only with the use of adverbs. Palacas (2001) explains, "The well-known use of Ebonics 'invariant be' expresses events or states that are durative, characteristic, or repeated, events that happen 'all of the time,' and the absence of be means 'right now' " (p. 348).

Note the difference between SAE and AAL when expressing similar sentiments:

SAE	(a) You're late all of the time.
	(b) Right now you're late.
AAL	(a) You be late.
	(b) You late.

These small nuances easily go unnoticed by SAE speakers. However, as demonstrated above, the inclusion or omission of a word as simple as "be" can change the entire meaning of a sentence.

Zero Copula

Copula, or the verb "to be," does not exist in AAL sentences where "to be" and its conjugates are located in the middle of sentences:

SAE	(a) You are the boss.	(b) He is funny.
AAL	(a) You the boss.	(b) He funny.

Although copula does not exist in AAL in the middle of sentences, it does exist at the end of sentences. It would be grammatically incorrect in AAL to write/say "Look how funny he." Written/said correctly, that sentence must include the copula, whether it indicated invariance or not: "Look how funny he is" or "Look how funny he be."

ACTIVITY

1. Using the Procedure and Table 1 above as one example, ask students to generate a list of at least five sentences that they would say to a group of friends (e.g.,

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Wanna kick it?). Write or project their sentences on the board or projector, respectively.

2. Ask students to translate their "nonacademic" sentences to academic English—the way they would say or write those same sentences professionally or academically at work or at school.
3. Ask students to generate a list of sentences that they would say or write during school or while at work (e.g., How are you?). Write or project these sentences on the board or projector as well.
4. Again, ask students to translate their "professional" or "academic" sentences to "nonacademic" English—the way they would say or write these sentences to their friends.
5. If time allows and if the class is willing, students can "try on" different ways of communicating and role-play. For example, students could create a conversation between friends using formal, academic language and perform their script to the class. Likewise, students could create a dialogue for a job interview using nonacademic language.
6. Discuss the importance of audience and context, reinforcing that there is no "right" or "wrong" way to use language but that certain ways of speaking and writing are more appropriate, depending on where a person is communicating and to whom.
7. Liken this activity to trying on clothes, explaining that we wear different outfits depending on where we are going and who we intend to see. We would not wear a T-shirt and jeans to a professional interview, just like we would not wear a formal dress or suit and tie to go to the movies with friends. None of those outfits are "right" or "wrong" as long as they are worn in the appropriate context.

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ADDITIONAL COMMENTS

Students begin to understand that even when they spell or pronounce words "incorrectly" in SAE, there is more to their "errors" than they (and their instructors) might first assume. Students might, for example, speak or write using perfect SAE but represent their vocabulary with AAL phonology (e.g., She's gonna go take a baf befo she goes to da stoe).

Other students may write or speak using AAL grammar and SAE vocabulary (e.g., She going to take a bath). Still other students may write or speak both grammatically and phonetically in AAL (e.g., She gone take a baf). Recognizing whether students are using AAL or SAE grammar is important so that teachers know how to discuss where students are linguistically versus where they need to be in terms of using and acquiring SAE in the classroom.

Activities that include a basic introduction to AAL features and afford students an opportunity to struggle with translating from one language (SAE) to another (AAL)

can be one effective means for changing a negative perception surrounding academic and nonacademic literacies. Further, students can begin to understand that language, like fashion, isn't "right" or "wrong," but more or less appropriate given our audience, context, and purpose.

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Activity #4

Attitude Check

Students Interpret Texts from Multiple Perspectives

Joanne Kilgour Dowdy

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ABSTRACT

Drama can be used in a nonthreatening way to increase student interest in subject matter; immerse them in the content material under study through theater games, writing, and creative play; and enhance their expertise in the area under investigation (Brown & Playdell, 1999; Manley & O'Neill, 1997; Wagner, 1998; Wilhelm & Edmiston, 1998). Engaging lessons facilitate students' active learning and multiply perspectives as they make personal connections by dramatizing content area material using visual prompts.

PURPOSE

This activity will provide the participants with practical teaching tools that they can use in their classrooms and other teaching sites. Teachers, coaches, writers, basic literacy instructors, and other community workers will be trained to use several strategies for advancing literacy practices, through the use of drama techniques, in diverse settings.

LEARNING OBJECTIVES

Enacting different roles in scenes and looking at literature and the world from multiple perspectives facilitates collaboration. Sharing products of the drama process is

often a part of the journey to better understanding of content area material. This is important to the philosophy of using drama as a teaching method in the classroom, and students who are self-conscious about "performing" find it easy to feel secure as members of a creative team on the journey to making sense, and meaning, of content area material. The concerns of shy or nonkinesthetic learners are addressed when the activities honor students at different levels of presentation skills.

Participants will:

- Learn to identify and interpret characters in images from content area material and graphic novels, so that they can use the writing techniques examined to inspire their own original improvised scenes;
- Develop "tableau" that address concerns that they want participants to discuss and analyze from a dramatic perspective so that the themes and main points of each tableau can be used as writing prompts; and
- Collaborate as a group to create a list of procedures that can be used to teach content area material using the method of dramatic problem solving.

PROCESS

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1. Share images from newspapers and graphic novels that address content area topics for high school and middle school students.
2. Have the group create tableau that represent the main ideas from the collection of images and storyboards.
3. Have small groups move around and interpret the tableau that they see others present.
4. Invite the participants to develop improvised scenes based on the stories that they believe the images and storyboards represent. Each tableau will present a scene in turn.
5. Groups will then create a "before" and "after" scene that they develop using improvised lines.
6. Each tableau group will share their before and after scenes with the whole group.
7. Participants will then (a) discuss the writing process that was used to develop their improvised scenes; (b) relate the journey that led them to making character choices when dialogue was created for the before and after scenes; and (c) talk about the application of the tableau and improvised dialogue in scenes for teaching content area material.
8. Have participants share their knowledge of graphic novels and other visual aids for teaching content area material.

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Miller, C., & Saxton, J. (2004). *Into the story: Language in action through drama*. Portsmouth, NH: Heinemann.

Wagner, B. (1998). *Educational drama and language arts: What research shows*. Portsmouth, NH: Heinemann.

Wilhelm, J. D., & Edmiston, B. (1998). *Imagining to learn: Inquiry, ethics, and integration through drama*. Portsmouth, NH: Heinemann.

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Activity #5

Using Picture Books to Introduce and Extend Student Understanding of Social Justice

William Bintz

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"Education is never neutral: it either liberates, domesticates, or alienates."

—Lewison, Leland, & Harste, 2008, p. 133

Teachers play an important role in determining whether instruction broadcasts or silences student voices. In literacy education, a teacher's approach to "classroom literacy can never be politically neutral. Literacy can be taught as a tool of critical inquiry or of passive transmission. It can be a vehicle for posing and solving important social problems or for accepting official explanations and solutions" (Edelsky, 1999, pp. 121–23).

This chapter was inspired by the power and potential of picture books to illuminate issues of social justice. It shares a text set of picture books for teachers to introduce in order to extend student understanding of social justice. The text set highlights social justice as an international issue, describes a social justice issue that has occurred (or continues to occur) in different countries, and includes instructional strategies to use with this text set to explore social justice in the K–8 classroom.

Specifically, this chapter: (1) describes how teachers can develop and implement interdisciplinary curriculum; (2) highlights literature-based instruction across the curriculum; (3) extends teacher understanding of text sets as an instructional tool; and (4) describes instructional strategies to introduce and extend student understanding of social justice. Hopefully, it will start new conversations and spark new questions about ways teachers and teacher educators can integrate social justice issues into the K–8 classroom.

TEXT SET

A text set is a collection of books that are interrelated in some way; for example, by theme, topic, or genre (Short, Harste, & Burke, 1995). A text set provides students access to a range of genres and a variety of perspectives on the same concept (Mathis, 2002), like social justice (see Appendix A). Each book deals with a social justice issue from a specific country—for example, the effects of war and poverty on families, attempts at cultural cleansing, actions to deny free speech and imprison violators, and conditions of migrant workers.

INSTRUCTIONAL STRATEGIES

There are many instructional strategies teachers can use with text sets of picture books (see Harste, Short, and Burke, 1988; see also Short, Harste, & Burke, 1995). Here, I highlight three strategies that are particularly useful to introduce and extend student understanding of social justice. These include Turn and Talk, Browse and Pass, and It Says, I'm Surprised.

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Turn and Talk

The teacher selects one of the books from the social justice text set and organizes students into pairs. The teacher prepares the book by strategically placing three or four numbered sticky notes on selected pages in the book and tells students that these are the places where he/she will stop reading aloud and invite students to Turn and Talk for one to two minutes. As a culminating event, the teacher invites pairs of students to share what they talked about at different sections of the story with the whole class.

Browse and Pass

The teacher organizes students in small groups (five to seven students) and explains that this strategy gives all students an opportunity to browse each book in the text set. The purpose of browsing is to help students decide which book they personally want to read.

The teacher gives each student a book from the text set and invites them to take forty-five seconds to browse the text. After forty-five seconds, the teacher will announce "Pass" and students will pass their book to the person sitting to the right. Students will take another forty-five seconds to browse this new text. Once again, at the end of that time the teacher will announce "Pass." This procedure continues until students have browsed all books in the text set. Then, students select one book to read independently.

It Says, I'm Surprised

Once students have selected a book to read from the text set, based on Browse and Pass, the teacher gives a copy of It Says, I'm Surprised to each student. While reading, students record information from the text (in the left-hand column) that they found interesting, informative, or surprising and describe (in the right-hand column) why they found it interesting, informative, or surprising. After completing the reading, students share some of their surprises with others in literature circles or with the whole class.

CULMINATING EXPERIENCE

As a culminating experience, students discuss with a partner, in a small group or literature circle, and later with the whole class new understandings and new questions they have about the issue of social justice.

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Mathis, J. B. (2002). Picture book text sets: A novel approach to understanding theme. *The Clearing House*, *75*(3), 127–31.

Short, K., Harste, J., & Burke, C. (1995). *Creating classrooms for authors and inquirers*. Portsmouth, NH: Heinemann.

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APPENDIX A: TEXT SET ON SOCIAL JUSTICE

Afghanistan

Lofthouse, L. (2007). *Ziba came on a boat*. New York: Penguin.
Mortenson, G., & Roth, S. L. (2009). *Listen to the wind*. New York: Dial Books.

America

Bunting, E. (1995). *Cheyenne again*. New York: Clarion Books.
———. (1997). *A day's work*. San Anselmo, CA: Sandpiper.
Coleman, E. (1996). *White socks only*. Morton Grove: Albert Whitman & Company.
Faulkner, M. (2008). *A taste of colored water*. New York: Simon & Schuster.

Kay, V. (2003). *Orphan train*. New York: Penguin Putnam.
Ramsey, C. A. (2010). *Ruth and the green book*. Minneapolis: Carolrhoda Books.
Weatherford, C. B. (2005). *Freedom on the menu*. New York: Puffin Books.
Wiles, D. (2001). *Freedom summer*. New York: Atheneum Books for Young Readers.

America/Japan

Mochizuki, K. (1993). *Baseball saved us*. New York: Lee & Low Books.
Uchida, Y., & Yardley, J. (1993). *The bracelet*. New York: The Putnam & Grosset Group.

America/Mexico

Jimenez, F. (1998). *La mariposa*. Boston: Houghton Mifflin.
Krull, K. (2003). *Harvesting hope*. Orlando, FL: Harcourt.
Perez, L. K. (2002). *First day in grapes*. Ontario: Fitzhenry and Whiteside.

Australia

Egan, T., & Ingpen, R. (1997). *The drover's boy*. Port Melbourne: Lothian Books.

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Bunting, E. (2001). *Gleam and glow*. Orlando: Harcourt.

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China

Lanthier, J. (2012). *The stamp collector*. Ontario: Fitzhenry and Whiteside.

England

Brown, A. (2001). *Voices in the park*. New York: DK Children.

Iraq

Winter, J. (2004). *The librarian of Basra*. Orlando, FL: Harcourt.

Ireland

Bunting, E. (2008). *Walking to school*. New York: Clarion Books.

Japan

Kodama, T. (1992). *Shin's tricycle*. New York: Walker and Company.

Kenya

Nivola, C. (2008). *Planting the trees of Kenya*. New York: Frances Foster Books.
Winter, J. (2008). *Wangari's trees of peace*. Orlando: Harcourt.

Lebanon

Heide, F. P., & Gilliland, J. H. (1992). *Sami and the time of the troubles*. New York: Clarion Books.
Rosenberg, L. (1999). *The silence in the mountains*. New York: Orchard Books.

Pakistan

Shea, P. D. (2003). *The carpet boy's gift*. Gardiner, ME: Tilbury House.

South Korea

Pak, S. (2002). *A place to grow*. New York: Arthur A Levine Books.

Sudan

Williams, M. (2005). *Brothers in hope*. New York: Lee & Low Books.

Turkestan

Shulevitz, U. (2008). *How I learned geography*. New York: Farrar Straus Giroux.

Vietnam

Breckler, R. (1996). *Sweet dried apples*. New York: Houghton Mifflin.
Garland, S. (1993). *The lotus seed*. Orlando: Voyager Books.
Lipp, F. (2001). *The caged birds of Phnom Penh*. New York: Holiday House.
McKay, L. (1998) *Journey home*. New York: Lee & Low Books.
Zee, R. V. (2008). *Always with you*. Grand Rapids: Eerdmans Books for Young Readers.

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Activity #6

Sing, Dance, Act, Paint, or Draw!

Active Knowledge through Performance Book Reports

Teresa J. Rishel

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ABSTRACT

In the current climate of standardized testing and assessment—a "pass the test" emphasis—it is important to retain the opportunity to critically analyze situations, events, historical meaning, social and political values, beliefs, and purpose. By doing so, students maintain individual power and voice to affect change or awareness.

PURPOSE AND BACKGROUND

Throughout grade school, students become adept at writing the required book report, focusing mainly on the lowest domain of Bloom's Taxonomy—remembering (Krathwohl, 2002). The dull nature of book reports diminishes the desire to be a catalyst of change or awareness, especially beyond the school walls. Critical examination should remain key in the reading and writing process.

Over the last few years, I noticed that students in my graduate multicultural education course were highly engaged in the books they read and expressed desire "to do something." As a result, I incorporated performance formats as a final project choice, which was met with great success. Performance is now required in this course and continues to prove a thought-provoking climax of the semester.

Performance formats incorporate the arts to elicit understanding of a text, engage the audience, extract a high level of student learning (Jackson & Davis, 2000) provide authentic assessment (Tileston, 2000), and inspire the potential to enact change or create awareness (Powell, 2005). Students are thrust from passive

knowledge (simply knowing) into active knowledge (Bransford, Brown, & Cocking, 1999; Jackson & Davis, 2000).

Although performance falls outside traditional assessment, it remains a sound demonstration of students' knowledge and skills in the auditory, visual, kinesthetic, and tactile modalities. Performance tasks: (a) are complex; (b) are demonstrative; (c) make connections to the world; (d) encourage reflection; and (e) apply and transfer knowledge and skills in different contexts (Jackson & Davis, 2000; Powell, 2005).

The performance report lands at the highest domain of cognitive development in Bloom's Taxonomy—creating, which diversifies the ways students think about and act upon a topic. Personal interest in the topic provides extended learning through the development of an action plan resulting in real-life application. Performance includes composing a song, dancing, acting, and drawing or painting, among other possibilities.

Extended use of knowledge—where true application broadens students' potential and contexts—is essential in the practice of social justice. Understandings gleaned from a nonfiction or historical novel propel students into thinking beyond a particular assignment or grade and empower ownership. When demonstrating knowledge in a manner most comfortable to them, academic confidence increases.

The purpose of this activity is to interpret, perform, and enact change or promote awareness after the critical examination of a topic, event, or situation as the result of reading a nonfiction book or historical novel. This activity purposefully causes students to link text to real-world action in order to promote individual responsibility and engagement.

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LEARNING OBJECTIVES

- Critically analyze an author's point of view, experience, or event.
- Compare society's biases, knowledge, attitudes, and beliefs to the authors'.
- Develop an action plan to affect change or awareness beyond the classroom.
- Design a performance activity to initiate change or cause awareness.

PROCESS

Depending on the level or grade, modeling and working through the process as a class prepares students for individual performance reports and supports greater success. The following is a class-based process:

1. *Select a short nonfiction book or historical novel* that reflects an important societal concept, event, or representation. The text should be applicable, relevant,

and cause students to think more deeply. A good example is *Pink and Say* (Polacco, 1994), a true story about interracial friendship during the Civil War, which provides a deep and thoughtful conversation about race relationships.

2. *Model for students how to critically read for understanding* of an author's point of view or experience in terms of present-day situations (e.g., the effects of the Civil War). Read to and/or with the class to elicit understandings of the text through class discussions, small group work, partner shares, and so forth. Determine how the author's point of view or the event/situation exists in society today.
3. *Guide students toward higher-level thinking* (evaluating and creating) by leading students through text analysis, the examination and breaking of information into parts, identifying motives or causes, making inferences, and finding evidence (Krathwohl, 2002). Determine the current relevance.
4. *Create a graphic organizer with the class* to highlight important points, personal reflections or experiences, and historical and current contexts. During the book analysis, prompt student input for the organizer. The teacher's "explicit instruction" (Hall & Strangman, 2002, p. 5) and modeling can "successfully improve learning" (p. 5).
5. *Brainstorm ways to invoke change or promote awareness* of local, national, or cultural/global issues. As a class, determine ideas that could reasonably affect change or promote awareness, and the feasibility of each (e.g., costs, time, impact, etc.). Encourage looking beyond simple solutions and garner as much participation as possible; reassure students that change happens in small ways.
6. *Prepare a "Plan of Action" based on the brainstorming session* that supports some degree of change or awareness—locally, nationally, or globally, depending on the topic and audience. Guide students in preparing a timeline or sequence for reaching short-term and long-term goals of the action plan.
7. *Discuss performance formats* that represent the intersection of the author's point of view and the reader's interpretation and then guide students in determining the best method of communicating the book. For example, paint a timeline mural, create a skit or drama reading (e.g., the poem "Two Women"), or compose lyrics to illustrate progression from the past to the present.
8. *Perform the book* by dividing the class into presentation types (musical, artistic, movement) and find an audience of other classes, school groups, meetings, and so forth. If possible and/or appropriate, elicit feedback from the audience for extensions of ideas or clarification.
9. *At this point in the process,* the teacher could move forward with the implementation of the class Plan of Action or allow students to begin their individual performance projects.

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ADDITIONAL INFORMATION

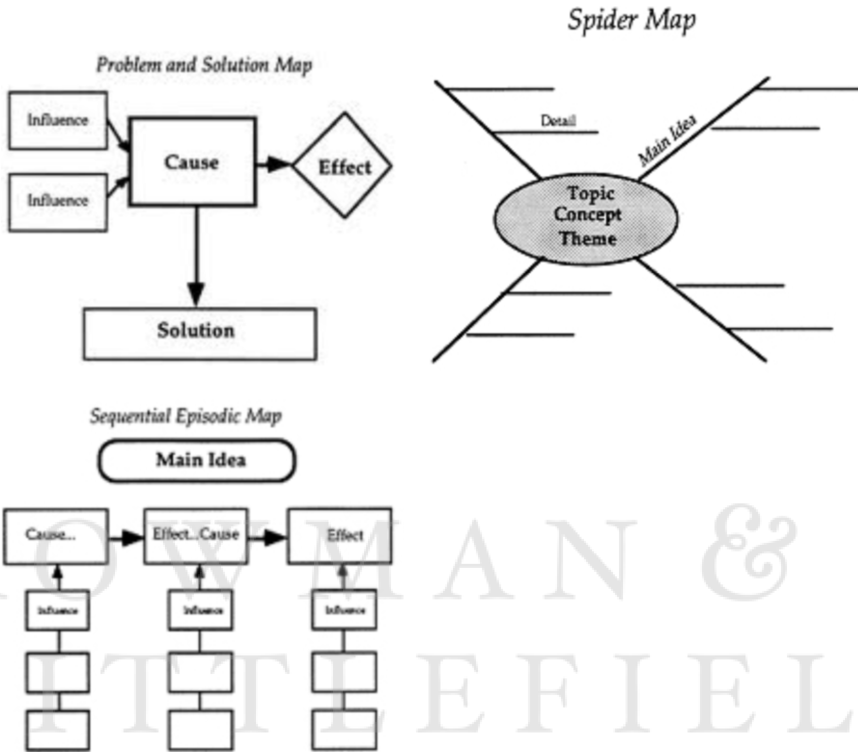

Figure 6.1. Examples of Graphic Organizers.
Hall & Strangman, 2002.

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Examples of Performance Presentations (College Level)

The following are examples of cultural/global issue performance book reports completed by students in a university multicultural education course. Two of the descriptions include actual presentation products or excerpts; the other two are based on course (instructor) notes, emails, and recall. For a list of books covering a range of cultural/global topics and levels, see www.goodreads.com/genres/global-issues.

1. *The Namesake* (Lahiri, 2004) is a story about a young woman's experience of immigration, clashing cultures, and the generation gap. The student created a beautiful and haunting song—lyrics and chords—titled "Inshallah," which he performed with a guitar. Deeply touched by the story, his initial plan was to learn about other cultures.

INSHALLAH

Chorus:
Inshallah, God willing, Peace be with you.
I IV
As-salaam alaaikum.
vi V IV
Allah-u-Akbar Allah-u-Akbar, God is good.
ii iii IV vi V IV
Verse:
God guide our steps to safely go
I
And, Inshallah, return in triumph over our foe,
IV
Ignorance.
vi I V IV
May we build our schools on solid ground
I
Giving of ourselves till the end, that our world would be unbound
IV
With love and tenderness.
vi I V IV
Bridge:
May we find freedom through struggles and fear
IV
And find ourselves longing for more.
IV
May we find justice through blood, sweat, and tears.
IV
May we find all that we are.
I

2. *The Chosen* (Potok, 2006), a story of an unusual friendship between a modern Orthodox Jew and a Hasidic Jew, is based on the events of the Holocaust and the creation of the state of Israel. The student composed a poignant dialogue between the two characters, added props, and used a sheet and projector to create a silhouette effect. His Plan of Action was to intervene in irreverent jokes and stories of Jewish people.
3. *The Breadwinner* (Ellis, 2001) includes stories about women's roles and survival as refugee families in Afghanistan after the takeover by the Taliban. The student painted the story on a sheet of butcher-block paper as she recited it. Her Plan of Action was to learn more about the Afghan war, become current on events, and promote awareness of the plight of women in Afghanistan.
4. *When I Was Puerto Rican* (Santiago, 1993) describes a woman's struggle between two cultures. The student created an autobiographical monologue on

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her "failed attempt to be immersed in the North American culture" (Performance narrative, Ruiz, 2010). Ruiz reenacted a two-hour detention at the department of motor vehicles, where officials were unaware that a resident of a U.S. territory does not require immigration and customs approval.

Ruiz's Plan of Action—the decision to give up the struggle to fit into American culture—was to return to her homeland with new ideas for educating her people. Currently, Ruiz is thriving in New York City, where she feels accepted and is working on her doctorate degree (N. Ruiz, personal communication, February 2013).

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Activity #7

Multicultural Literature as a Prompt for Teaching about Social Justice

Claudette Thompson

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ABSTRACT

Social justice is perceived by many to be an ambiguous construct that should be reserved for mature learners, the courageous, or those who seek to be controversial. Some question their self-efficacy to teach about social justice (Bandura, 1995). However, most education policy documents include as an overarching purpose of education something to the effect of "to develop moral citizens who are capable of positively changing society."

Teaching about social justice thus illustrates a commitment to our responsibilities as educators to cultivate critically literate minds, and should be viewed to be as universal as reading. This activity presents a lesson using multicultural literature as a prompt to initiate conversations among elementary education majors about social justice issues.

PURPOSE AND BACKGROUND

Critical theorists posit that we live in a world that is "rife" with contradictions and asymmetries of power and privilege, and that our position in the world is often determined by class, race, and gender (McLaren, 1994, p. 175). Public schools prepare students for work, citizenship, and socialization. They also reproduce the dominant ideology, its forms of knowledge, and the distribution of skills needed to reproduce the social divisions of labor (Goodlad, 1984).

Teaching for social justice suggests an approach that leads children to develop a deepening awareness of this sociocultural reality and their roles as change agents, or people who see the world differently rather than merely making a difference (Friere, 1985; Weiler, 1991).

Today, reading encompasses responding to and raising critical questions about injustice, dominant and silent voices, and identifying bias (Opitz, Rubin, & Erekson, 2011; Parker, 2009).

The allegory of books as "windows and mirrors" (Bishop, 1990) provides a sound pedagogical rationale for multicultural literature as a resource for teaching about otherness and social justice. According to Bishop, books offer real or imagined views of the world. Windows can be mirrors; that is, in the reflection we see our lives and experiences as part of the larger human experience.

Historically, children from dominant groups have always found their mirrors in books, but they, too, have been affected by the absence of books about nonmainstream cultures.

Bishop (1990) argues that they also need books that will help them understand the multicultural nature of the world in which they live and their place in it—not just as one group, but connected to all humans.

Multicultural literature is underused in many reading programs. The revised Common Core standards underscore the significance of teachers promoting a comprehensive view of text as well as the goal of shaping readers who are capable of functioning in the dynamic workplace. Teachers can serve as transformative agents by drawing on the perspective of critical literacy and encouraging the reading of multicultural texts (Friere, 2007; Parker, 2009).

As books should serve as both mirrors and windows (Bishop, 1990) for children to learn about the world, teachers have the responsibility to promote a classroom culture that investigates open-ended and suggestive questions (Van Tassel-Baska, 2003). They impact both the type of thinking and depth of thought (Caram & Davis, 2005). Furthermore, all students are likely to perform better on multiple assessment measures when teaching is filtered through their own cultural lenses (Gay, 2000).

I have used the book *Amazing Grace* by Mary Hoffmann, identified the genre, and informed students about the kinds of questions that they would be asked following the reading of the story. *Amazing Grace* is a story about a teacher who asks for volunteers among students in her class to play the role of Peter Pan in an upcoming school play. Grace, who has always loved acting and role-play, volunteers to be Peter Pan.

Some of the students in her class object to Grace being Peter Pan because she is a girl, but also because she is Black. On relating the story to her grandmother, who is a Trinidadian immigrant, Grace's grandma reassures her that she can be anything she wants to be if she works hard at it. This affirmation motivates Grace to practice, rehearse her lines, and simulate what she has observed by performers in plays that she attended with her family.

By the time Grace's teacher conducts tryouts for the play, Grace is well-prepared for the role of Peter Pan, as she has been diligently practicing for the part. This

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pays off, as Grace demonstrates during the tryout that she is the most suitable person to play Peter Pan. Grace is unanimously selected by her classmates to be Peter Pan in the school play.

LEARNING OBJECTIVES

This activity is intended to deepen preservice teachers' thinking by providing meaningful opportunities for them to incorporate multicultural literature in elementary reading programs. As a result of this lesson, students will:

- use multicultural literature as a prompt for intelligent conversations about issues related to social justice (Parker, 2009; Tompkins, 2006);
- identify and discuss the social justice issues in the story *Amazing Grace* and generate higher-order thinking questions that provoke deeper thinking both specifically about the story and broadly about social issues; and
- describe how they could extend this activity for elementary reading instruction.

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PROCEDURE

To ensure that students give their undivided attention to the story, I delay handing out the worksheet until after a student volunteer reads the entire story to the class. Reading the story to the class provides a good opportunity for the preservice teacher volunteer to practice and model read aloud, a crucial component of balanced literacy (Cambourne, 1988). Following the reading I hand out the worksheet with a variety of questions, including: What social justice issues are addressed in the story? What examples from the story, as well as your own life, can you provide? I then ask them to write two questions that would test students' higher-order thinking skills. In addition to assessing the students' ability to identify issues related to social justice and write higher-order thinking questions, such an activity encourages them to evaluate the usefulness of multicultural literature as a prompt for initiating conversations about social justice.

For the question, "What social justice issues are addressed in the story?", all the students identified gender and race discrimination as well as gender and race stereotype and bias. Students wrote about sexism, stating that "*Raj told Grace that she could not be Peter Pan because she is a girl*," and about racism, "*Natalie told Grace she couldn't be Peter Pan because she's Black*," or, "*The idea that people of a certain race or gender can't do something.*"

In highlighting the value of multicultural literature not merely as a conversation prompt for social justice, I refer the students to the Common Core reading standards, which are explicit in stating that teachers should introduce students to a variety of genres and a wide spectrum of American and world cultures.

Writing Higher-Order Thinking Questions

We then transitioned to another question geared toward evaluating the students' ability to write higher-order thinking questions. As is common in teacher education, students had previously learned about Bloom's Taxonomy of the cognitive domain (Bloom & Krathwohl, 1956) and were tasked with developing a series of discussion questions reflective of many levels of the domain (Decker & Davidson, 2006). Examples of student-generated questions include:

1. *What would you do if someone told you that you couldn't do something because you are a boy or a girl?*
2. *How would you feel if someone told you that you could not do something you knew you could do?*
3. *Predict what would happen if a White male wanted to be Peter Pan. Would he be told that he couldn't do it?*
4. *Do you think it was nice/fair for Grace's friends to tell her she couldn't do things because of her gender or skin color?*
5. *Name one celebrity who played a gender role that is opposite to what they are in real life.*
6. *How would you describe Grace's character or personality?*
7. *If you were given the opportunity, what character would you want to play and why?*
8. *What did/does Grace getting the part symbolize?*

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Such questions encouraged their audience to walk in Grace's shoes, consider equity and fairness, question stereotypical views about gender roles, and identify situations that counter what is considered to be the norm. This literature-centered lesson promoted individual reflection and critical literacy in the nonthreatening climate of the college classroom, and student-generated questions that were divergent, stimulating, thoughtful, and excellent prompts for deepening thinking about issues dealing with social justice.

The relevance and age-appropriateness of the story also contributed to the minds-on nature of this lesson. The lesson is even more meaningful to prospective teachers because the themes of otherness, equity, and gender and racial stereotypes are so prevalent in society. By creating awareness of social justice issues in young children, they are more likely to develop positive attitudes toward fairness and equity.

LESSON STEPS

- Choose a high-quality K–6 literature book with social justice theme(s). Recommended titles and authors are available at www.edchange.org/survey/EdChangePoll-ChildrensBooks.pdf.

- Ask students to sit in a reading center format. Provide a reading chair. Create an atmosphere that is conducive to listening by minimizing distractions such as noise, interruptions, and print and images on the Smart Board or whiteboard.
- Select an excellent oral reader to read the book to the class.
- After the volunteer has read the story, ask students to identify the social justice issues that emerge from the story. They should also identify specific accompanying examples from the story and share with the class. Model active listening.
- As a prerequisite for the second component of the lesson, students should have a basic understanding of Bloom's Taxonomy of the Cognitive Domain. Provide a handout and/or post a chart as a resource for students.
- Instruct students to write one divergent, higher-order thinking question that will stimulate readers to probe the issues in the story more deeply. Then ask students to share their questions with the class.
- You may extend the lesson by asking students to plan another standards-based reading or English and Language Arts lesson on the selected literature.
- Invite reflection by asking students to write what they learned from the activity. Use students' comments to evaluate the effectiveness of this literature-based lesson.

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ADDITIONAL COMMENTS

Had I introduced the topic of social justice in a vacuum or in a way that was abstract or unrelated to the students' anticipated role as teachers, I am certain that the lesson would have been less engaging. Following are some comments from my students on this approach and what they learned from this lesson: "*There are many lessons that may be taught by one book*"; "*Early childhood educators can teach young children even the toughest lessons or morals through stories*"; "*It is important to include multicultural literature in teaching literature*"; "*I learned what the genre of multicultural literature is*"; "*Make read aloud interesting by using books with different dialects.*"

Teaching about social justice is more effective when it is embedded in the existing curriculum. It is more meaningful when the lesson includes a combination of cognitive and affective outcomes. It is also important for students to have sufficient background information that equips them to work independently. For example, most of the students knew the levels of Bloom's Taxonomy and higher-order thinking skills, and those who did not were instructed to refer to the handout or the chart in the classroom.

Additionally they had a thorough understanding of the role of reading in the elementary curriculum. Although most of the students were unfamiliar with the genre of multicultural literature, this did not inhibit their ability to generate higher-order thinking questions, display critical literacy, and reflect on and discuss the two social justice issues—gender and race stereotypes—that emerged from the story.

Another consideration for teaching this lesson successfully is allowing space, time, and silence (Labadie, Wetzel, & Rogers, 2012) for students to comprehend, critically examine, and reflect on the story and questions.

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Activity #8

Can Creative Writing Be Taught?

Mel Glenn

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"A TEACHER'S CONTRACT"

Between the teachers and the city
there exists a contract,
full of legal obligations on both sides,
pay steps, duties and responsibilities,
all to be negotiated.
But there is a higher, more important contract,
that requires no lawyers,
no arbitration, no picket lines.
It is a contract implicit, not stated,
ironclad and universal.
It is written on the smart board,
demonstrated in the halls, surrounding
student desks and classroom walls.
It is a contract automatically renewed each year,
forged in love, witnessed daily.
It is never up for discussion or vote.
It is unchangeable, immutable.
And in Newtown the contract
remains, unbroken in life, in death,
consisting of only two words:
"My kids."

ABSTRACT

The philosopher John Locke postulates the social contract between government and its citizens. I want to promote the educational contract, the one existing between teachers and their students. There is a bond as we can see from my poem, a contract as it were, between teacher and student, tangible and intangible, stated and unstated. What is the role of the teacher to honor that bond? How must he or she proceed to make sure contractual obligations are met?

"Creative writing" is an "equal opportunity" art. It makes no distinction between race, socioeconomic level, ancestry, or country of origin. The "My kids" of the poem above presupposes that everyone, regardless of background, has the need to listen to the "creative imperative" within them.

It does not matter where you are teaching—from the foothills of the Rockies to the streets of inner-city Baltimore—creative writing instruction presumes that all students have the right to express whatever there is inside that needs to be expressed, and it is the teacher's duty, his contract, to present his lessons, prompts, and exercises as openly and fairly as possible, without any preconceptions about what the student can or cannot do. Surprises may happen.

His or her writing class might produce works in poetry or prose that reflect the rich tapestry of different ethnic experiences—all to the good, and if that writing points out the need for a redress of some social injustice, or personal reaction to some social injustice, why that is doubly good. As teachers we are honor-bound to give voice to a plethora of opinions, no matter how uncomfortable those opinions might make us feel.

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BACKGROUND AND PURPOSE

Can one teach creative writing? The honest answer is probably no, but there are quite a few teaching strategies one may employ to facilitate an environment for creative writing. In my thirty-plus years of teaching high school English, I have taught creative writing many times with some success, and I will share some of my philosophy about teaching writing and include a number of exercises I have used over the years.

I can teach poetic structure, punctuation, logical narration, but can I teach the writer's flow of words, the melody, as it were?

First, when teaching, it is necessary to engender an "atmosphere of creativity" where students are not afraid to write and hopefully read their work. Every Friday, I would have an "open microphone" (used one as a prop) where students would be encouraged to stand up and read their work before their classmates. Students got feedback on what worked and what didn't. I never forced anyone to read and what was read in the classroom stayed in the classroom.

I believe everyone has something to say, a "creative imperative," if you will, a need and a hunger to explore what is in their heart and mind. I try to encourage a com-

munity of writers where students feel safe, encouraged, and listened to. However different they may be from each other, they are united by the same fears and hope.

Adolescence is the time when feelings are at war with everything and everyone. It is sometimes one long ache with fragment sparkles of firework joy; often a lonely time spent lurching between a sullen funk and outrageous behavior, making adults worry about the future of western civilization. Writing about such times and feelings can help.

Let me illustrate this point by telling Marina's story, followed by practical examples or prompts I may use to urge my students to write.

MARINA'S STORY

I am teaching my creative writing class, a response to a Langston Hughes poem, when Marina, a girl not far removed from Ukraine, reminds me this is "Presentation Day," and asks if she can read her poem. There is a look of tension about her, unusual for this sweet-faced girl, as she reads:

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"THINGS YOU CAN DO WITH A LEATHER JACKET"

You could get me a leather jacket for my 18th birthday.
In fact you should.
It would cost you a lot and
you could save the tag and remind yourself
how good a father you are.
In fact, you should.
However, you may want to be more practical with it.
You could take it and use it
to keep me warm when I have a fever.
Use it for a bandage when I fall skating.
Use the pocket for a handkerchief when I cry over men.
Take a piece to shut my mouth
when I tell you you're a bad father.
Take a piece and put out your cigarette.
Take another and put it in milk and honey for when I can't sleep.
Better yet, sell the whole thing.
Use the money to cover my college costs.
But you could always buy it for me for my 18th birthday.
Wrap it in a big, beautiful box,
tell me how pretty I look and then fly back.
In fact you should.

Who knew? I certainly didn't. What did I teach her? Who knows? But she felt safe enough to read her poem. For her, this poem was a catharsis, a necessary one. As a literary choreographer, I can teach the steps, maybe the beat, the history of

the dance, perhaps, but can I teach the whole imaginative interpretation that is publicly or privately performed?

Can I actually show my students how to "be" creative, how to dance solo? I wonder about that. One can teach techniques in writing, painting, dancing, and so forth, but can one teach talent?

As a poet and teacher, as I said before, I can do some things with form and structure. I can show examples from the pantheon of poets. I can use voices from different cultures. I can read my own poems, if desperate. The younger the student, the greater the need for form; there's nothing wrong about teaching traditional verse, nothing sinful about teaching metaphor and simile.

But can I teach writing in general, poetry specifically, those words that bubble up joyfully from the wellsprings of a student's mind? What are the words inside? Can I know with any authority the inner terrain of emotion or memory, or maybe even trauma (Marina's?) that delineates the writing landscape?

I am not a mind reader, but I can keep open a "window of opportunity" that stays open for forty minutes before it slams shut—life as grapefruit sections in high school. I think as teachers, no matter the age of our students, no matter the technology at hand, we can provide the nurturing and encouraging atmosphere, the sense to say what works or doesn't, and the freedom to let our students express whatever their synaptic processes produce without the fear that their lives and grades depend on it.

Writing, I believe, is not some literary tag-team match, but is a single, solitary act, "an act of courage," as writer Cynthia Ozick says. Make no mistake: writing is hard work with rewards few and far between. But teachers can provide the emotional backdrop to allow the creative springs to flow.

Anyone who tells you we are just teaching subject matter is incorrect. We are touching students' lives. And Marina's poem? I may not have taught her "how" to write, but I was certainly glad to have provided the atmosphere to have borne witness to her chilling and haunting dance.

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LESSONS AND INSTRUCTIONAL OBJECTIVES

Every teacher of writing has a "bag of tricks," a poem here, a quote there, all with the intent of encouraging students to write. Below are a few of mine, by no means an exhaustive list. By all means, develop your own source material. Or check the Internet. There are many exercises, both free and costly, an enterprising teacher can employ.

1. Warm-up
   - Acrostic—Name
   - Haiku—School
   - Lantern—Nature

Students will pick one topic and free write for five minutes. A lantern is a one-, two-, three-, four-word, one-syllable poem (it looks like a pyramid.). Encourage students to open up after a five-minute assignment. I have gotten many humorous answers.

2. First line/Last line
   Write a ten-line poem or a paragraph with one of the following prompts used as the first or last line.

   - . . . in my room.
   - . . . in the rain.
   - . . . when I'm alone.
   - The Bruges are coming. The Bruges are coming. (Whatever you think Bruges are.)
   - The closet door opened and . . .
   - I remember the good old days.
   - My boyfriend or girlfriend is a jerk.
   - That's the truth about school.
   - . . . the tiger.
   - . . . on Sunday.

   I have found that students are eager to read what they have written. Many imaginative answers have been written in response to this one.
3. Exercise in Memory (poem or description). Memory is one of the principal "keys" in writing:

   - what's in my room
   - in the rain
   - worst or best memory in school
   - terrifying moment
   - yesterday's best moment
   - a favorite trip
   - an embarrassing moment

4. Book Covers—four parts: front cover, front inside cover, back inside cover, back cover
   Students take a piece of paper, fold in the ends, then fold it in half. Now they have a book jacket, and pretend they are the designers of their own book cover. What would be the name of the story (cover); description (inside front cover); bio (inside back cover); and a back cover review? (The students must begin to see themselves as a writer even before they write.)
5. Specific writing ideas. Here are a few; teachers can make up their own.

   - an important day
   - a specific challenge
   - a job you would like to have

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- a recent dream or nightmare
- a movie you saw
- a restaurant you like
- an ordinary day
- a dream trip
- shopping
- my phone

ADDITIONAL COMMENTS

Obviously, there is no single way to attend to creative writers. Each teacher teaches according to who he or she is, and what he or she brings to the class. But in the age of mega-testing, one has to hold out to hear the individual voices, and responses do not come in the form of A, B, C, D, or E. To hear individual voices, especially in a large class, is a Herculean task. Teaching creative writing is a luxury, especially when budgets are being stretched to the limit and teachers and students must work under the dark cloud of mandatory testing.

If creative writing is taught at all, it is rare to have a class small enough in size to attend to the needs of all students. When high school teachers have 150 students a day, how can the teacher be expected to comment on each and every paper? I know many teachers who do just that, reading and commenting far into the night.

Despite all the shortcomings of budget and limitations of time, creative writing is important for all students, not just the select few, because inside each student is a voice and a need that has to be listened to with compassionate understanding. Writing is the singular act consisting of the "magic" that happens between the individual and the computer.

In creative writing classes, confidence can be built, strategies can be practiced, imagination can be liberated that can make a writer better. And teachers do see improvement over the course of a term or year and should feel justifiably proud.

But the writing process itself is something intangible, something innate, and the only one who can know that "innateness" is the writer himself. It is up to her or him alone to listen to that inner voice, and in effect, take dictation. No teacher can teach that internal synapse.

A favorite adage of mine is, "A ship in the harbor is safe, but that is not what ships are built for" (J. Shedd). The teacher can steer the ship out of the harbor, but it is up to the helmsman/writer to navigate his or her own course. "Writing is easy," as M. E. Kerr has said. "You stare at a piece of paper until the drops of blood form on your forehead."

And that starting point as you put down your first "once-upon-a-time" makes you the writer. A good teacher can challenge, encourage, and shape, but ultimately it is the writer alone who has to face the blank page.

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Activity #9

"Pump It Up" Writing Prompt

Joanne Kilgour Dowdy

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ABSTRACT

This exercise encourages participants to develop skills beyond reading, writing, speaking, listening, and signing in one language system. Participants are encouraged to include the visual, kinaesthetic, and performance arts to facilitate successful communication. A focus on using cultural symbols facilitates exchanges among members of the group.

OBJECTIVE

The objective of this activity is to train teachers and other participants to use objects from diverse cultures and educational content area materials as part of their writing menu for all age groups.

Cowan and Albers (2006), as well as Beach and Myers (2001) suggest that students consider the way that symbols (i.e., words, action, and pictures) help create systems that mediate our world as we experience it. Rosenblatt (1978) calls this an aesthetic approach to reading. Multiple forms of representation are considered part of the semiotics tradition (Iddings, McCafferty, & Teixeira da Silva, 2011; Wilson, 2011). This writing exercise encourages the development of communication skills that include the visual, kinaesthetic, and performance arts to facilitate success in and beyond classrooms (Harste, 1994; Reif, 1992; Doig & Sargent, 1996).

PROCEDURE

Participants will:

1. Ask participants to think about ways that they have engaged their students in learning about the topics they present in their content area and share ideas about communication systems that they usually encourage students to use. For example: some teachers use music to introduce the 1960s in social studies. In the visual arts, teachers invite speakers who work in particular modes of representation.
2. Brainstorm a list of nonprint forms of communication—for example, Morse code, film, exercise, music, visual arts, sports, American Sign Language (ASL), and other genres that represent different cultural symbols.
3. Have participants look at the objects that have been laid out on the tables. These include art objects, calendars, picture books, office supplies, posters, candles, CDs, home decorations, and framed pictures from a personal collection.
4. Have participants choose an object that attracts them for one reason or another.
5. Begin creating a nonprint response to the piece of art. This response could include visual art, music to be sung or hummed, dance, a three-dimensional model, lyrics, tableau (freeze-frame), music score, a scene to be enacted, mime, monologue, or other form of communication.
6. Have participants pair off into partners. After ten to fifteen minutes, encourage partners to show their response to an object to each other. The new person adds their response to the one that is introduced to them. The new observer may continue in the genre that they have been given, or they may choose a new code for their response to the original object. For example, a lyric that is sung in response to an object on the table may lead to a dance sequence or statue.
7. After this exchange between two people, the exchange should be done with another couple. Each original response should now have two people adding to it.
8. After three responses have been gathered in total, the first person should add a new response to the input gathered at this point.
9. Volunteers should then share their experience of creating and sharing their work with other people. They should focus on the learning that took place as they created their first and final response to the prompt that they chose.
10. Volunteers can share their experience of getting back their original prompt with three more responses added to it. What did they learn from the responses that others shared about their original prompt or their first response to the object?
11. Volunteers can discuss how this new input from two other participants affects their attitude to their original response. What was added to their "reading" of the object from the table?

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12. Participants then discuss with their partner or the whole class ideas about what can be done with content area objects (e.g., in sports, language classes, ASL, or primary documents in social studies classrooms) as we think about how this exercise facilitates better communication.
13. How can we use the nonwriting responses to an object to build writing products like poetry, recipes, journal entries, letters to the editor, critiques of film or theatre, postcards, posters, place mats, exercise routines, directions to a destination, notating dance steps, and so on?
14. Participants can share comments, concerns, insights, and celebrations that they choose to discuss with the group.

CONCLUSION

Poulos et al. (2012) talk about the fact that students who come through a discipline-focused program in college have less ability to think of productive lines of questioning or are limited in their thinking about issues outside their content area. The same could be said of students who are not exposed to any other forms of communication than reading, writing, listening, and speaking in their mother tongue. Any opportunities that afford participants an invitation to move beyond the "taken for granted" language modes that they are familiar with enhances their ability to communicate effectively in the global community.

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Activity #10

Sentence Dissection

Andrea Honigsfeld

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ABSTRACT

Formal or academic English is the language of power in society. Though sentences are no longer diagrammed, academically and linguistically diverse learners will benefit from sentence-level language analysis to aid their acquisition of academic English. For the purposes of this activity, teachers select target sentences that are not only rich in content and complex in linguistic expression, but that also serve as mentor text that could be emulated for word choice, grammatical form and structure, sentence complexity, and stylistic preference.

BACKGROUND AND PURPOSE

Over a decade ago, Baker (2002), a vocational high school English teacher in Boston, observed that her students needed at least three forms of the English language to lead socially fulfilling and economically viable lives. This type of trilingualism includes the following:

1. "home" English or dialect, which most students learn at home, recent immigrants often learn from peers, and which for first- and second-generation immigrants may be a combination of English and their mother tongue;
2. "formal" or academic English, which is learned by many in school, from reading, and from the media, although it may also be learned in well-educated families;

3. "professional" English, the particular language of one's profession, which is mostly learned in college or on the job, or [. . .] in vocational education. (pp. 51–52)

Of the three language forms, learning formal or academic English also contributes to what Delpit (1988) noted as acquiring the codes or rules for participating in power. She described such rules or codes as related to certain ways of communicating or using specific linguistic forms. One very specific way to push all students to acquire the codes and rules that lead to learning about the culture of power is through examining complex English sentence structures in meaningful, engaging academic conversations.

The purpose of this activity is to guide inservice and preservice teachers in developing an understanding of how complex sentences can be analyzed for form and meaning. Sentence-level work is also promoted by Scott (2009), who suggested that:

> Sentence comprehension is a culprit for some readers and is commonly overlooked when thinking about improving reading comprehension and content knowledge. If a reader cannot derive meaning from individual sentences that make up a text, that is going to be a major obstacle in text-level comprehension. (p. 184)

Sentences chosen for dissection should represent authentic language. They should come from the target narrative or informational texts that K–12 students are working with in the English Language Arts (ELA) or content area classes.

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LEARNING OBJECTIVES

As a result of this activity, participants will:

1. examine carefully selected complex sentences and discuss the linguistic features utilized by the author while making meaning of the sentence and translating it into comprehensible language; and
2. develop analytical thinking skills that aid sentence-level comprehension as well as attain tools to use linguistically complex sentence structures in their own spoken and written expressions.

PROCEDURE

During a structured session of no longer than eight to ten minutes, offer students exposure to and guided exploration of a carefully selected, sufficiently complex sentence (or two). It is best if the excerpt comes from a text you are using for literacy or content-based instruction and is loaded with information as well as opportunities for discussing grammar and usage.

Follow these steps with as much individual variances as needed based on your students' needs:

1. Choose a sentence from the target textbook or other assigned readings.
2. Present the sentence on chart paper, traditional blackboard, or Smart Board.
3. Facilitate an in-depth discussion of what the sentence means, how the author expressed his or her idea, and so forth, inviting student input first into meaning-making.
4. Ask probing questions about the *who, what, when,* and *where* of the sentence.
5. Pinpoint one or more unique linguistic features of the sentence (passive voice, relative clauses, heavy noun phrases) to call students' attention to select language complexities.
6. Use color-coding or other visually engaging methods to chunk the sentence into clauses or phrases.
7. Utilize think-alouds as they pinpoint grammatical or stylistic choices in some (*but not all*) of the language chunks to keep the activity brief and engaging.
8. Invite students to use the sentence as mentor text and to create similar sentences of their own in order to internalize the language complexity.

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A mentor text is a carefully selected published fiction or nonfiction writing that may be used as an example for students to develop or refine their writing skills. "Mentor texts serve to show not just tell, students how to write well" (Dorfman & Cappelli, 2007, p. 4). Below are two examples—one from fiction and one from nonfiction; one to be used with elementary and one with secondary students—of dissected sentences.

The target sentence chunk is in the first column. When presented to students, only the first column of these charts is intended to be shared. The second column offers possible discussion points, questions, or prompts that will engage students in exploring the meaning of the language chunk and in examining the grammatical structure or word choice represented in it. The final column introduces the technical terminology for each of the linguistic features that the analyzed language chunk represents.

ADDITIONAL COMMENTS

Jeff Anderson (2005) publicly identified himself as a *sentence stalker*—using a phrase he borrowed from Vicki Spandel (2005)—and noted that he is "always on the lookout for great mentor texts, sentences, paragraphs, essays, articles, advertisements, and novels" (p. 17). Sentence dissection can be performed on all text types on all grade levels.

It is especially important to apply this strategy to content-based, academic text so students can gradually become independent readers of textbooks and other high-density, more complex informational texts. Introducing ELLs to one "juicy

Table 10.1. A Dissected Sentence from a Favorite Trade Book—*Stellaluna*

Sentence: *Each night, Mother Bat would carry Stellaluna clutched to her breast as she flew out to search for food.*

Sentence Chunk	*Possible Discussion Points*	*Linguistic Features*
Each night	How does the author say "every night"? Which is more expressive: each or every?	Time marker at sentence opening position
Mother Bat would carry Stellaluna	How does the author express that Mother Bat did something regularly?	Habitual past expressed with the auxiliary "would"
clutched to her breast	Why does the author choose "clutch" and not "hold onto"? Who clutched to whom?	The rich meaning of clutch; Past participle form of the verb
as she flew out	Who flew out? Who does the author mean by "she"? Why does the author say flew out? Out of what? Why didn't the author say "flew away"?	Temporal clause; Reference use of the personal pronoun "she" to refer to Mother bat The adverb "out" indicating direction
to search for food.	Why did Mother Bat fly out? What are some synonyms for search for?	The infinitive used to express purpose Phrasal verb: search for

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Table 10.2. A Dissected Sentence from a Secondary Social Studies Textbook

Sentence: *The first state to call for a vote on the constitution was Delaware* (Harcourt Horizons, 2003, p. 367).

Sentence Chunk	*Possible Discussion Points*	*Linguistic Features*
The first state to call	Let's reverse the word order. Can you finish this sentence starter: Delaware was the first state to . . .	Infinitive following a noun phrase
(call) for a vote	What does "call for a vote" mean?	Phrasal verb: "call for" a vote
(a vote) on the constitution	"Vote" can be a verb and a noun. Which one is it in this sentence? Can we also say: What did they vote on?	Prepositional phrase: "vote on the constitution"
was Delaware.	How do we know the entire phrase "The first state to call for a vote on the constitution" is the subject of this sentence?	Heavy noun phrase

sentence" a day based on a shared text is a similar strategy also promoted by Lilly Wong Fillmore (2009).

Sentences that are short, relatively easy to comprehend, yet contain a frequently appearing, challenging feature of academic English (a heavy noun phrase) may serve well as an introduction to sentence dissection. The sentence in table 10.2 may also be used as mentor text so students could produce heavy noun phrases similar to the example ("The first state to call for a vote on the constitution") using their own lived experiences:

The first thing to do in case of a hurricane emergency is . . .
The first member of my family to go to college will be . . .
The first step to take after a car accident is . . .

Making the case for sentence-level work in every K–5 classroom every day and in every 6–12 content course two to three times a week might be a tall order. However, ignoring the potential of working with complex linguistic forms with such meticulous, purposeful, deliberate, and regular attention may prevent students from learning to speak the language of power (in Delpit's word) or from becoming truly trilingual (in Baker's sense of the word).

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NOTES

1. The author wishes to thank Maria G. Dove's support in developing this chapter.
2. The idea of sentence dissection was first introduced in the following two publications: Select sections of this chapter were also included in these volumes.

Dove, M. G., & Honigsfeld, A. (2013). *Common core for the not-so-common learner, Grades K–5: English language arts strategies.* Thousand Oaks, CA: Corwin Press.
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Activity #11

Teaching Peace Literacy through Literature: A Lesson on Skin

Sandra Golden

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ABSTRACT

This is a social justice lesson based on the film *Skin* and a children's literature book, *Let's Talk about Race* (Lester, 2005). The film is a true story centered on a South African woman's childhood during apartheid in Africa. Sandra Laing, born in 1955 to white parents, is brutalized by school officials and the government because of her dark skin. In addition to viewing the film, the book, *Let's Talk about Race,* is used as the initiating activity of the lesson.

PURPOSE AND BACKGROUND

In the powerful speeches, actions, and beliefs of great leaders such as Gandhi, Martin Luther King Jr., Sojourner Truth, and many others, peacemaking has always been the common thread, through nonviolent approaches to fighting for social justice, equality, and equity for all humankind. Today, our world is faced with so much violence in homes, schools, and the workplace that it is even more critical to create a space for a discourse on peace.

Through the use of multicultural literature, I have found peace literacy an effective approach to introducing children to literature as well as engaging them in acquiring skills in analysis, critical thinking, interpreting symbols, communication, and combining and applying multiple skills of interacting with text, self, culture, and social contexts (Golden, 2012; Larson, 2009; Seglem & Witte, 2009; Williams, 2008).

Using various genres of multicultural literature provides window panes for viewing our multicultural communities and offers a plethora of choices for engaging struggling readers to find reading and writing attractive. For instance, peace literacy as a context for learning and understanding self, others, and the world could be used in authentic, engaging, and meaningful ways to help readers develop the necessary skills in vocabulary development, text comprehension, and fluency.

Consequently, awareness in peace literacy also improves how we see ourselves and interact with others. Bullying, for instance, has become an epidemic in our schools and society. Perhaps engaging children in peace literacy as a way to see self and others can help to resolve or even eliminate bullying while also building and strengthening reading and writing skills. Williams (2008) asserts that "reading and writing offers distinct opportunities for connecting our minds and hearts to those around us" (p. 686).

Children's and adolescent literature such as *Seedfolks* (Fleischman, 1997), *Night* (Wiesel, 1972), and *Sadako and the Thousand Paper Cranes* (Coerr, 1993) are just a few books promoting social justice. Through real-life activities and the integration of multicultural literature books, adolescents can be engaged in developing a strong sense of self and an awareness of the world they live in (Wolk, 2009) while also improving their reading and writing skills.

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LEARNING OBJECTIVES

As an outcome of this lesson, students will:

1. learn the process of deconstructing the myths and injustices of racist behaviors that disenfranchise, marginalize, and discriminate against other human beings;
2. develop critical thinking questions about the book *Let's Talk about Race* that can be used in small group discussions and then whole group discussion;
3. write their own story, poem, or start a biographical/memoir piece;
4. after watching the film *Skin*, write a two- to three-page reflection on what they took from the film; and
5. write an action plan that demonstrates how an injustice can be turned into justice.

PROCEDURE

This lesson could take multiple days or sessions.

1. Begin the class with a discussion on what learners know or understand about racism, social justice, equity, and equality. The discussion leader or teacher can jot down their definitions and then provide societal definitions of each term. Provide each learner with the final document of the defined terms.
2. Read aloud *Let's Talk about Race*. The book is interactive, so students can be engaged in the book through various activities throughout the reading. For

instance, different people can take on different roles so many voices are heard during the reading. Such read-alouds are good for any age group!

3. Develop critical thinking questions about the book for small group discussions and then whole group discussion. Who, What, When, Where, and Why may initiate some of the questions that participants use as prompts for discussion.
4. Then, have the learners write their own story based on what they have just read. They could write a poem (see example below), a short story, or start a biographical/memoir piece.
5. Show the film *Skin.*
6. After watching the film, have the learners write a two- to three-page reflection on what they took from the film. What was evoked in them? How did the story make them feel? What were the injustices? How would they make changes.
7. Engage the learners in small- and whole-group discussions.
8. Write an action plan to turn an injustice into justice.

BLACK AND FEMALE

By Sandra Golden

Black and Female! Yes, that is one part of me. But, there is so much more!
I am HUMAN.
I am a mother, grandmother, daughter, sister, niece, cousin, and friend.
I am loved.
I am educated.
I am a professional and a Professor.
I am an advocate for social justice, equality, and equity!
I am passionate about literacy development and reading.
I am a researcher, multiculturalist, and a teacher educator.
I am skilled.
I am competent.
I am qualified in my field.
I have a secondary education and have earned postsecondary and graduate degrees!
I have worked in retail, manufacturing, the banking industry, the justice system and higher education.
I am a volunteer,
I am a creator, and a supporter of young children, adolescents, and adults.
I have traveled nationally and internationally.
I am an author of books, book chapters, and several articles.
So yes, I am Black and Female.
But, I am HUMAN first and foremost!
I will not tolerate being dehumanized, disenfranchised, marginalized, discriminated, prejudged, or oppressed by your labels and categories!
I will not allow you to impose your limitations on me because of your labels and categories!
I am a HUMAN!
So just Black and Female. . . ?
THINK AGAIN!

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Activity #12

Using Reading Logs to Motivate English Language Learners from Multicultural Backgrounds to Read and Write

Yang Gao

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ABSTRACT

English language teachers teach and work with students from multicultural backgrounds. In order to get all students to fully engage in the classroom, English language teachers should be trained to develop and implement pedagogies with an emphasis on social justice. This activity explains how a reading log is helpful in an English language–centered classroom, from stimulating English learners to be active readers to helping teachers of English language learners to evaluate their students' reading performance.

BACKGROUND AND PURPOSE

Banks (2010) stated that students in multicultural education, "regardless of their gender, social class, and ethnic, racial, or cultural characteristics" should have equal learning opportunities at school (p. 3). Berlin (2005) also held that the ultimate goal of a multicultural English as a second/foreign language (ESL/EFL) classroom is "to engage students in a truly democratic process" (p. 8) through which students can meet their needs to learn.

Compared with students who are English native speakers, ESL/EFL students may be more introverted and likely to struggle with the lessons. They are required to conquer not only a language but also a culture behind the language; therefore, what ESL/EFL students desperately need from their teachers is an appropriate approach that will motivate them to learn the language and the culture. This un-

doubtedly sets up a higher standard for ESL/EFL teachers who are willing to help their students learn well.

A reading log helps ESL/EFL students in several ways (Blough & Berman, 1991; Commander & Smith, 1996; Lyutaya, 2011). First, it helps language learners to keep track of their reading process; second, keeping a reading log stimulates readers to read actively, as they may witness the progress of filling in the log with information and writing; third, a reading log guides learners to retell or rewrite a story, thus helping teachers to evaluate the learners' reading performance. These activities promote the democratic culture of enhancing the writer's voice among students.

LEARNING OBJECTIVES

Through this activity, students will:

1. Grasp information according to the chronological order of events;
2. Read and understand a reading passage by keeping a reading log;
3. Retell or rewrite a story based on information in the reading log; and
4. Promote the democratic culture of sharing opinions and insights about reading selections.

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PROCEDURES

1. Ask students to skim the passage, highlight terms about "time" (when) in chronological order, and write them down in the reading log.
2. Following the marked terms about "time," read and mark terms about "people" (who) and "place" (where) in the sentence. Then, put them in the reading log.
3. Reread the same sentences, and locate details about "events" (what and how it happened).
4. The teacher then chooses one more reading passage to evaluate students and asks them to fill in reading logs according to the time line.
5. Discuss and share answers with their peers.
6. The teacher then divides students into groups and gives each group a reading passage, which is divided into pieces. Individuals in each group are given a slip of reading marked with a year. Students are then required to work together to make the slips into a complete reading passage, then fill in reading logs.
7. Students in each group share their reading passages with other groups.

SAMPLE

Ask students to read the passages about Frank McCourt's life story (English & English, 2004, pp. 24–29) in the following steps:

First, mark the words expressing time in a chronological order, such as "in 1930," "in 1949," and "the fall of 1970," and write them down in the corresponding column of the reading log.

Table 12.1.

Time	*People*	*Place*	*Event*
1934			
1949			
1970			

Then, for each sentence with the time, locate details like people and place, and put them in the reading log.

Table 12.2.

Time	*People*	*Place*	*Event*
1934	Frank's Family	Ireland	
1949	Frank McCourt	United States	
1970	Frank and his student	Seward Park High School, New York	

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Next, fill in the event column with more details such as why the event took place and how it happened.

Table 12.3.

Time	*People*	*Place*	*Event*
1934	Frank's Family	Ireland	Their life was not easy in New York, so their family returned to Ireland.
1949	Frank McCourt	United States	As a nineteen-year-old Irish boy with an eighth-grade education, Frank went back to New York.
1970	Frank and his student	Seward Park High School, New York	In his first week of teaching, Frank talked with his students.

Last, with the information in the reading log, retell or rewrite the story. This last activity helps students to practice the art of listening and responding in a respectful way and enhances their appreciation of the nature of the democratic culture that they are studying in the classroom.

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Activity #13

Creating Shared Narratives

Using Language, Conflict, and Choice to Break Down Cross-Cultural Barriers

Gabriel Swarts

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ABSTRACT

The ability to break down the barriers of speech and social norms among various groups is one of the key issues involved in cross-cultural communication. Organized group responses and shared writing prompts can highlight key differences in culture and show a variety of responses and concepts within a shared collaborative story. Group storytelling and construction (personal and fictional) can provide fertile ground for social, cultural, and historical differences between cultural in-groups and out-groups (Cushner, McClelland, & Safford, 2012).

BACKGROUND AND PURPOSE

Storytelling has been an integral method of communication since the dawn of mankind. Through stories, cultures transmit history to new generations, explore morality/ethics, instill cultural norms, and challenge imaginations. Stories are a necessity within our lives. In education today, storytelling and story creation are being championed as methods to use in formal and informal learning scenarios within the classroom.

Many educators have traditionally used stories to transmit knowledge in a passive sense, within a lecture or during class reading time. However, story creation can encourage the development of an active, challenging, and exciting lesson plan that can be used to address complex or divisive issues through creativity and communication. Within the context of intercultural communication, the language of storytelling can

be imperative to understanding conflicts and making choices that can affect cross-cultural interactions and relationships.

"One of my central assumptions in my educational work is that stories do indeed contribute to our personal and social construction of knowledge," states Margaret Fowler in her work *A Curriculum of Difficulty*. Fowler's writings in *A Curriculum of Difficulty* address aspects of both areas of knowledge (personal and social), but through basic storytelling, our social construction of cultural differences and understandings can be explored and a new narrative can be constructed (Fowler, 2006, p. 36).

Historical significance, meaning-making, and participation within diverse and varied societies all have ties to story creation and transmission. The most basic aspect of a narrative, naïve storying, is used to discover a "socio-historical self" and place oneself in the context of a changing and living history. This concept of naïve storying as basic entry into the world of the narrative is an important first step. Naïve storying is the first word, finding a way to communicate a conflict or misunderstanding that can "exist in the common world or private world" (Fowler, 2006, p. 30).

These concepts of the narrative and naïve storying can be used in class! Challenging cross-cultural barriers and conflicts through narrative and student choice as told through stories can help place each student within a socio-historical context. Again, Fowler states, "Narrative research can serve as entry points or gates to understanding across differences, borders, and ruptures. It offers a bridge to generative co-dwelling on our shared lands and languages of being" (Fowler, 2006, p. 31).

Shared storytelling can lead to better understanding of self, with meanings that are applicable for a changing perspective, understanding complex events, deliberation purposes, an individual educational journey toward understanding (also known as a *currere*), as well as intercultural interactions (Henderson & Gornik, 2007). In addition to this educational journey, stories involving cross-cultural conflict and barriers can "shock" or create "disequilibrium" within class groups, upsetting the balance through differences that can become teachable moments and provide "stimuli for developing intercultural competence" (Savicki, 2008, p. 17).

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LEARNING OBJECTIVES

Using historically divisive universal issues such as violent conflict, disease, historic and present examples of transnational movement and refugees, warfare, education, women's rights, reproductive rights, social norms, LBGT norms, and repressed/oppressed minorities as prompts, students will construct a specific story based on their own interpretations and personal experiences. Participants will:

- identify and analyze multiple sides and perspectives of a controversial issue;
- write a portion of a fiction or nonfiction story involving the controversial issue;
- collaborate as a group to discover an outcome or resolution to the conflict that considers individual group members' contributions and includes various storylines, characters, and shared issues; and

- discover and react to the different interpretations of the story, and the effect these interpretations had on the outcome/resolution of the story.

PROCESS

- Use existing coursework, state standards, or national media to focus on key issues or controversial news items that will engage students and elicit a variety of responses.
- Divide the class into groups of four to six students, and allow each group to select an issue of their choice. Once an issue is selected, allow the students to create up to three fictional or nonfictional characters that relate to their controversial issue.
- Each group member will receive a number (roll dice, draw straws) to determine the order of when they will take turns adding their writing blocks to the story.
- Each student will take a turn writing part of the story. As one student writes, others will discuss key subject-related terms and concepts as a group to brainstorm possible story paths or character actions. Once the first student in order finishes, the next student will take up the story. Each student must finish his or her written portion of the shared story with a critical choice or important decision that the next student must make.
- At the conclusion of the story, the group must decide, based on all of the contributions, what the final action or decision will entail regarding their issue.
- Once the story's final decision has been decided as a group, there will be a final editing or development phase in which students will discuss their characters, final storylines, and most importantly, the critical choices made based on each participating student's story excerpt.
- Once the final editing/developmental phase has been completed, students will share this work with the class, offering time for debate and conversation concerning the decisions made within the context of the story.
- Finally, the other participating groups will be asked to highlight differences in writing, choices, and possible alternative routes each story could have taken. Deliberations among groups will provide alternate endings and challenges to the original thinking of the storywriters, further identifying the complexities and barriers of the initial subject.

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REFLECTIONS ON THE LESSON

In use in my Modern World History classroom, this lesson plan has produced some outstanding discussions. I use this technique near the end of the year when we cover modern genocide and use Rwanda as the context for the storying activity. Students are asked to take a variety of perspectives such as UN Peacekeepers, Hutus, Tutsis, African Union representatives, and so forth, in order to try to understand the complexities of

the situation as well as key moral, political, and ethical arguments. Two to three days of background preparation is recommended so students have a basic understanding of the underlying tensions in Rwanda, Africa, and the United Nations.

Different classes have responded in a variety of ways, but often getting the students to stay focused on the larger issues of tribalism, international politics, and issues within Africa is important. Students may want to focus on the violent or gory aspects of the genocide rather than the underlying causes of the violence. Other students may struggle to identify with characters, so I often encourage the students to try to write about a character their age, or facing a series of difficult choices that they themselves may have to make someday, intertwined with the horrific backdrop of genocide in their characters' lives.

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Activity #14

Online Autobiographies and Discussions in Global and Multicultural Teacher Education

A Safe Place to Discuss Culture, Identity, Power, and Privilege

Brad Maguth and Misato Yamaguchi

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> As a high school student I remember one of my friends was assaulted and kicked in the head while leaving school because he was tagged gay by a classmate. Afraid to go to his family for help, he turned to our teacher for support. . . . The teacher told my friend that if he was gay he would burn in hell.
>
> —Excerpt from a preservice teacher candidate's online autobiography, 2010

ABSTRACT

This is an online autobiography activity used by the authors in their multicultural and global teacher education courses that provides students with an opportunity to initiate what can be difficult conversations regarding culture, identity, power, and privilege. Misato uses this activity in her multicultural teacher education courses and Brad implements this activity in his social studies teacher education courses.

Teacher candidates are asked to post an autobiography in an online discussion forum at the beginning of each semester. In their online personal narrative, students are asked to reflect upon the influence of culture on their upbringing, their experiences in learning about culturally diverse populations (at home, in school, via the media, etc.), and their life experiences with power, prejudice, and privilege. After posting what they are comfortable sharing, students are asked to read through, comment on, and reflect on one another's postings.

We begin by discussing the theoretical underpinnings that have inspired us to incorporate online autobiographies and discussions into our preservice teacher education courses. Then, we provide an overview of the online autobiography

assignment. We conclude by reflecting on the opportunities and challenges in using this instructional tool in global and multicultural education.

BACKGROUND AND PURPOSE

The purpose of this activity is to construct a safe space whereby students are comfortable discussing issues of power, privilege, and identity. Through the creation of online autobiographies teacher candidates reveal to the classroom community how their cultural background, experiences, traditions, and values have shaped their view of the world and its people. This activity provides students with an opportunity to reflect and comment on one another's experiences—seeking out commonalities, differences, and thought-provoking questions.

The theoretical underpinnings that guide this activity include the need for teachers to understand the profound role culture plays in shaping their own worldview, as well as that of their students. Teachers need to understand how their life experiences, interactions, cultural beliefs, and traditions shape who they are, what they know, and their views toward other people. The late Robert Hanvey (1976) coined this *perspective consciousness*:

> The recognition or awareness on the part of the individual that he or she has a view of the world that is not universally shared, that this view of the world has been and continues to be shaped by influences that often escape conscious detection, and that others have views of the world that are profoundly different from one's own. (p. 5)

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In an increasingly global and multicultural society, teachers must be prepared to examine their beliefs, attitudes, and expectations toward the "Other" (Merryfield & Wilson, 2005; Willinsky, 2000). (The "Other" being a culturally situated frame of reference, which is used to distance people based upon socio-politically constructed categories such as race, religion, social class, gender, homophobia, language, able-ism, etc.)

Teachers need to be prepared to think through how their perspective has been and continues to be shaped by a variety of institutions, such as family, the media, school, religious community, friends, and so on (Merryfield & Wilson, 2005; Pang, 2005). In developing perspective consciousness, teacher candidates come to realize that their perspective is not universal and that people hold different worldviews and beliefs—culturally constructed through their own experiences and life-chances (Bennett & Bennett, 2004; Rathje, 2007).

In order for teachers to be culturally sensitive and relevant in their teaching, they need to understand the important role culture plays in their own identity, lived experiences, and access to privilege (Delpit, 2006; Merryfield, 2000b; Pang, 2005). Even though the majority of teacher candidates may come from a similar geographic area, there are often unique experiences, cultural interactions, household values, beliefs, and expectations that shape individual behavior and perception.

As preservice teachers share their personal narratives and read and comment on the online narratives of their classmates, they engage in cross-cultural reflection and communication across multiple contexts and layers. Teacher candidates are required to reflect on what they think is true, while reflecting on multiple perspectives (Brennan & Cleary, 2007; Stachowski, 2007).

Research indicates that the use of technology can be beneficial in building community, encouraging students to share and take risks, and sparking conversations on hard questions and controversial topics (Merryfield, 2000a). This assignment pushes students out of their comfort zones by requiring them to interact with classmates they may otherwise not engage with in a face-to-face setting. These digitally enhanced conversations prevent any teacher candidate from dominating the discussion and serve as a less intimidating venue for participants (Merryfield, 2000a).

PROCEDURE

In this assignment, teacher candidates explore, reflect, and challenge their assumptions and beliefs. This process may not always be comfortable but it is necessary in order to understand humans as cultural beings that have cultural frames of reference. By being open to and adopting a multicultural perspective, students can develop an orientation of appreciation toward diversity, which will benefit them in life and in the classroom.

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Teacher candidates develop an online autobiography that includes their answers to some fundamental questions centered on culture, identity, power, privilege, and discrimination. All postings and discussions take place in a secure, user-password-protected online forum. Candidates are asked only to share what they feel comfortable sharing, and not to share the postings of their classmates with individuals outside the course. To provide some ideas on what to include and how to discuss culturally sensitive topics, the instructor may share his or her autobiography as an example.

As they construct their online autobiography, teacher candidates should be asked to only speak for themselves and their cultural experiences, and not generalize their perspectives and assumptions toward entire groups. This includes refraining from the use of words like *typical* or *average*. For instance, candidates should not use sentences such as, "We were a typical American family growing up" or "I grew up in a typical American suburb." Instead, they need to examine their background and cultural experiences in order to provide a more nuanced and accurate description.

Step 1. Students develop their responses using the following categories and by responding to the listed questions. The following questions can function as an outline/template for the online autobiography.

TEXTBOX 14.1

Name ____

List of three to four words you would use to identify who you are:

____

1. **How My Culture Influenced My Childhood**
   Focus on your childhood in this section and do not include your schooling and education.
   a) Values, Beliefs, Taboos, and Behavioral Norms
      - Describe where you grew up.
      - Then illustrate some of the *values, beliefs, taboos, and norms of behavior* you were taught as a child (not necessarily what your values are today).
      - For example, you could discuss what you were taught to value, spiritual/religious beliefs, social taboos, attitudes toward other social classes, religions, races/ethnicities, genders, sexual orientations, appropriate behavior or values related to work, responsibility, sex and marriage, leisure time, and money.

   b) Expectations
      - When you were a child, what *expectations* did your family and community have for you when you grew up?

   c) Connections to the World
      - What were your experiences with other countries and cultures as a child?
      - What were you taught as a child about the world and its people? About desirable or undesirable places outside your own country?
      - What was another country or region you wanted to visit as a child?

2. **My Educational and Work Background**
   a) Background and Expertise
      - Describe your education, degrees, and relevant travel or work experiences, especially as they relate to learning about cultural diversity and global interconnectedness.
      - If you have expertise or an interest in a particular culture (African American history, Native American literature, you lived in Japan, etc.) or have an interest in issues related to multicultural or global education (immigration, teaching for perspective consciousness, global issues, social or environmental justice, etc.), please tell us about it.

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b) My Life Currently
   - Tell us about your *current educational interests.*
   - What do you hope to do with the degree you are working on?
   - What in your life do you value most and why?

3. My Experiences with Cultural and Linguistic Diversity
- Describe your experiences with diversity using specific examples. You decide what this term means in your life.
- For example, what has your experience been in regard to cultural diversity? How have you learned—and your expectations been shaped—about different races, ethnicities, genders, sexual orientations, and so on?

4. My Experience with Prejudice, Inequity, Injustice, and Privilege

a) Prejudice
   - Describe two to three of your own most profound experiences with inequity, prejudice, discrimination, or injustice that you or a friend or family member experienced.

b) Privilege
   - In what ways does your skin color, education, religion, nationality, gender, sexual orientation, language, income (or other earned or unearned characteristic you possess) lead to *privilege, or lack of it, in your life?*

5. What I Want to Learn More About
- Describe any special topics or issues you hope to learn related to diversity, equity, and global or multicultural education.

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Step 2. After constructing and posting their online autobiography, teacher candidates are required to reply to at least three other students' online autobiographies. Candidates are encouraged to comment on the narratives of classmates whom they do not know or do not know well. In their responses, candidates should think about similarities, differences, and ask thought-provoking questions. What part(s) of their classmates' online autobiographies incited their thinking (i.e., agreed with, disagreed with, provoked additional questions or examples)?

Step 3. After teacher candidates have posted their online biographies and commented on the biographies of their classmates, the instructor should engage the entire class in a face-to-face discussion about the online autobiography assignment. The following questions may be useful in the debriefing of this instructional exercise:

- What did you learn about group members' cultural experience with diversity and equity?
- In what ways does your experience with diversity and equity resemble or differ from your classmates? What are the causes of these similarities and differences?
- In what ways does the developing and sharing of autobiographies affect the way you understand identity, power, and privilege?
- Has this online autobiography assignment influenced your ability to serve as a teacher who is more multiculturally aware?

As teacher candidates open up, have them elaborate on their experiences, and encourage students to share. While their fellow classmates may disagree during these reflections, it is our expectation that everyone will be respectful and attentive toward one another.

ADDITIONAL THOUGHTS

The construction of online autobiographies that are responsive to issues of culture, identity, power, and privilege are a useful way to get teacher candidates to think about the ways in which their life chances, experiences, and interactions have shaped their views toward the world and its people. As students reflect and comment on each other's online autobiography, they will come to realize that their perspectives are not universal and that people hold different worldviews and beliefs—culturally constructed through their own experiences and histories.

Thus, we have found the use of online autobiographies to be an effective tool in carving out a safe place for teacher candidates to examine their attitudes, experiences, assumptions, and expectations with regards to diverse populations. Our hope is that through a deeper degree of reflection and an increased consciousness of perspective, teacher candidates can better understand the importance of culture, identity, prejudice, power, and privilege in society, schools, and amongst learners.

Although we acknowledge the important role of online discussion forums, software, and websites and how they aid in promoting multicultural and global education, we do not dismiss the significant challenges and complications that stem from their use. Issues in regards to access, representation, erasure, cultural interpretation, neocolonialism via the read-write web, and the use of technology to advance a neoliberal ideology serve as important considerations and points of discussion with students (Banks, 2006; Fabos & Young, 1999; Voithofer & Henry, 2012; Willinsky, 2000).

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Activity #15

Homegrown Heroes and Local Folks

Transdisciplinary Teaching Opportunities

Margaret-Mary Sulentic Dowell and Leah Katherine Saal

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ABSTRACT

This activity provides a template for both preservice and inservice teachers concerned about social justice issues but unsure how to address them. Often, social issues are sanitized or ignored because of potentially problematic themes. To engage students in literacy activities such as speaking, listening, reading, and writing centered on social justice issues, we offer a prototype of how preservice and inservice teachers might encourage students to become inquirers. Through student participation in literacy activities focused on themes rooted in social justice in a localized context, teachers can promote meaningful agency—leading to advocacy and activism.

PURPOSE AND BACKGROUND

The purpose of this activity is to provide a blueprint for preservice and inservice teachers of how a general topic can be localized—in this instance, the United States (U.S.) Civil Rights movement. However, other local issues of civil rights, or perhaps immigration, gay rights, marriage rights, the Holocaust, and gun control, as examples, extend beyond just the Civil Rights movement and could be adapted using this template for a theme-based instructional study. Literacy activities become the medium wherein students and teachers at all levels can investigate a topic or theme that becomes transdisciplinary.

In this example, preservice and inservice teachers become partners in learning with their students. The overall goal is to build knowledge about the Civil Rights

movement through various media and print. Then, using the techniques of interviewing, oral history, and literacy narratives, students and teachers partner in learning how the Civil Rights movement occurred at a local level.

OVERVIEW

In this section, we present basic background information about a locale, Mississippi, as a means of demonstrating how a preservice or inservice teacher might introduce a lesson. Intended as a model, it would provide enough information to begin a study. The following involves geography and culture.

Mississippi. Mention the name and observe people's responses. To young children, it is a word they love to spell. To some, the name conjures up images of a huge and mighty river. Musicians and music aficionados associate the name with a unique genre of American music called "the Blues." For others, the name evokes images of poverty, racism, and struggle. To many more, the mere mention of Mississippi is synonymous with the apex of the Civil Rights movement (1955–1968), reviving memories of the movement and its renowned heroes such as Fannie Lou Hamer, Medgar Evers, and James Meredith.

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Mississippi is a patchwork of all of these images and associations. It *is* a great American river that is part of our collective consciousness. Mississippi, especially an area called the Delta, *is* the birthplace of the Blues (Cobb, 1999; Ferris, 1998; Gioia, 2008), giving the world such greats as B. B. King, John Lee Hooker, Howling Wolf, Muddy Waters, and Robert Johnson (Palmer, 1982).

The Mississippi Delta, an alluvial plain (U.S. Geological Survey, 2001–2002; Palmer, 1982), includes all or part of the following seventeen counties: Bolivar, Carroll, Coahoma, DeSoto, Holmes, Humphreys, Issaquena, Leflore, Panola, Quitman, Sharkey, Sunflower, Tallahatchie, Tunica, Warren, Washington, and Yazoo, and is located in the western part of the state. The Delta lies between the Mississippi and Yazoo Rivers and is one of the poorest areas in the United States (Powdermaker, 1939). David L. Cohn describes the Delta this way: "It begins in the lobby of the Peabody Hotel in Memphis and ends on Catfish Row in Vicksburg" (1948, p. 12).

MISSISSIPPI AND THE CIVIL RIGHTS MOVEMENT

Mississippi is often viewed as the nerve center for the Civil Rights movement. Emmett Till, a victim of racial hatred, brutally lost his life in Mississippi (Adams, 2004; Anderson, 2008). The courage of James Meredith caught the nation's attention as he tried to enroll at the University of Mississippi, or Ole Miss, in Oxford. The Freedom Summer focused the world's attention on Mississippi as three young Civil Rights

volunteers, in the state to register voters, disappeared and were found murdered (Rachal, 1998; Tusa & Randall, 2001). The first White Citizen's Council was founded in Mississippi. Medgar Evers was gunned down in Jackson. For many, Mississippi *was* the epicenter of the Civil Rights movement; for children today, the significance of Mississippi within the Civil Rights struggle is an important topic of study. More than fifty years have passed since the Civil Rights struggle, but the lessons are timeless and applicable to other similar areas of study. While Mississippi is remembered for the well-known heroes who were vital to the struggle, it is also home to many ordinary folks, people who quietly and not so quietly stood up against great odds for what they believed to be their rights.

One such ordinary hero was Clyde Kennard of Hattiesburg, Mississippi (Piliawsky, 1982). Clyde Kennard was a U.S. veteran who attempted to enroll as a student at the University of Southern Mississippi (USM) in Hattiesburg. When denied admission, he pursued his right to enroll. However, local authorities framed him, and he was sentenced to prison and died there, an innocent man. Years later, USM, in recognition of this gross injustice, named the university's admissions building after him and Mississippi's former governor, Haley Barbour, posthumously pardoned Kennard (Piliawsky, 1982).

In Mississippi, many individuals emerged as local heroes because of their efforts toward achieving Civil Rights. Nearly every community has these and heroes and heroines, individuals who made a difference regarding Civil Rights. Their names may not be familiar or as well-known as others who hailed from Mississippi, but they are heroes nevertheless.

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TRANSDISCIPLINARY TEACHING OPPORTUNITIES: INTERVIEWING, ORAL HISTORY, AND LITERACY NARRATIVES

How can teachers bring such important aspects of U.S. history alive for students? How can students engage in the study of the struggles for civil liberties within their own communities, personalizing awareness of social issues? One possibility is to engage students in both reading and viewing media about movements or causes such as the Civil Rights movement by conducting oral histories and interviews of family and community members, seeking homegrown heroes and local folk. In encouraging and structuring writing about these individuals, students focus on local sociopolitical issues that foster critical thinking, reading, dialog, and writing.

Such teaching is transdisciplinary in that social studies content is explored while literacy skill and research knowledge is applied. More importantly, such teaching allows students not only to make connections from history to personal lives, but also allows students to perceive how ordinary folks within their sphere of family and community made personal decisions about public issues.

LEARNING OUTCOMES

Note to Classroom Teachers. Educators who elect to implement this kind of study on the U.S. Civil Rights movement would have absolute discretion. It is meant to be an inquiry study, personalized to locales and individuals. The duration could vary from a short study using selected exercises, to a study covering the course of a semester, to listing the topic as a potential inquiry study. Recognizing that teachers have the greatest amount of knowledge about their students and truly know what is best for their students, the exercises that follow are suggestions.

In this example of a lesson design, we focus on the U.S. Civil Rights movement, but other similar investigations could be adapted. We ultimately suggest that preservice and inservice teachers create a possible list of local investigations collaboratively with students. The following are templates, geared toward a unit of study on the U.S. Civil Rights movement.

Before beginning, participants may benefit from some additional background on guiding student exploration into social justice research and writing. We suggest Ann Egan-Robertson and David Bloome's *Students as Researchers of Culture and Language in Their Own Communities* (1998). An excellent resource for preservice and inservice teachers would be Carole Frank's *Ethnographic Interviewing for Teacher Preparation and Staff Development* (2011). Both texts assist teachers in shifting their stance from the director of knowledge to a facilitator of knowledge while enhancing students' literacy and teachers' proficiency to learn from students.

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Instructional goals for this activity include:

- To explore a struggle for personal or civil rights in their local community through literature, oral histories, and writing;
- To develop an understanding of how "ordinary" citizens participated in a struggle for civil rights;
- To increase appreciation of oral history as a learning source; and
- To improve critical literacy skills (thinking, listening, speaking, reading, writing).

As a result of this activity, participants will:

- Develop interviewing skills;
- Develop transcription skills;
- Increase research skills using Internet resources; and
- Improve their writing ability.

PROCEDURES

Exercise #1: Reading Narratives—Vocabulary Considerations (based on suggested resources)

Use the provided list from a piece of curriculum to create your own list of vocabulary, or ask students to generate personal vocabulary lists before, during, and after reading. The teacher's list will include those words that the teacher assumes will be problematic and that students will not have had exposure to but require knowledge of to comprehend the passage. The students can also create their own list of vocabulary by previewing the selection and identifying unknown words or concepts within that they are unfamiliar with or about whose meanings they are unsure.

Curriculum List	*Teacher's List*	*Student's List*
Magnanimity		
Injustice		
Genre		
Integrity		
Petty		
Mockery		
Extraordinary		
Vengeance		
Prognosis		
Deliberate		
Segregation		
Martyr		

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Common Text Reading Exercise

Read the following possibilities as negotiated by the class to build background and understanding. Again, these are examples of possible texts; the format could be easily adapted to other local struggles for civil rights in other regions of the United States, including but not limited to, immigration, gun control, equality of sexes, marriage rights, and so forth. We are suggesting a common text but teachers could decide to allow more student choice as well.

- John Howard Griffin, *Black Like Me* (New York: Penguin Books, 2003).
- Deborah Wiles, *Freedom Summer* (New York: Athenaeum Books for Young Readers, 2001).

Responding and Writing Exercise

Discuss responses to the reading with partners, in small groups, or as a class. For instance, responses to readings can be discussed by having students record individual/group responses using a radial web or map. If responses are recorded individually, triads, dyads, or other small group configurations can be formed so that students can share responses and discuss. If responses are recorded in small groups, a subsequent large group report-out of responses can serve to share students' thinking and spur discussion. Then, using the web/map as a catalyst, ask students to prepare a written response to the reading and follow-up discussions.

Encourage students to share drafts, revisions, and final drafts with class members. Students could also elect to select writing partners for conferencing and revision exercises.

Exercise #2: Assigned Text: Reading Oral Histories—Writing Narratives

Assign Jay Mac Leod's (1991) *Minds Stayed on Freedom, The Civil Rights Struggle in the Rural South: An Oral History.* (For a comprehensive list of oral histories from many U.S. locales, teachers and students can visit www.loc.gov/folklife/civilrights/selected_resources.html.)

Negotiate reading configuration. Will you read individually, as a group, in small groups, or with a partner? Establish a reading schedule. Instruct students on how to keep a two-column response journal. Students can either write or type/word process responses.

On the left side of the paper, students record responses to the readings; on the right side, students record questions about interviewing. Schedule regular sharing sessions and negotiate with the class how best to conduct sessions. Negotiate final projects and set a schedule.

Exercise #3: Technology and Media Considerations

Ask students to jot down, in preferential order, three of the four possible choices for this exercise. Based on choices, determine groups. Set a timeline for completion of the exploration and negotiate how to share information with the class. Set a schedule for sharing what was learned—for example, two class periods may be dedicated to library exploration. Group data can be shared digitally using a wiki, glog (a graphical blog), or blog, and/or groups can create a three- to five-minute digital presentation to share with the class during the following class period.

Possible Media Selections:

Sarah Bullard, *Free at Last: A History of the Civil Rights Movement and Those Who Died in the Struggle* (Montgomery, AL: Teaching Tolerance Project of the Southern Poverty Law Center, 1993).

Jeremy Dean, *Dare Not Walk Alone* (Dare Not Walk Alone Productions, LLC., 2008–2009).

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Connie Field, Marilyn Mulford, and Michael Chandler, *Freedom on My Mind* (http://newsreel.org/video/FREEDOM-ON-MY-MIND, 2008–2009).
Harry Hampton, *Eyes on the Prize* (Alexandria, VA: PBS Video. PBS television series, 2009).
Stanley Nelson, *Freedom Riders* (PBS, American Experience, video.pbs.org/video/1574363015, 2010).
Myra Ottewell, *Mississippi ReMixed: A Fresh Look at Race Relations in the Deep South* (Mississippi Public Broadcasting, www.mississippiremixed.com, 2007).
Andrew Young, *Crossing in St. Augustine* (AndrewYoung.Org., 2010).

Exercise #4: Research

Compile a list of possible websites that offer information about the Civil Rights movement, first in Mississippi, then in your locality or region. The goal would be for students to generate a comprehensive list for research purposes. The student-generated list can possibly serve as a mechanism for generating a much more comprehensive list of possibilities for teachers and students. Preservice or inservice teachers can vet and evaluate for appropriateness.

Exercise #5: Oral Histories

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Compile a list of possible community resource persons who may serve as interviewees. Students could begin by sharing any family stories, and generating lists of who in their family might serve as resources. Next, they could list those beyond the family, but within the community, who would be sources of information. Discuss how to gain entrée to community members who would be able to share experiences and into the community at large. Students could be encouraged to first generate a list, then consider any contacts within the list.

Consider the following list of resources you might contact in hopes of finding a suitable interviewee: local chapter of the NAACP; the ACLU; local civil rights groups and advocacy organizations; churches; historical societies; preservation campaigns; museums; history department faculty from local universities, colleges, and junior colleges; senior citizen centers; history department staff from high schools; and family members. Add to the list and get started.

Possible scenario

1. prepare a statement or story for local newspapers and radio about your interviewing project
2. prepare interview questions
3. decide if you will interview individually or in teams or pairs
4. practice interviewing, taping, and taking notes
5. obtain verbal permission to interview, ask about audio taping
6. confirm times, dates, location of interview
7. obtain written permission from interviewees

8. conduct interview, write thank you notes
9. transcribe interviews
10. share and discuss transcriptions
11. write oral histories
12. share and discuss writing oral histories
13. share final drafts of writing with interviewees
14. publish/present oral histories

CONCLUSION

Although the examples provided here involve investigating the historical struggle for Civil Rights in Mississippi, all of these examples/scenarios seek to give teachers agency to adjust the context for their present and historical local culture and dynamic. These activities encourage agency in students by facilitating real-life experiences that raise awareness and provide a foundation for encouraging students' introspection and reflection.

Regardless of whether you have Mississippi kids from the Delta or students from Arizona, understanding the local issues and corresponding perspectives around racism, classism, sexism, exclusion, and the struggle for civil rights in your local community will enhance the students' intercultural competence around issues of social justice while honing literacy skills.

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II

ADDRESSING SOCIAL JUSTICE THROUGH CO-CURRICULAR AREAS

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Activity #16

Widen the Lens

Expanding the Occupational Opportunities for Students with Disabilities

Patrick J. O'Connor

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ABSTRACT

Education is viewed as a primary avenue to assist students with disabilities (SWD), who increasingly have become part of mainstream education, in moving from a dependent to independent lifestyle. A major aspect of this transition is preparation for occupations, which mainly occurs in career-technical education (CTE) programs. Job success is important for SWD to become independent and CTE programs can be a major source of occupational preparation. Many CTE teachers have little experience in working with special needs students. This activity enables the CTE teacher to learn how to support SWD in a CTE program.

BACKGROUND AND PURPOSE

CTE teachers often require assistance when working with students with disabilities. They tend to be prepared in a nontraditional path that provides little formal preparation to teach this population with their unique needs. As such, this group of teachers is unfamiliar with learning styles, the range of disabilities, and the needs for modifications and accommodations for SWD. In addition, many of the career opportunities for SWD historically have been limited to three occupational areas referred to as the three Fs: **f**ood, **f**lowers, and **f**ilth. CTE offers many more programs in areas such as nursing, information technology, performing arts, and others. SWD have an increased chance of success in programs of this type if the teacher knows how to address their specific needs. SWD need a greater field of career opportunities

to improve their ability to make a successful transition into the workforce. In short, the more occupational choices they have, the greater likelihood they will make a successful transition.

The purpose of the Widen the Lens activity is for teachers in special education and career-technical education to partner and identify instructional strategies to support the SWD in a CTE program. The collaborative efforts and expertise of teachers from both areas provide SWD a more effective experience in CTE programs. In many cases, the CTE teacher can improve the SWD opportunity from the knowledge gained from the special educator.

LEARNING OBJECTIVES

As a result of this exercise, participants will:

- Expand the CTE teacher's knowledge base on the learning needs of SWD;
- Explore career opportunities beyond the traditional occupations associated with SWD;
- Broaden the special education teacher's knowledge of the needs of employers and workforce expectations;
- Develop instructional strategies CTE teachers can use in a classroom, laboratory, and with a youth organization;
- Identify specific accommodations and modifications CTE can use to support SWD; and
- Identify instructional and programmatic strategies CTE teachers can employ to insure the safety of SWD in a CTE program.

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PROCESS

The following process has been used in graduate classes by numerous teams of CTE and special education teachers.

- Pair CTE teachers and special education teachers together to share background information on their specific discipline. The pairings can be in any career area such as manufacturing, health care, hospitality, information technology, and so forth.
- Each team should select specific occupations within the CTE program to determine career opportunities available to students with disabilities. For example, in the information technology area, a team could select software programmer, web designer, and so forth. In areas such as food, flowers, and filth, teachers should select occupations other than the traditional ones. For example, rather than just select a kitchen aide/helper position, the team could select cashier.

- Have the CTE teacher discuss the employer expectations associated with each occupation. Many special educators are unfamiliar with the breadth and depth of occupations, as they are so numerous. The CTE teacher can orient the special educator to each specific job, job duties, and employer expectations.
- Have the special education teacher orient the CTE teacher to the types of abilities students may have that would enable them to be successful in select occupations. For example, a student with high cognitive ability who has a physical disability may be able to perform certain jobs as well as anyone else.
- Have the team brainstorm instructional strategies the CTE teacher can use to support students with specific ability levels. CTE teachers are often very unfamiliar with how to make adaptions for SWD. The special educator can assist the CTE teacher in identifying specific modifications and adaptions that will enable the SWD to effectively perform the duties of the occupation. Also, technology has advanced and become so widely available that the special educator may be able to recommend assistive technology that enables the SWD to be successful in the CTE classroom.
- Have the special education teacher orient the CTE teacher regarding the specific accommodations and modifications available to assist students.
- Ask the team to identify available resources the CTE teacher can use in the future. These resources can relate to classroom instruction or specific topics such as reading. Many web resources and organizations are available as well. For example, askjan.org is the website of the Job Accommodation Network. This resource helps to identify accommodations needed for specific disabilities in specific occupational groups.
- The team should develop a summary document that can be shared with others and used as a "best practices" document. These documents can be shared with other CTE teachers via a website, www.cteproject.com. In effect, any CTE teacher in any program (culinary, nursing, information technology, etc.) can reference these best practices as a way to modify their own programs and provide greater career opportunities for their students.

One example of the above process that has been very successful was a culinary teacher who had a student with a visual impairment enroll in her class. Following the above procedure, she worked closely with two special education teachers. Together, they came up with ideas, modifications, accommodations, and instructional supports for both teacher and student. The result was the student was very successful in the culinary program and graduated with honors. The student is now studying hospitality management in college. In a previous era, the student most likely would have been relegated to a low-level food service position.

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Activity #17

"Box It"

Resources Are Limited but Creativity Is Unlimited

Davison M. Mupinga

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ABSTRACT

Societies are often characterized by people who belong to different social groups. Within these groups, there are the privileged and less privileged. However, the ability to accomplish a task or solve a problem is often influenced or not influenced by the resources at one's disposal. In fact, having limited resources, often referred to as scarcity, has been known to promote creativity (Amsden, 2009). This activity, Box It, in which students are given varying quantities of materials and asked to create a product of their choice, explores the social justice concept of equality of conditions and achieving equal results (Wikipedia, 2013). Results from this class activity provide an opportunity for students to discuss the concept of limited resources and unlimited creativity. Implications of this activity for classroom teachers are provided.

PURPOSE

With the scarcity of teaching resources and materials, today's teachers need to think outside the box and be creative in how they use the materials that they have. The purpose of the Box It activity is to bring awareness to social justice issues related to education by providing information (data, rate of incidents, and current state) about social problems; this is similar to general public education awareness programs (National Youth Network, 2000). Secondly, the purpose is to make students examine their own attitudes and behaviors as they relate to selected social justice issues. These issues include topics on diversity, gender differences, resources, and disadvantaged

populations (Stacks, 2004). Lastly, the activity allows a safe space for students to discuss some sensitive social topics affecting education and society today (see Dogra, 2010 for a list of current social issues).

LEARNING OBJECTIVES

By completing the Box It activity, students will be able to:

- Understand the injustices (e.g., inequalities and discrimination) that other people experience;
- Raise awareness of the disparities between different social classes in our societies; for example, what Gabrenya (2003) called economic stratification, which is disparities between the rich and poor;
- Recognize how life experiences are shaped by membership in groups defined by race, gender, socioeconomic status, culture, ethnicity, and ability. For example, according to Crimmins, Hayward, and Seeman (2004, para 1), "people who are poorer and have less education are more likely to suffer from diseases, to experience loss of functioning, to be cognitively and physically impaired, and to experience higher mortality rates." In contrast, the authors noted that few health problems are more likely to occur among those who are better off, and that some health conditions are particularly sensitive to socioeconomic status.
- Develop empathy for people whose experiences differ from their own, understand the behaviors of others, and communicate with them appropriately; and
- Understand why and how they can take action to address injustice. In *How to Deal With Unfairness and Change the Things You Can*, Deschene (2013) suggested knowing what we can control and doing something about it. However, she cautioned that, "sometimes there will be unfair things that we simply need to accept . . . and [that] we can't guarantee specific outcomes for our actions, but we can increase our odds of making a difference by being clear-headed, patient, and consistent."

PROCEDURE

1. Teacher stuffs boxes with material (e.g., glue sticks, paper, scissors, paper clips, card stock, index cards, stapler, colored pens, pencils, sticky notes, balloons, drinking straws). The teacher should make every effort to overstuff some boxes and put very little in others. In each box, include the instructions: "Using the materials in this box, create something of your choice. Feel free to use all or some of the materials. You will have one opportunity to visit the teacher's desk and ask for one additional material. Total time for this activity is thirty

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minutes. Your final products will be presented to the rest of the class." Note that the number of boxes will depend on the number of groups to be created in the class.

2. Divide the class into groups of four to six students. The selection of the group can be random (e.g., based on color of clothes, type of shoes, month they were born, etc.). The idea is to have a common characteristic for the group at the beginning. In general, avoid grouping students by assigning them numbers from their seats or making students sitting at one table form a group—since friends often sit together, you may end up with friends in one group.
3. Each group leader is asked to select one of the closed boxes from the teacher's table. Instruct the students that they have thirty minutes to create something (of their own choice) from the material in their box. Also, tell the students that they have one opportunity to come to the teacher's table to ask for an additional resource—displayed on the table. Additional material on the teacher's table should include glue gun, rubber bands, used DVDs, string, and erasers.
4. The teacher should make no effort to interfere with the group deliberations. When the students come to get additional materials from the teacher's table, the teacher should try to be as inconsistent as possible when interacting with them. For example, give a word of praise/encouragement to some while demeaning or saying nothing at all to others. Make sure that the rest of the students can hear your sensitive or insensitive comments about their asking for more materials to the members who approach your desk.
5. At the end of thirty minutes, place the finished products on display and ask the students to judge each other's work.
6. Allow for time to reflect on the activity. The following questions can be used as a guide for reflection:
   - i. Was there a leader in your group? Was he/she selected or self-appointed?
   - ii. Do you feel your group worked as a team?
   - iii. What was the best part about working in the group?
   - iv. What worked best/worst for your group?
   - v. How did you feel about the lack of resources or abundance of resources?
   - vi. What did you learn from such an exercise? What implications does this activity have on your role as a teacher?
   - vii. What would you advise students who need to ask for materials from the teacher to do in this situation?

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REFLECTION

1. Although the group members were similar/same (based on the characteristic used to select the group), each member was a unique individual (differences in gender, habits, tastes, and experiences were evident), and each brought different skill sets to the table.

2. The students learned to work together for the common purpose. Once they agreed on the final product (after some discussions), they were united in execution of the project. Among each of the group, one individual emerged as the leader of the group.
3. Two surprises were evident. One group with the least material to work with had their final product judged as one of the best. This was followed by a group that had lots of supplies—with some material to spare. This surprising result was the focus of the activity. Why did those with abundant resources fail to come up with the best ideas for a project? Similarly, the other group with limited resources had failed to think outside the box and be creative in using the resources at their disposal—their product was judged "not creative enough" by the other students.
4. The students felt that the teacher's actions/comments when they came to ask for additional material were inconsistent in fairness and demeaning at times. My directions in this activity were meant to expose teacher behaviors and how they stifle, belittle, or inspire students. The intent of the exercise was to show the impact of the teacher's negative or positive behaviors in the classroom.

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CONCLUSION

The students who participated in this activity were inservice career and technical education teachers [first-year teachers]. They felt the exercise was an effective way of teaching them: (a) how resources can and cannot be a hindrance to creativity; (b) the strength of the groups lay in the diversity of talents of individual members; and (c) that unless one is willing to think "outside the box" and not be constrained by resources/circumstances, one cannot achieve great results.

In agreement with Amsden (2009), the class concurred that limited resources do not mean limited productivity. And, therefore, as long as teachers are willing to go outside the box of their thinking and expectations, and not be boxed in by the limited resources and their personal experiences, the scarcity of material resources should not be an impediment to promoting an environment that fosters great ideas. As written on the main gate of Pohang Steel Company (POSCO) in South Korea, "Resources can be limited: [but] Creativity is Unlimited."

On a final note, teachers need to be reminded that resources and support from the schools where they will be teaching are going to vary—very little to no supplies in some cases and too much equipment in other cases. While noting that in these days, creativity in the classroom is hindered by testing, mandates, and at times lack of resources (Nagel, 2013), teachers should not let their ideas be limited by the material resources that they will get! For some creative classroom ideas, see Denver Art Museum Creative Resource for Teachers (n.d.).

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Activity #18

Giving Voice to the Moving Body through Pictures and Drawings

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ABSTRACT

Physical education focuses on active embodiment and emphasizes education of the moving body in all learning domains. Due to the public nature of physical education, the body is often on display in front of others, potentially causing students to feel uncomfortable or embarrassed (Fisette, 2013). At a time in our society when socially constructed identities are often connected to individuals' beliefs and stereotypes of the idealized gendered body, it highlights the necessity to include body education into physical education curricula.

How do teachers discuss such personal and challenging topics in their class? How do they know how students are feeling and what they are thinking?

Oftentimes, teachers make assumptions based on behavior or performance as to what is going on with students; however, to truly know what students are feeling, it is important for student voices to be heard (Cook-Sather, 2002; Oliver, 2010). Through listening to student voices, teachers might learn about and thereby educate students on issues related to the body, as well as socially constructed gendered ideals. Activities such as body drawings and picture identification are pedagogical tools that can access student voices about these sensitive, yet important issues.

BACKGROUND AND PURPOSE

Students continuously navigate power structures and social inequalities within physical culture, causing many to buy into or reproduce these inequalities, which

ultimately influence their socially constructed embodied identities. In institutions such as schools and in particular the public domain of physical education, Kirk (1999) and Tinning (2002) argued for physical education teachers to utilize critical pedagogy to create moving and social spaces that allow students to make sense of their active bodies and embodied identities within this public context.

Jones and Hughes-Decatur (2012), scholars and teacher educators in elementary education, also argued that we should integrate critical body pedagogy into educational curricula. Jones and Hughes-Decatur's goal was for future elementary teachers to feel more comfortable with their bodies, thus enabling them to engage in critical body pedagogy with their own students so they, too, can construct healthier relationships with their bodies.

They particularly focused on body image and gender-specific ideals that have been socially constructed and mediated within society. Since the body is a central focus in physical education, a number of scholars have found that most students perpetuate and strive for these gender ideals (e.g., Azzarito, 2009; Azzarito & Katzew, 2010; Fisette, 2011; Oliver, 1999; Oliver & Lalik, 2001, 2004).

Although engaging in critical pedagogical practices that encourage students to deconstruct these mediated ideals is noteworthy and valuable, to fully explicate students' embodied identities beyond the objectification of their bodies, critical body pedagogy needs to also include discourse on students' lived experiences and their overall sense of self, critically deconstruct their mediated identities that are intertwined with consumer and pop culture, and provide opportunities for students to empower themselves to be agents of social change.

Thus, the purpose of these activities are to provide the participants with the opportunity to explore socially constructed bodily ideals, generate discourse about their overall experiences in physical education, and operate as a stepping-stone to deeper and more meaningful discourse on the unequal power relations that students may encounter and have to navigate in physical education class.

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LEARNING OBJECTIVES

Picture Identification. As they say, "A picture is worth a thousand words." The picture-identification activity provides participants with a visual representation of students engaging in physical activity. The objective of the activity is for participants to select a picture(s) with which they identify and that best depicts how they feel as physical movers in physical education. This activity gives participants an opportunity to reflect on, learn about, and explore who they are as individuals within the physical education context as well as discuss social identities and social inequalities that are present in physical education and the overall school context.

Body Drawings. Some participants prefer to express themselves through drawing instead of verbal or written communication (Cone & Cone, 2005). Drawing activities can be implemented in the physical education curriculum in multiple ways.

Since the body is a sensitive topic to discuss and share with others, participants could draw their interpretation of their own body and perceptions of the ideal female or male body (Fisette, 2010; Fisette, 2013; Oliver, 1999; Oliver & Lalik, 2004).

Addressing body issues can be a difficult and challenging task because many teachers do not incorporate body education or social issues into the physical education curriculum. Since the body is on public display in physical education, it is important for teachers to create a space where students feel comfortable and safe to discuss aspects of their body and the socially constructed idealized gendered bodies.

PROCEDURE

Picture Identification

1. Select 25–50 pictures that (a) are developmentally appropriate; (b) show students engaging in a variety of activities; and (c) represent all social identities (e.g., race, gender) within the school community. For participants to be able to identify or relate to the individuals in the pictures, careful consideration needs to take place when selecting the pictures in this activity. Another option is for participants to bring their own pictures (e.g., magazine cut-outs, images from the Internet) to class that represent who they are as physical movers.
2. Number each person in the picture—active or not—as there might be more than one person in each picture.
3. Have participants work individually, in small groups, or as a whole class.
4. Have the participants look at ALL of the pictures before selecting which picture (or pictures) resembles them the most in physical education. They can also select pictures that resemble them as physical movers outside of physical education.
5. Participants reflect upon why they selected the picture(s) that most resembled them. They may also reflect upon how they perceive their body in physical education, as a physical mover, and/or in general.
6. In small groups or as a whole class, participants share their picture identifications and self-reflections.
7. Engage in discourse about the purpose of the activity, being sure to discuss people's beliefs, perceptions, stereotypes, stigmas, socially constructed ideals, and the importance of giving students a voice.

Body Drawings

1. Have participants draw a picture of how they perceive their body and another picture of how they perceive the idealized female or masculine body.
2. Participants will reflect upon, in written form, as to why they perceive their body and the idealized gendered body in the way they depicted in the drawings.

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3. In small groups, have participants discuss their drawings and the meanings they attribute to their drawing creations.
4. As a whole class, engage in discourse and a critical analysis about socially constructed body ideals. Connect this discussion to what their responsibility is as future physical education teachers as well as the importance of integrating bodily knowledge and education in the physical education curriculum.

ADDITIONAL COMMENTS

Students are oftentimes challenged and enlightened when they engage in these activities, challenged because they are asked to question their ideologies, beliefs, and biases that they have had for a long period of time, particularly within the picture identification activity. A second challenge is that many of the students have been successful movers all of their lives, so have not taken the time to consider how other students might feel within the public domain of physical education.

Thus, they have not thought about and do not have the content knowledge to educate others about social inequalities and body issues. However, through these challenges, the students are often enlightened, because they are learning how other students might feel in their physical education classes. As they participate in their field experiences, they instantly learn the importance of getting to know their students, which allows them to have a greater understanding of this content and the activities that were presented in this chapter.

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Activity #19

Examining Culturally Relevant Pedagogy within Physical Education

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ABSTRACT

Physical education teacher education (PETE) programs are charged with preparing teachers who can implement socially just pedagogies. This includes preparing teacher candidates to design and implement various curriculum models and instructional methods within physical education contents and methods courses, as well as preparing teacher candidates to work with students in diverse communities. Many teacher candidates come from homogenous backgrounds with limited experiences with individuals who have different social and cultural backgrounds than their own.

Gollnick and Chinn (1998) argue that many teachers are not effective at teaching students from various homogeneous groups (e.g., gender, ethnicity, socioeconomic, academic, and social backgrounds), particularly because they often bring their own stereotypical beliefs about diverse groups of students who have different cultural and ethnic backgrounds from their own (Fox & Gay, 1995).

In general, many teachers hold cultural biases that can spark racial or cultural Pygmalion effects (the expectation upon people) that teachers expect enhanced performance from certain groups of children and the children showed improvement of performance in the classroom (Atwater, 2008). Burden, Hodge, and Harrison (2012) and Harrison, Carson, and Burden (2010) found that physical education teachers inappropriately interpret students' cultural backgrounds and bring race-based stereotypes about physical activities or sport, so they are better prepared to teach ethnically diverse students despite the dominant culture in our schools.

Columna, Foley, and Lytle (2010) studied physical education teachers and PETE candidates' attitudes toward cultural pluralism. They found that physical education

teachers and PETE candidates valued cultural diversity. However, they struggled to implement culturally responsive pedagogy. Columna et al. (2010) and Torrey and Ashy (1997) suggest that in order for physical education teachers to engage in culturally responsive pedagogy, teacher education programs must first prepare PETE candidates on five dimensions that include attitudes, learning, climate, curriculum, and family involvement through effective intercultural communication.

Without knowing or realizing the conflicts between students' needs (e.g., maintaining their own identity) and teachers' interests, teachers and teacher candidates may fail to formulate the needed cultural bridges with their students (Cothran & Ennis, 1999).

BACKGROUND AND PURPOSE

PETE candidates have to navigate between their cooperative teachers and university supervisors when they are learning how to teach physical education in the K–12 school setting, thus illustrating the two-world pitfall, typically characterized as (a) a conflict between practices endorsed by the university and (b) transmissive instruction prevalent in K–12 classrooms (Feiman-Nemser & Buchmann, 1985).

In the university setting, the candidates learn pedagogical knowledge and practices of physical education and are also required to meet the expectations established by the professors of the PETE programs (Agee, 1998). Then, they are exposed to the culturally responsive practical experiences (i.e., knowledge and skills are situated within the lived experiences and frame of reference of students) of student teaching where they need to negotiate their cultural norms, beliefs, and experiences between the PETE program and the assigned student teaching sites (Gay, 2000; Grossman, Smagorinsky, & Valencia, 1999).

Ladson-Billings (1995) suggests that when a cultural mismatch exists between teachers and ethnically diverse students, teachers are responsible for creating a context for ethnically diverse students to empower themselves through academic success, cultural competence, and critical consciousness using culturally relevant pedagogy.

The following set of activities provides the participants with the opportunity to engage in discourse about culturally relevant pedagogy, as well as explore their sense of self and embodied identities within a variety of cultural contexts that they live, know, understand, or have yet to experience. Through this exploration and an engaged discourse, the goal is for the participants to not only increase their understanding of their own self, but to gain awareness and potential acceptance of those individuals who are culturally similar and/or different than them.

LEARNING OBJECTIVES

It is important for participants to have ample opportunities to engage in activities that emphasize culturally relevant pedagogy. Numerous activities are described that can be infused in courses throughout a participant's PETE program, including in-

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troduction/foundations, content, and teacher preparation courses. Through these activities, participants will:

- Critically examine their sense of self and social identity within the cultural context in which they live, know, and understand;
- Engage in discourse about culturally relevant pedagogy;
- Engage in activities to learn how they are similar and/or different from others in their classes as well as the teachers and students with whom they will work; and
- Reflect upon this explorative process of culturally relevant pedagogy as well as the observational and field-based experiences they have in the schools.

PROCESS

In PETE courses (including foundations, content and methods, adapted, and student teaching courses and field experiences), participants will:

- Complete a scavenger hunt (see figure 19.1) that includes a variety of cultures and social identities.
- Share and reflect upon the cultures/identities that are/are not represented in the class.
- Respond to the following questions based on the scavenger hunt activity (as a class, in small groups, or individually):

  What did you learn about yourself/others in the class?
  What is the significance of the scavenger hunt activity?
  How and why is this relevant in physical education and/or as a future physical education teacher?
  What does culturally relevant pedagogy mean to you?

- Engage in a carousel poster activity where large posters are placed around the room with different cultures and/or social identities written at the top of each poster.
- Take a marker and place any descriptive words that come to students' minds about the culture/identity listed on each poster. They are to be as honest as possible.
- After a list is generated, someone should read the characteristics one poster at a time. A discussion will ensue about the culture (e.g., African Americans) or identity (gay/lesbian), differentiating between socially constructed stereotypes and the actual culture/identity of the group identified.

In addition:

- Instructor/teacher will educate teacher candidates about various cultural and social identities (Lund & Tannehill, 2010; Wuest & Fisette, 2012).

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- Instructor/teacher will create numerous scenarios (see Appendix A) of various cultures/identities within the physical education setting. Students will engage in discussion about how they would problem solve/navigate/deal with the situation if they were the physical education teacher.
- Students and teacher will discuss classroom practices and instructional approaches physical education teachers can implement to get to know their students.
- Students will participate in field-based experiences in urban school districts, which will include: observations, lesson planning, practice teaching, and a reflective process.

ADDITIONAL INFORMATION

In content and methods courses, these activities follow learning experiences on social identity (see Activity #18) where students have begun reflecting upon their own sense of self and how their social identity and personal beliefs will influence their teaching practices and behaviors in physical education. This is because they have started to look beyond what they see on the outside of a person and are more open to learning about others. You can provide each student with a scavenger hunt sheet and have them walk around trying to get a signature (you might want to limit the number of boxes each student can sign on one sheet, such as one or two) or have them complete it as a whole class.

The content in figure 19.1 can be changed to fit your needs. We suggest that you include topics that you know your students can sign and others that they may not. The goal is to provide students with the opportunity to communicate, interact, and get to know their peers and to expose them to a variety of cultures and social identities.

After the students complete the "hunt," bring the class together as a whole to find out who signed each category. In prior experiences when doing the scavenger hunt as a whole class, some students suggest to others not to sign for one topic (e.g., works out 3x/week), because they may be the only one to fulfill another category (e.g., African American). Watching and listening to how they complete the activity will help guide the questions you pose during discussion and reflection. At the conclusion of this activity, students' eyes are opened to other cultures and identities that may be similar, but mostly different from them; that is, they begin to realize that they have to learn about these cultures and identities, because they will be teaching to a variety of students when they become physical education teachers.

The scavenger hunt activity sets the stage for the rest of the activities. Once they have been "exposed," then it is time to learn from the students what they know about different cultures and identities and for us to debunk socially constructed stereotypes and educate students about the reality of the people that live in our world (e.g., carousel poster activity). The final phase is for students to implement this new awareness and knowledge in practical application in physical education, whether that is problem-solving various scenarios or during field experiences.

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SCAVENGER HUNT

Find a person who:

Is left-handed	Is Asian American	Has been to a foreign country	Works out 3x/week	Is gay / lesbian
Is African American	Has run a marathon	English is your second language (ELL)	Has a learning or physical disability	Went to high school with diverse students of color
Practices Buddhism or Judaism	Is married / partnered	Has Native American origin/ancestry	Has a child	Has hazel eyes
Is Latino / Hispanic	Is from an urban community	Speaks more than two languages	Was born outside of the United States	Practices Ramadan

Figure 19.1. Scavenger Hunt

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APPENDIX A

1. A student is questioning their gender/sexuality and does not feel comfortable changing in the locker room.
2. You hear student comments such as: "you throw like a girl" or "you're a fag," and so on. How would you turn this situation into a teachable moment?
3. A handful of boys are competitive and dominating the game. The rest of the students/players are moving, but not involved. What are some strategies you can utilize to make the activities more inclusive?
4. You are beginning a dance unit. You have students who refuse to participate and/or hold hands.
5. A new student was added to your class roster and does not speak English. How will you communicate with that student?
6. You have overweight students in each of your classes. How will you create a safe learning environment for them to be physically active in physical education?

7. You have a student in a wheelchair and another student with autism in a class with thirty students. How would you modify your lesson plans and instruction to include them in the lesson?
8. You give students a choice of activity, resulting in all boys playing one activity and all the girls playing the other. Considering this is a Title IX violation, how would you handle this situation?
9. You have a refugee who previously suffers from war-related traumas. How will you handle excessive echoes and noises of other voices and activity-related noises (e.g., dribbling basketballs or kicking soccer balls)?

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Activity #20

Examining Sports in the Media

What Does the Media Actually Cover in Sports, and Could It Influence the Learning Environment in My Gymnasium?

Jamie P. Ganz

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ABSTRACT

Physical education settings have the potential to be unwelcoming, which can negatively influence students' motivation and willingness to learn. Many agree that negative experiences in physical education stem from unwarranted misconceptions regarding sport participation and gender inequalities (e.g., girls are less athletic, thus, resisters in physical education class) that are instituted through society and exhibited in the gymnasium (e.g., Azzarito, Solmon, & Harrison, 2006; Oliver, Hamzeh, & McCaughtry, 2009).

The media, in particular, plays a significant role in how certain sports are perceived; therefore, it serves as reinforcement for discriminating stereotypes that are potentially destructive to learning environments. In an effort to make a change, physical educators can utilize curricular models, such as the Cultural Studies model, to help students construct a more critical lens through which to view sports in the media (e.g., Kinchin & O'Sullivan, 1999).

By constructing this lens, students can bring clarity to the development and sustainment of these wrongful connotations (e.g., the questioning of sexuality or masculinity/femininity within gender-appropriate sports), which can have detrimental implications on students' physical education experiences that have the capacity to last a lifetime (Knoppers & McDonald, 2010).

BACKGROUND AND PURPOSE

What is likely to happen if a class is told that they have the option to play football or participate in a yoga experience? Presumably, there would be a distinct separation by gender. We must ask, who establishes these dominant ideologies that some sports are more "appropriate" for some groups than others? Is there something we can do as teachers to be agents of change and provide our students the experiences necessary to become lifelong physical movers (terminal outcome goal)?

Over the years, scholars have produced considerable evidence that brings forth the implication of the media on individuals' obligation to participate in certain sports over others, regardless of their personal interest. Additionally, the media coverage strengthens stereotypical views of gender-appropriate sports, which in physical education settings, leaves many students feeling oppressed and ostracized (e.g., Azzarito & Solmon, 2005; Fisette & Walton, 2011).

Consequently, both males and females feel alienated; therefore, they avoid participating in certain activities, in fear of confirming the stereotype (i.e., questioning of sexuality, femininity, or masculinity if participating in opposing gender-sport, etc.; e.g., Gill, Morrow, Collins, Lucey, & Schultz, 2010; Sykes & McPhail, 2008). To create a more welcoming environment for quality learning to take place, physical educators need to incorporate content through the use of instructional frameworks that encourage students to challenge and deconstruct these social norms.

Integrating the Cultural Studies model within the teaching of games (or any other content areas, for that matter) provides students with an opportunity to become more critical of their media consumption within sports. Through this examination, students will analyze a media source (e.g., newspaper, television, magazine, etc.) and record the number of code words/themes that address social groups/identities that are commonly marginalized within a traditional physical education setting. For example, students will examine the number of articles addressing gendered sports, race in sport, sport popularity, non-American sport coverage, and so forth.

Ultimately, students will be able to quantify the amount of media coverage within the analyzed segment through data collection and graph analyses. The evidence will be used to draw conclusions on the disparities exhibited within the media, and how it has the potential to create and reinforce stereotypes in sports that results in many students dreading physical education/physical activity settings.

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LEARNING OBJECTIVES

As a result of this activity, participants will:

- Identify the need to be more critical of how they (i.e., students, teacher candidates) view sports within the media;

- Generate evidence that demonstrates the disparity of media coverage regarding social groups/identities, which influences unwarranted stereotypes;
- Establish an appreciation for utilizing and applying this new perspective in multiple contexts;
- Create a PowerPoint, poster, and/or graph analyses to present to class illustrating pertinent information from their examination (e.g., newspapers used, results, images that align with findings, etc.); and
- Discuss how this new lens can help enhance the learning environment in physical education settings.

PROCESS

Pre-service teachers in introduction/foundations courses and high school/middle school students in physical education class will . . .

1. Introduce basic concepts of social groupings and identities in regard to sport and society (Andrews, 2007; Azzarito & Ennis, 2003; Coakley, 2001; Harris, 2006; Mills, 1959; Sabo, 1995; Sage, 1998). Demonstrate examples of how media (e.g., cover of ESPN magazine) portray certain sports as more appropriate for certain genders, race, sexuality, socioeconomic status, and so forth.
    a. Discuss how these images can influence how "we" view certain sports.
    b. Discuss how the media's ability to reinforce socially constructed stereotypes can be exhibited in a physical education setting, and how detrimental it can be to the creation of a positive learning environment (discourses, subjectivity, etc.).
    c. Discuss how harmful these labels are to those inflicted, and the potential it has to negatively influence someone's motivation to participate in physical activities throughout a lifetime. For example, research has shown that those students impacted by marginalization in physical education class are less likely as adults to continue participating in physical activity, which has the potential to increase the risk for health-related problems in adulthood (Azzarito & Solmon, 2005; Sykes & McPhail, 2008).
2. Select a media source to analyze (e.g., newspaper, magazine, television show, etc.).
3. Provide students with the criteria of the examination and the selected foci (this example uses newspaper coverage):
    a. Accumulate at least twenty articles from three editions of a national, state, or local newspaper.
    b. Collect data on the number of articles addressing these selected areas: Gender of sport, race of athlete/coach, top three sports (basketball, baseball, and football), non-U.S. sports.

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   c. Identify and differentiate a "primary" article (in large print or on cover), and a "secondary" (thumbnails, no picture, or near the end of the section).
   d. Demonstrate how to create basic statistical graphs that illustrate evidence.
4. Students will use findings to answer questions that foster a more critical perspective of sport in media, while providing examples of how a more culturally sensitive and humanistic outlook can be applied to physical education settings to enhance the learning experience for all.
5. Activity questions:
   a. What themed focus (e.g., gender, race, etc.) demonstrated the greatest disproportion in the amount of media coverage? What does that tell you about the media coverage in the United States?
   b. Based on your results, do you believe this influences how you view certain sports and the stereotypes associated with them? If so, how?
   c. Do you think the media encourages certain people to participate in some sports more than others? If so, explain how?
   d. Based on your data, does the amount of articles on non-American sports limit or strengthen your knowledge of international sports (e.g., cricket, rugby, futbol, etc.)? Do you believe it may influence your perception of those sports and those who participate in them?
   e. How has this assignment changed your view of how sports are perceived through the media? Can you apply this new view to physical education class to help create a more welcoming learning environment for yourself and others? If yes, explain.

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ADDITIONAL COMMENTS

Physical educators must be persistent with applying this newly constructed lens throughout their curriculum to encourage more humanistic behavior in the gymnasium. Students must be given copious opportunities to utilize this lens in an array of contexts (e.g., school, home, afterschool events, etc.) and a selection of content (e.g., dance, fitness, outdoor education, etc.), in an effort to enhance and sustain this perspective. Lastly, it is essential that physical educators are cognizant of the detrimental implications of socially constructed ideologies that marginalize students, and are adamant about addressing these issues that are so commonly overlooked.

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Activity #21

Boosting Critical Social and Historical Imagination through Process Drama

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ABSTRACT

In order to help the future citizens of the world, today's children, become leaders for social justice and active global citizens, we need to help them develop the ability to imagine "other" people's experiences. Children need to imagine life in a holistic way, which includes understanding other people's perspectives, feelings, and emotions in personal, social, cultural, and historical contexts. Unable to fully live and feel other people's lives, imagination is the key that allows us to cross boundaries and understand each other in a holistic and empathetic manner (Greene, 1995).

In this activity, I use drama, especially process drama, as an educational tool. This tool, with the combination of inquiry and reflection, co-constructs imaginative spaces with students. Children can collaboratively live the lives of other people, which will enhance their critical social and historical imagination, critical thinking skills, and empathy (Bailin, 1993; Heathcote & Herbert, 1985).

PURPOSE AND BACKGROUND

Educators have long been discussing the importance of nurturing students' multiple perspectives and tolerance for others in order to help them become citizens who think and act in an manner that enhances everyone's happiness in the world. However, it is not always easy to really understand, feel, and develop a deep sense of empathy for other people who have grown up with different social, cultural, racial, gender, linguistic, national, socioeconomic, and sexual orientation backgrounds.

Greene (1995) claims that imagination is the key to making people's separate worlds come together.

> Imagination is what, above all makes empathy possible. It is what enables us to cross empty spaces between ourselves and those we teachers have called "others" over the years. If those others are willing to give us clues, we can look in some matter through strangers' eyes and hear through their ears. That is because, of all our cognitive capacities, imagination is the one that permits us to give credence to alternative realities (p. 3).

In this activity, I refer to imagination as *critical social and historical imagination.* We need to help students develop the ability to imagine other people's experiences and lives in a holistic way. This includes other people's perspectives, feelings, and emotions, not only as a person, but also as part of their social, cultural, and historical experiences. This form of imagination also requires critical thinking and reflectivity. Critical social and historical imagination is not an ability we are born with, however.

Here, I introduce process drama as the way in which we can collaboratively make imaginative space with students. These are places where students can live, feel, and think as if they are becoming other people. Process drama is a pedagogical tool with which students can explore different social issues and problems from other people's perspectives (Dowdy & Kaplan, 2011; O'Neill, 1995; Wilhelm & Edmiston, 1998). By using process drama we can go beyond our familiar "realities," de-center from ourselves and the social group we "belong" to, and can instead co-construct and experience "as-if" worlds collaboratively in classrooms.

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LEARNING OBJECTIVES

This process drama activity will provide students with the following:

- Help students to collaboratively experience other people who come from different backgrounds or different social positions in an imaginative space;
- Enhance students' critical thinking skills, critical awareness, reflectivity, and social imagination through drama and after-drama reflective activities;
- Nurture students' empathy toward people who are different from themselves; and
- Enhance students' sense of responsibility to act as global citizens for the good of all people.

PROCEDURE

Essential elements teachers need to remember before starting a process drama activity:

- You are the facilitator of the process drama and you need to share and let students have authority during the activity. Both you and the students are the co-constructors in the learning community.

- You need to be open-minded and challenge your status quo, definition of knowledge, and the idea of your role as the teacher. Knowledge is not something stable, but flexible.
- After any activity, make sure to leave time for student reflection. Reflection time is as important as process drama activity time since reflection helps students enhance their critical thinking and critical, social, and historical imagination (Bailin, 1993).

Activity

- Decide upon a social issue, conflict, or theme that deals with different communities or people. Create an *as-if* story and situation in which the students can explore the social issue or conflict, including the feelings and experiences from different people's positions (e.g., immigrant people's life and language policy; global conflicts such as in Syria; censorship of school library books; a project for use of a public space, such as urban renewal/displacement of urban residents; the need for insurance policies; tax and schooling levies; popular kids and the hierarchy in school; choosing textbooks from diverse perspectives including that of LGBTQ).
- Decide upon roles for each student in the story/situation. The roles will be altered later in order for each student to experience different people's perspectives and life experiences. Prepare the whole class and the small groups for their roles. The following are examples:
    - Hot seat—Students ask questions of the characters. This helps the students in character to imagine details and backgrounds. It also helps the students asking the questions to develop interests and curiosity about the character as if they were a real person. You can model this by pretending to be in one of the roles. Discussion and reflection should follow.
    - Each community group can discuss their perspectives and experiences as a unit. Group hot seat can also take place again. Discussion and reflection should follow.
    - Have a meeting with all community members to discuss the conflict/situation. After the activity, help students to discuss which group of people has more "power" and whose perspectives are more silenced. Which group of people are not valued and why?
    - Frozen picture—Ask each group of students to create a frozen picture. This is like a snapshot and should demonstrate the feeling during the meeting. Other students will then consider why the group created the frozen picture and again ask questions to each member of the group in order to acquire details of the situation. Discussion and reflection should follow.
    - Make sure that the students come out of the story and back to the regular classroom so that discussion and reflection can periodically occur. This should take place after any process drama activity.

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- Form small groups. Have each group of students do an inquiry about the relevance of the conflict/situation that they experienced through the process drama. Assistance will be needed to help the students research (from diverse sources) the issue from different perspectives. Help students to be aware of the importance of critical thinking and multiple social and historical realities with different issues and conflicts.
- Take action to make change. After researching a situation, each group of students should decide how they want to positively contribute to society regarding the inquiry/research they just completed. How do the students want to share what they learned with other community members? By sharing with other community members, others will hopefully start to have interest and critically think about issues. Encourage students to find a creative medium through which they can share their action plan presentation. This can include drama, poetry, debate, or video creation.
- Invite other classes, school community members, parents/caregivers, or anyone in the community to experience their presentation.

ADDITIONAL COMMENTS

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It is very easy to extend this activity to an inquiry based cross-content/curricula unit plan. The following is an example:

1. Introductory drama activity:
   a. Invite someone, or yourself, who can speak in a different language. Use the language and a culturally reflective way of teaching and learning for fifteen to thirty minutes. During the class, students are not allowed to communicate in English.
   b. Reflection: Discuss what they felt, thought, and wondered about during that class time.
2. Create setting; Example story:
   Some people moved to a new planet called Hoshi. The government of a country, Namia, has been called to do a project on Hoshi. This project is to create a basic infrastructure on the planet including schools, plans for harvesting and growing food, and transportation between the Earth and Hoshi. A specific group of people is selected from Namia and are solely responsible for creating a public school system there. One of the big debates is which language should be used to teach the children. The government representatives are suggesting they use Namia's "standard" language and curriculum. However, there are people in various communities who come from different linguistic, social, and cultural backgrounds that are against this suggestion.

3. Decide each student's role in the setting:
   - Government workers who are sent to the planet to create the public school system
   - Education scholars who come to help create the school system
   - Future school administrators
   - Future teachers
   - Parents from each community
   - Community representatives. There are four different groups of community people who come from the Earth. Eighty-five percent of community members are from the country Namia and use Namia's language. The majority of the government workers, scholars, and school administrators are also from Namia. Fifteen percent of the people, however, come from different countries. (In the future, there are possibilities of even having more people from diverse linguistic, racial, and national background.)
4. Visual imagination: In order to visualize this situation, students first use craft paper, blocks, boxes, and other materials to create a blueprint of the school.
5. Discussion: Each group gathers to discuss their opinions in an effort to create the ideal school for "their children."
6. Board meetings: Board meetings are held to discuss the expectations of an ideal school on the new planet. Board members should consider which languages and curriculum should be used in the school system.
7. Frozen picture: At a given moment, the teacher ends the conversation in a group and asks the students to stop, as if frozen in a picture. The teacher walks around and touches a student's shoulder, and that is the sign for other students to ask questions of the person who has been touched. The students looking on can ask about their "inner voices," the feelings that they are experiencing, and why they said what they said. They do not let other characters in the scene hear what is being said in these monologues.
8. Reflection: After each activity, the teacher brings the students "back" to the regular classroom to reflect on what just happened, including discussion of what they feel and think. These reflections should connect to their own society, in small and large ways.
9. Extended learning: The teacher can also introduce similar situations in human history, such as how language policies and curriculum decisions have been political. Students can do in-depth research about these situations.
10. Extended learning: Allow students to go back into the story and have additional board meetings. Students can also engage in other dramatic tasks to help them to extend their experience. (Always repeat steps 5, 6, and 7 after the process drama activity since these steps help students enhance their social imagination, critical thinking skills, and abilities to think and feel from other people's perspectives.)

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Some young adult children's books or movies you can use along with the activity, such as *Code Talker: A Novel about the Navajo Marines of World War Two* by Joseph Bruchac, or *When My Name Was Keoko* by Linda Sue Park. The film *Avatar* is also useful.

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Activity #22

The Personal Collage and Director's Concept Board Exercises for an Introduction to Theater Class

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ABSTRACT

This activity is designed for students enrolled in an introduction to theater course to fulfill general education requirements. The instructor uses this exercise when she teaches the theater design section. The instructor first introduces students to the five basic design elements: line, mass (composition), color, texture, and décor. The instructor directs the students to pay special attention to line, color, and texture, as these are the core elements used in theater design. After this introduction, students are told to bring six to ten examples of line, color, and texture from their own surroundings in the form of either digital or printed photos.

PURPOSE

The purpose of this assignment is to help students learn to use their own environment to become sensitive to the elements of line, color, and texture in their surroundings. The elements of line, color, and texture are essential to understanding how design is used in the visual and performing arts. In this exercise, students are allowed to use their own material, being encouraged to understand the design elements in their own terms before moving on to formula, rules, and theory, as well as analysis of multicultural plays, which students read later in the semester.

This assignment relies on what Russian psychologist Lev Vygotsky defined as theoretical learning. In theoretical learning, one receives "'psychological tools' (general and optimal methods for dealing with certain classes of problems) to solve concrete

problems," in contrast to what he described as "empirical learning," another learning method that could be used when one observes different objects and formulates a "general concept about this class of objects" (Karpov & Bransford, 1995, p. 63). The Vygotskian School argues that theoretical learning is more effective because it can "facilitate the cognitive development of students" (p. 65).

In the area of theater studies, I have found that providing a theoretical basis prior to an actual hands-on exercise is helpful in the development of student's observation, interpretation, and integration skills. This exercise also enhances students' understanding of the materials since they are allowed to use their own "experiences" rather than those of their instructor.

As James Lang pointed out, instructors cannot help students to learn "complex subject matter" by simply "relying upon their (the instructor's) own experience" (Lang, 2008, p. 154). He argued that instructors need to focus on building students' "mental models" presented in lectures and textbooks and then transforming them into "more complex patterns and ideas" by applying the theories and rules to their own experiences and observations (pp. 157–58).

The described exercise allows students to build and develop their "mental models" into "more complex patterns and ideas" by critically examining their own surroundings from a new perspective. This exercise encourages students to answer the question: "What could my choices tell others about me as a person?" It also helps students to examine the intricate relationship between the self and surroundings, including events in their lives and choices they make.

By examining their own surroundings and choices of design ingredients, students are able to start exploring how their personal history and culture have helped to shape their preferences in line, color, and texture and how different circumstances might have caused them to develop different preferences.

The Personal Collage prepares students for analysis of dramatic literature (covered later in the semester), which contains diverse social and cultural agendas. At this stage, I provide another exercise, which I call "Director's Concept Board." In this exercise, students take the role of the director of a hypothetical production of the assigned multicultural play.

The exercise format is similar to that of the Personal Collage exercise; they are asked to bring in one image that they want to use as a "metaphor" of the play. This image should be something they wish to share with their hypothetical design team, who will use it to define the color, line, and texture of their designs. Next, students are asked to create a collage of six to ten additional images (inspired by the metaphor) that will help them to explain their design vision (including their choices of line, color, and texture) for their hypothetical production.

One of the plays I assign for this exercise is Luis Valdez's *No saco nada de la escuela* (I did not learn anything at school). This piece, originally created in 1969 and performed in the fields by Teatro Campesino, criticizes the Eurocentric education system and its negative impact on Chicano/Chicana children. Although it can be difficult for current students to understand the experience of minority students in the

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1960s, the Director's Concept Board allows them to examine the social and cultural environment of the play when it was originally produced and how the world of the play is pertinent to current society when they collect visual images.

Although it is challenging to integrate multiculturalism, social justice, and diversity into an introduction to theater classroom, the Personal Collage enables students to learn the importance of observation and examination of their own surroundings, preparing them for the more advanced exercises. The Director's Concept Board challenges students to examine and then visualize "others'" cultural and social surroundings. The two exercises, which are based on theoretical learning, help to develop students' cognitive abilities so that they can better understand the play's characters (others') surroundings and the social, cultural, and historical issues addressed in the play.

LEARNING OBJECTIVES

Through these activities, students will:

- understand the design elements in their own terms before moving on to formula, rules, and theory, as well as analysis of multicultural plays;
- build and develop their mental framework by including more complex patterns and ideas;
- examine the social and cultural fabrics of the play; and
- investigate how the world of the play is pertinent to current multicultural society.

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PROCEDURES

Personal Collage

1. Students study five key ingredients: line, mass (composition), color, texture, and décor.
   - Line: horizontal or vertical, straight, curved, angular, zigzagged, or scalloped.
   - Mass: bulk, weight, size, or amount.
   - Color: dark, warm, cool, tints, shades, primary or secondary color.
   - Texture: rough, smooth, shiny, matte, or grainy.
   - Décor: furniture, trim, moldings, fringe, costume, wig, or general ornamentation (Barton & McGregor, 2008, p. 134).
2. Students are asked to bring in six to ten photos of their personal space or belongings that they can use as examples for line, color, and texture. Using the images they have brought, they are asked to find characteristics in their choices of line, color, and texture.
3. In order to maintain a consistent activity format, the instructor may want to create and hand out a template in advance.

Director's Concept Board

1. Students identify and define in a few sentences the spine of the play, directorial concept, and the metaphor that they envision after reading the assigned multicultural play.
2. Students create a collage of six to ten additional images (inspired by the metaphor) that will help them to further express their vision for this production to the design team.
3. In the process, students are required to consider the type of theater that will best serve the production (proscenium, thrust, etc.) and the style of the production (realistic, surrealistic, etc.).
4. Students are free to include more detailed examples of the line, color, and texture that they envision.
5. They are required to add citations for each image used.

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Activity #23

Out in the Field

Transforming Preservice Art Educators through Field and Other Experiences

Linda Hoeptner Poling and Juliann Dorff

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ABSTRACT

This activity focuses on the importance of field and other experiences in guiding preservice art educators in their growth and understanding of all students. We discuss our program's design of building a theoretical foundation through praxis-oriented experiences in the beginning course, and follow with stories and accounts of specific experiences in the field with diverse student populations in later courses.

These experiences in sum paint a picture of the development of culturally responsive preservice art educators. These teachers grow in confidence in teaching all populations, whether they are in the public PreK–12 schools or alternative spaces such as juvenile detention centers.

PURPOSE AND BACKGROUND

There is something to be said about being in the flurried middle of oftentimes messy, ambiguous, and unfamiliar—albeit exciting—art teaching spaces. Students in the undergraduate Art Education program at Kent State University immerse themselves in the land of the often unknown, unanticipated, yet immensely rewarding and affirming terrain of art classrooms and other learning spaces that provide opportunities for socially transformative and intercultural learning.

The experiential nature of the preservice classroom time is characterized by collaboration and synergy shared between students in the phases of becoming art educators and practitioners in the field. The becoming is felt and breathed in certain

forms, but one thing is for certain: the synergy inherent in the program's components creates powerful learning.

The power in reflection on field experiences through coursework and beyond leads students through phases that may initially begin in fear or intimidation, only to be followed by enthusiasm, awe, and inspiration. As faculty, we have witnessed the transformations of our university students in the development of their caring and professional identities.

Barriers of vulnerability and fear erode into confidence as our students come to know who they are as art teachers. The smudged experiences, much like the unclear beginnings of creating any artwork, go from murky to clear; from smeared to focused, as each experiential moment of synergy between university students, faculty, and cooperating teachers informs emerging art teacher identities. Each field experience creates in students more skills in dealing with the expansive vulnerability and openness often required in the balance of care and professionalism.

In the following, we chronicle the experience of preservice art education students in three courses. In the first, students begin to identify what kind of art teacher they would like to be. The following two courses provide opportunities for students to further develop and carve out their art teaching identities. All three courses complement one another, creating a spiral curriculum that builds and builds again on concepts learned and reconfigured until the synergy of the three courses comes full circle before the preservice educators finally student teach. The following provides a glimpse of each of the three courses, with an emphasis on field experiences.

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FOUNDATIONS AND CONCEPTS ELEMENTARY

Art Education: Foundations and Concepts Elementary is the first course in the B.A. in Art Education at our university. Seeing that it is the students' first experience in formal preparation to becoming PreK–12 art educators, it is paramount to make initial impressions that are lasting and powerful. These set the tone for learning that endures and is revisited and reconceptualized in future courses, such as Art Education: Foundations and Concepts Secondary and Art Education: Field Experiences. Moments of awareness in students germinate as they realize they are in the "baby steps" of their journey to becoming powerful and transformative art teachers.

Goals for the course are permeated by overlaying notions of what it means to be a caring, sensitive, and multiculturally competent art educator who practices culturally relevant pedagogy; that is, a teacher who takes into account students' multifaceted identities in both teaching and curriculum. Castaňeda (2010) described multicultural competence as "the ability of a person to communicate effectively across cultural boundaries with sensitivity to the cultural differences and preferences involved on both sides of those boundaries" (p. 134). Castaňeda further asserted the importance of both developing and modeling self-awareness, within the contexts of cultural values, beliefs, and practices.

Similarly, Ballengee-Morris and Stuhr (2001) asserted that honoring and understanding diversity comes from research of Davenport history, heritage, and tradition as connected to students' personal cultural identities. (2000) posited that culturally relevant pedagogy brings aspects of the "home culture" into conscious view in order to enhance the educational experiences of learners (p. 370). Intercultural education, as described by Davenport, blends global, national/multicultural, and local identities in curriculum and teaching, asserting that the students' own cultures are indeed worthy of study.

Making connections between the aforementioned identities is complex, but the need for comprehensive, culturally responsive art education curricula necessitates this endeavor. Creating art curriculum that promotes appreciation and critical understanding of diversity infuses all course activities in the Art Education program at Kent State University.

Learning Objectives

In this first course, we expect students to be able to:

- identify and deconstruct the visual culture of elementary children;
- examine the visual culture of elementary children for connotations, stereotypes, historical inaccuracies, sexism, and racism;
- construct art lesson plans that are thematic and intercultural in nature; and
- analyze a variety of art teaching strategies and methodologies from observation in surrounding urban, rural, and suburban traditional educational settings.

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Procedures

1. In order to build awareness of the visual culture of elementary-age children, students deconstruct text and images seen in advertisements and images seen in tween culture magazines (such as *Teen People; Seventeen, Sports Illustrated Kids*) for denotations (literally what is seen); connotations (what is implied); and linguistic messages (meaning of text, both literal and implied) to reveal overt or implied stereotypes of race, gender, and class (see Barrett [2003] for more information on this activity).
2. Play "Kid Culture Pictionary," an activity based on the popular family game Pictionary. Provide a variety of logos, products, celebrities, and brands that children have familiarity with on game cards. Students take turns drawing a card, and drawing it on the board for the class to see. Classmates guess what the image represents within a limited time frame (suggested: two minutes). Post-discussion should surround the pervasiveness of images and how easily we can identify popular culture, suggesting the impact it has on our lives, including those of our youth. End with a YouTube video: *Supersize Me—Modern Heroes* (www.youtube.com/watch?v=gpRQhVd63Y8). This video

shows children's familiarity with popular culture, but their struggle with historically significant individuals.

3. Examine clips from popular Walt Disney movies that are blatantly sexist and stereotypical (*Snow White*, *Little Mermaid*, most princess movies), racist (*Aladdin*, *Lion King*), and historically inaccurate (*Pocahontas*). Once students realize the "dark" side of Disney, they are challenged to reconceptualize contemporary, re-envisioned characters that reflect multicultural awareness, understanding, and sensitivity by working with a partner and drawing the new character.

   Belle from *Beauty and the Beast* might become a professor of library science due to her love of books. Ariel from *The Little Mermaid*, instead of losing her voice in order to get her dream man, would instead enjoy fame as a singer (See Tavin & Anderson, 2003 for more information).
4. Participate in series of activities designed to give vicarious albeit limited experience into differently abled student populations. For example, for forty-five minutes students are blindfolded and must navigate the classroom based on verbal prompts, culminating in an artmaking activity without their sense of sight. Modeling in clay works well for this activity.
5. Construct intercultural art lessons that are thematically connected, as well as connected to children's personal culture. Research art from a variety of cultures, making connections to children they teach. A typical lesson might include reference to the African Akuaba doll, the Japanese Kokeshi doll, *and* the American Barbie and GI Joe dolls, all in the same lesson on the diversity of the notion of "play." Local as well as global similarities and differences should be made visible, always with connections made to learners' own lives.
6. Arrange for students to observe in a variety of elementary art teaching settings. They should reflect on realities of teaching elementary-age children, and the disposition(s) necessary to meaningfully engage young children through multicultural, multicolored, and multifaceted ways. Provide prompts: what does the space look and "feel" like? What was the content of the lesson? How did the teacher motivate his or her students? What was the behavior of the students? Were they engaged? What evidence did you see of learning? Did the learning reflect or contradict culturally responsive pedagogy and intercultural curriculum? Imagine yourself in the role of the teacher—describe that experience.

   It should be noted that negative moments experienced can be turned into meaningful learning opportunities in which students re-envision the classroom space as it would be if they were at the helm. *Note*: Anonymity of teachers in the field should always be stressed and preserved. Students are instructed to not share names or locations of the schools.

FOUNDATIONS AND CONCEPTS: SECONDARY

During the Foundations and Concepts: Secondary course, preservice art educators address the needs of teaching special populations through investigation into the

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theoretical framework, as well as experience developing curriculum and teaching art lessons to students with special needs in area public schools. The theoretical basis for the course focuses on two textbooks, *Reaching and Teaching Students with Special Needs through Art* (Gerber & Guay, 2006) and *Teaching Students with Autism through Art* (Gerber & Kellman, 2010).

Learning Objectives

The teaching experience in Foundations and Concepts: Secondary enables preservice art educators to:

- Develop an inner confidence in his/her ability to teach special populations;
- Develop collaborative relationships with practicing intervention specialists;
- Differentiate instruction to address the specific needs of each student;
- Create adaptive tools to assist students in art making; and
- Reflect on their teaching practice through a variety of artistic ways.

Procedures

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1. Students maintain an Artist Journal for the purposes of reflecting on their teaching. This journal is a very personal and artistic depiction of the day's events. The journal is to be a minimum of a 7" × 10" sketchbook and is recommended to be spiral-bound. This binding allows for the greatest flexibility of expansion as items are added.

   Preservice educators are encouraged to complete at least two pages of their journal after each teaching day using poetry, written text, visual art, design, images, and/or collage. This journal provides for the merging of the "teacher self" with the "artist self" and continues the preservice teachers' development of their personal artistic creativity.
2. Students meet with intervention specialists and paraprofessionals of their assigned classrooms. This begins the important collaborative relationship between the preservice educators and the practicing professional in special education. Stuart Gerber and Janet Fedorenko wrote that as art teachers welcome all students into their classrooms they have become "inclusion pioneers" (2006, p. 161). To approach the task of successfully teaching all the students in the class, Gerber and Fedorenko recommend the close collaboration between the art educator, intervention specialist, and planning and support staff.
3. Presented with the task of developing art lessons and curriculum for their assigned classes, preservice educators are advised to create theme-based lessons rooted in the interests of their students. Art lessons are created around the works of contemporary artists and the students are encouraged to select works with identifiable subject matter rather than nonobjective (abstract) imagery (Yenawine, 2002). This provides the opportunity for the learners to relate to the stories presented in the works of art.

The lesson plans contain objectives based on the Ohio Department of Education's Visual Arts Standards along with detailed scripts including all planned procedures and activities. Students' needs are carefully considered and each preservice educator incorporates adaptive tools and adaptive practices so students can achieve success in art-making. Supported with the investigation into the age/stages of development, the lesson themes are then presented through the creation of playful and relevant strategies to engage students in the ideas, create personally relevant works of art, and encourage the sharing of the creations with each other in the classroom.

4. Students debrief with intervention specialist and faculty observer. After each teaching opportunity, the university students meet with the intervention specialists and discuss the day's events. Each student also receives feedback from university faculty who have observed their interaction with students. These two feedback elements, coupled with the preservice educator's own memory of the teaching day, provide the basis for reflection on the events of the day.

FIELD EXPERIENCES

The Art Education: Field Experiences course is the fourth in the series of specific art education courses. This course provides for an additional experiential opportunity for our preservice educators to continue their understanding of diverse students. The students teach art to incarcerated, at-risk students at area juvenile detention centers.

The course focuses on the development of lessons based on the works of contemporary artists and an issues-based, socially transformative aesthetic. This aesthetic stance is rooted in the belief that artists create work to transform society and are instruments for social change. Issues of contemporary society including the environment, prejudice, media influence, gender, class, race, age, or able-ness may emerge within visual and verbal interpretations of contemporary works of art. Issues of values, beliefs, identity, status, and celebration may emerge from research into the context of these works of art.

Lesson Objectives

Teaching in Art Education: Field Experiences enables preservice art educators to:

- Develop an inner confidence in his/her ability to teach;
- Recognize difference through the selection of artworks by contemporary artists who are different from themselves;
- Create engaging, playful, and relevant teaching strategies; and
- Establish the practice of teaching reflection.

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Procedures

1. *Facility orientation*. This orientation includes a tour of the facility, information regarding materials that can and cannot be used, as well as the opportunity to meet facility students. This orientation provides the basis of instruction and begins to develop the preservice art educators' confidence in their ability to teach as they realize the humanness of all children.
2. *Curriculum development*. Not only are students encouraged to select the work of contemporary artists, but also to select work created by artists who are very different from themselves. The preservice educators broaden their exposure to a variety of artists by investigating the work of outsider artists, performance artists, folk art and traditional craft works, visual culture, and so forth.

   Through research into the work(s) of art, the students begin to understand the layers of meaning in the artworks(s) selected for each lesson. The preservice teachers prepare to teach about the works in such a way that their students come to understand how deeply artists are involved in life and how art has many metaphoric layers. The created student art strongly reflects these messages and meanings.
3. *Teaching*. Preservice educators teach two-day lessons, each ninety minutes in length. A variety of techniques and strategies are used to engage students in their idea generation, art making, and responses to their work and the work of their peers.
4. *Reflective practice*. After each teaching experience, the preservice educators are required to write a paper based on their experience. This takes the form of a reflection for the lead teacher and an observation for his/her partner. It is essential that these reports be completed as soon after the teaching experience as possible, so the preservice educators must complete them within forty-eight hours of their experience. This ensures that the experience is fresh in their minds and details of the teaching day that may have essential information for understanding the day are not lost. The preservice educators are encouraged to focus on one or two events that occurred and expand on them.

CONCLUSION: THE IMPORTANCE OF FIELD EXPERIENCES IN PRESERVICE ART EDUCATION

Much like artists, students in all three courses engage tacitly and concretely, through spoken, written, and visual forms, the meaning they construct as a result of the spiral curriculum that occurs in sum of the three courses. Reflection cycles through a spiral path, beginning in Foundations and Concepts: Elementary with written reflection that contributes to communal sharing and inspiration; followed by the visual arts–based journaling reflection in Foundations and Concepts: Secondary, developing alternative ways of processing what they know; and finally, culminating once again in written and spoken reflection in Field Experiences.

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The organic flow of reflection in all three courses results in emerging preservice art educators who are comfortable and "at home" in the sense-making of teaching realities, including their own, that contribute to the vibrancy and color of our field, allowing personal explorations into potential areas of ambivalence about being art teachers as well as affirmations that they are on the right path. This organic flow spirals in cycles as each course is taken, much like an artist works and reworks—and reworks again—their art before it becomes the composition they know is right for them.

The growth experienced by our preservice educators through their firsthand field experiences and teaching opportunities with diverse populations cannot be understated. Teaching is a practiced skill. If this teaching practice does not include all children, the preservice educator is truly not prepared to teach in our diverse and gloriously inclusive society. This practice provides our preservice educators with an enthusiasm and confidence that can only be achieved by trying and having success.

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Activity #24

Using Metaphor to Communicate Meaning through a Visual

Dillon Sedar

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ABSTRACT

Anselm Reyle's untitled installation (the artwork used for this activity), viewed in the metaphor of a community, references a community that is struggling. The concept of strong community is an aspect often taught in schools. Each individual light conflicts with one another to make a chaotic whole. Each individual light also, however, influences those around it. Whether a light is displayed in a chaotic form or as a calm one, all of the lights are still connected to each other. Each person in a community can have either a positive or negative impact on those around them, their neighborhood, and their living environment.

If negativity outweighs the positivity in attitudes and interactions of people, then the community as a whole struggles to work together for the common good. If an individual has a positive influence on others in a group, they will discover positive feedback from others. I want to encourage my students to think about how others around them impact their lives positively and negatively, as well as consider the power each person has to influence members of their community. It is an individual's responsibility to decide what impact they want to leave on others and how their actions can change those around them.

BACKGROUND AND PURPOSE

Presenting this activity to students who live in an area that experiences the impact of high oppression helps them understand their place within their local communities.

Viewing the artwork presented to them as a metaphor, students further define themselves through the characteristics of the presented neon lights in this example of art. The cluster of neon lights appears chaotic, which can be very comparable to a community that is experiencing various forms of oppression. In the words of Bell and Desai, "Socially engaged artists use a range of tools, methods, materials and forms to explore, critique and challenge oppressive social relations—from personal to communal to national to global perspectives" (2011, p. 289).

It is clear then, that social justice themes in art works to raise the viewer's awareness of both positive and negative social behavior, commenting on the good and the bad that are part of the human experience. Social justice–based artworks seek to make visible the stories, histories, and experiences of subjugated people in order to expose how power works in societies and in our world (Bell & Desai, 2011). Some social artists aim to change how human beings see themselves in relation to others, most using public space as their canvas (Bell & Desai, 2011).

An intention of social justice art practices is to maintain a balance between artistic skills and sociopolitical critique (Bell & Desai, 2011). Social justice artists aim to cause a positive reaction/awareness when creating their art, and also comment on the social reality of contemporary societies. Using art in the classroom to show students a variety of broad perspectives helps raise their social consciousness and, hopefully, promotes a stronger sense of social responsibility (Bell & Desai, 2011). The artistic expressions of art, music, theater, dance, and poetry hold the potential for emotional outlets that are reactions to and commentary on social and communal issues by providing an excellent outlet for students living in the midst of deeply oppressive conditions.

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LEARNING OBJECTIVES

As a result of this activity, participants will:

- Formulate an understanding of metaphor and how visuals can represent various meanings that are relevant to their everyday lives;
- Understand how artwork can transform our understanding of the world by adding personal meaning through their individual interpretations; and
- Interpret and use the artistic process of abstraction, and how simple shape and color can and does represent multiple meanings to a variety of people.

PROCEDURE

1. Hand out postcard-sized, laminated visuals of Anselm Reyle's untitled installation artwork. As you do this, ask rhetorical questions to prompt student thought upon their ideas of community. "What makes up a community? What

are the characteristics of a community? What is essential to a community? What is the responsibility of an individual within a community?"

2. Hand out the provided Anselm Reyle writing prompt—one prompt per student. Instruct students to get out a writing utensil.
3. Instruct students to write their response to the question prompted ("Anselm Reyle's untitled installation displays a community of neon lights. Decide what particular light in this community best describes you and explain why. Use concepts of color, shape, size, and location to justify your decision. What do each of these concepts say about the individual light, and what do they say about you?").
4. Instruct students to share their responses. Wait at least seven seconds for response. If there is no response at first, read your own personal response to "break the ice" and then ask for student responses once more.
5. Point out that although the nature of Anselm Reyle's light community appears clustered and chaotic, a great majority of the individual lights are still attached to each other—they are still connected. This visual stands as a metaphor for a community needing to stick together.

EXAMPLES OF STUDENT RESPONSES

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- "I am a yellow beam of light mixed up in between almost camouflaged by all of the others. Yellow is bright, happy & insightful even though the world around me may get crazy. I can still keep my positive, bright personality shine."
- "I think the top red light describes me most because I prefer to be on my own but still have the vibrancy of the red & a little twist."
- "I am all of the lights. Because I can be anything I want to be and I like trying new things all the time."
- "I'm the red at the top because I stand alone and depend on myself."

ADDITIONAL COMMENTS

In response to using the above activity in classrooms, and also to my overall experience teaching incarcerated youth, I created an interactive artwork titled "Why Teach?" The simple question of "Why Teach?" is visually displayed on constructed, three-dimensional cardboard letterforms. The words "WHY TEACH?" hang on the wall and invite viewers to participate in answering. My artist statement for the piece is as follows:

> This piece poses a simple question, "Why Teach?" to both myself and to viewers. Art making has always been a strong passion of mine, though within my college career at the university as an Art Education major, I have realized that art teaching and art making are on two opposite levels of performance, but I have also noticed how both can interrelate.

> I started this work by gathering writing responses and activities completed within my classrooms taught at a juvenile detention center, one of my most personally impactful teaching experiences to this day. I chose to physically incorporate meaningful, thoughtful, and powerful student writing responses prompted from classroom questions and activities. After reflecting upon students' writing and creating my piece, I have noticed that the experience was not only impactful for me, but greatly impactful to my students as well.
>
> Writing responses from the students I taught display that they are simply human beings, and like every other human being, hold a strong desire to create and express. A weekly art class held at the detention center gave the students an outlet to do so. During the creation of this piece and after its completion, I gained an appreciation for the responsibility an educator holds in providing a positive impact to students, therefore answering my question, "Why Teach?" Now that I have presented my question and hinted at some of my answers, I invite viewers (educators, artists, students, others) to submit their answers. Why do you teach? Why is education important to you? Write on my piece and tell me why.

One of the most powerful student responses was one I chose to incorporate into the piece and is displayed within the letter H in the word WHY. Within the letterforms, I cut and pasted writing prompts I had students complete while teaching a lesson at a juvenile detention center. The student response within this H comes from a student that was very defensive and verbally aggressive toward other students during class time.

In complete contrast, when presented the writing prompts: "What have you discovered about yourself? What do you value as an individual? How do you want to be influential to others? Describe your work and what the colors and shapes within it mean to you," the student responded in writing: "I have discovered that I still love art and that it helps me express myself. I value my family. I want to show everyone love and compassion. How I did my work was, I chose bright colors and organic shapes because I know I have to keep my head held high and look at the bright side."

This statement alone is enough evidence to answer why art is so important for incarcerated youth and/or students witnessing severe oppression. This student could not express this out loud to her peers because she knew she would be eaten alive with negativity. Art gave her a medium of expression, a voice she does not have while incarcerated. This, on top of many other reasons, answers my question of "Why Teach?" (figure 24.1). Though, I must say I am very happy to host such a powerful work, an interactive work that says so much beyond myself. The artwork has now seen multiple audiences and continues to gain strong values from today's educators.

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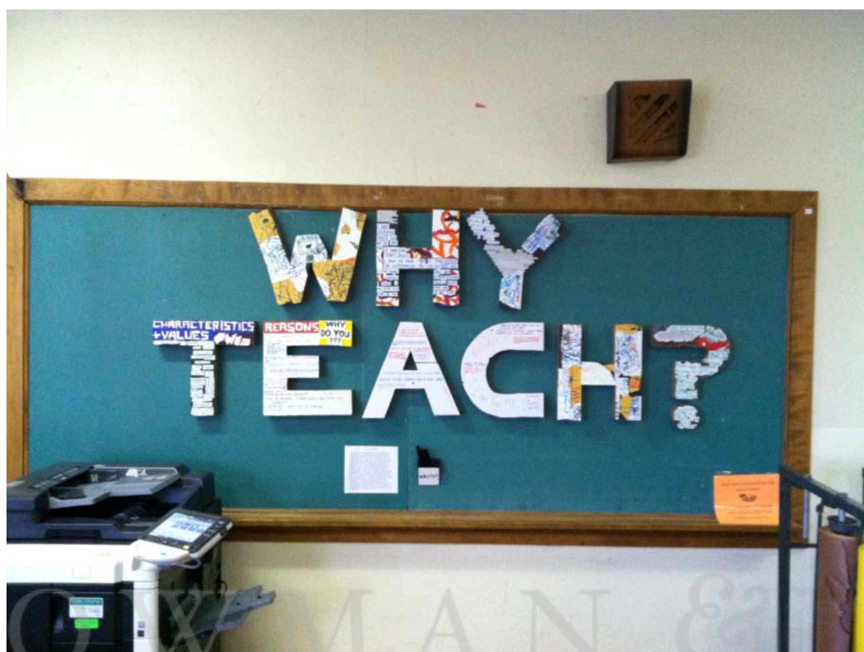

Figure 24.1.

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Activity #25

Interpreting Artworks through the "Question Tableau"

Cultivating Community in the Art Classroom

Eryc M. P. Watson

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ABSTRACT

The premise of social constructivist pedagogy in the classroom is to give students the opportunity to share and learn from the vast knowledge and experience that each student holds. Inspired by the Art Tableau activity practiced in the Reading and Writing for Adolescents and Adults course at Kent State University, as well as the Questions activity that is often practiced during improvisational shows, the Question Tableau allows students to communicate using universally recognized symbols. Teachers learn how students can build descriptive and convincing narratives through their interpretations of the visual works.

RATIONALE AND PURPOSE

As the world is becoming increasingly diverse, it is pertinent as a classroom instructor to create an environment in which students are comfortable with sharing their own body of knowledge and perceptions, and are interested in learning through the knowledge and perceptions of others. Visual literacy activities are excellent venues for such information sharing, as students use universally recognized symbols in order to communicate with the class.

This activity exposes the students to an interdisciplinary style of learning, as they are using both drama and visual art content knowledge in order to interpret an artwork (Barrett, 1997; Stewart, 1997). Students will strengthen their ability to work with others and gain encouragement from their community through the activity

(Anderson & Milbrandt, 2005; Congdon, 2004), addressing the need for improved communication, essential collaboration, and social interaction.

Students will also demonstrate their ability to improvise, specifically when given certain limits as it pertains to sentence structure. Finally, students will demonstrate their ability to interpret body language or particular visual clues through impersonating the figures in the artworks, which will strengthen their ability to interpret works.

LEARNING OBJECTIVES

Through this activity, students will:

- Observe and interpret artworks with the intent of understanding the message that the artist was attempting to convey;
- Demonstrate their understanding of the imagery in an improvisational oral form;
- Develop an understanding of how images can be interpreted in a variety of ways; and
- Learn to better communicate as a diverse community with many perspectives.

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PROCEDURE*

1. Divide the students into groups of two.
2. Select an art visual from your collection and show it to the class.
3. Allow the students to send one representative from each group to impersonate the figures that appear in the art visual. Props can be provided to enliven the impersonations. Students literally take on the characters of those seen in the art visual.
4. As the impersonated characters/players seen in the art visual, students will hold a conversation with each other, with each student taking turns posing a question to the other. Encourage students to assume the character using lively, engaging, and convincing language.

   The conversation will cease after each student poses three questions, or one student cannot or does not pose a question.

   Each group representative will take turns in posing the question first (e.g., if a representative of the first group started the conversation in one round, a representative of the second group will start the conversation the next round).

5. Repeat steps 2–4 until all of the art visuals have been selected.

* For older grades and advanced students, the teacher can turn this procedure into a game, allowing the students to hold the conversation past three questions each and awarding a group with points each round for maintaining the conversation.

Example

Selected Artwork: A still from Disney's *The Lion King*, where Rafiki is holding baby Simba.

- One group representative from one team impersonates Simba (by the choice of either the teacher, or through the deliberation of the class), and the group representative from the other team impersonates Rafiki.
- The representatives emulate the pose of their character and begin the conversation.

  Scene:

  Rafiki: Isn't the view amazing up here?

  Simba: Why am I up here in the first place?

  Rafiki: Don't you find this fun?

  Simba: Didn't my dad tell you that I was afraid of heights?

  Rafiki: Why didn't you tell me before I lifted you?

  Simba: Why did you lift me when I kept saying no?

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Activity #26

A Model for Environmental Literacy and Social Justice

Tourism in The Bahamas

Sonya L. Wisdom and Thalia Micklewhite

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ABSTRACT

Nations with substantial tourism experience a tension between economic growth and the protection of their natural environment. Students, as future global citizens, have a right and a responsibility to resolve the tension, enabling both economic and environmental needs of their communities to be met. The classroom can provide opportunities for students to become empowered to express and act on their thoughts about environmental issues relevant to their communities.

The more students understand about local economic and environmental issues, the more they can transform into agents of change. In this lesson, environmental literacy is used as a vehicle to provide opportunities for students to increase their knowledge about local environmental issues and develop an awareness of their right and responsibility to express their knowledge about and solutions for environmental issues to others as equals.

PURPOSE AND BACKGROUND

The environment of The Bahamas is impacted by the desire to develop and grow economically and provide an appropriate standard of living for its citizens versus the desire to protect and sustain the natural beauty and resources of its environment. This challenge, while not unique to The Bahamas, exists simply because the natural environment of The Bahamas is not only affected by the people who live there but also by the millions of tourists each year who visit and interact with its environment.

In 2007, slightly fewer than five million tourists visited The Bahamas (U.S. Department of State, 2010) and impacted the environment directly through activities such as snorkeling, deep sea diving, and housing on cruise ships and in hotels. Who will mitigate the possible negative effects of these activities on the environment of The Bahamas through careful planning and problem solving? We believe that the future citizens of the country will offer innovative and sustainable solutions to environmental issues. However, we believe that students need to be empowered with conceptual knowledge about environmental issues as well as clear understandings of how their actions, and those of their guests, will impact the well-being of their unique and beautiful environment.

The overall goal of this lesson is to empower students to use their voice to affect change. Social justice in science teaching has been determined to involve both equitable access and opportunity for students (Calabrese Barton & Upadhyay, 2010). It is also a complex endeavor involving academic, social, and political empowerment within a classroom (Dimick, 2012, p. 991). In this lesson, the development of environmental literacy is used as the vehicle to examine this complexity.

Environmental literacy in this lesson involves increasing the knowledge of students about local environmental issues in The Bahamas, providing opportunities for collaborative solutions to be created with peers, and empowering the students to confidently express their knowledge and proposed solutions to persons with perceived economic power—tourists visiting their country. Students who understand and care about their local environment well enough to model and expect appropriate actions by others will ultimately appreciate their right and responsibility to actively engage in global environmental issues.

This lesson also seeks to develop two of the practices of socially and emotionally engaged "ecoliteracy" described by Goleman, Bennett, and Barlow: *empathy for all forms of life,* and *making the invisible visible* (2013, pp. 7, 10–11). The first practice, empathy for all forms of life, is affective in nature. Students are invited to consider the beauty of their country and to appreciate how unique their lives are because of their beautiful surroundings. The second practice, making the invisible visible, is cognitive in nature. Students are invited to think critically about the impact of their actions and those of their guests on their environment.

Further, this lesson attempts to encourage students to share their knowledge and passion for protecting their environment with others who may not be aware of their actions' impacts. We wish students to know that it is their right as environmentally literate citizens to protect their environment from the actions of others.

The overall goal of this lesson is to empower students to use their voice to affect change. The students will develop a brochure that will serve as their agent of change. The brochure synthesizes and communicates the students' voice. It presents what they learned through the lesson, involves mutual collaboration with their peers about issues important to them, and shares their solutions with a broader audience.

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LEARNING OBJECTIVES

As an outcome of this lesson, students will be able to:

- Discuss three potential areas of the environment of The Bahamas that are vulnerable to environmental hazards caused by activities associated with tourism after watching the videotape, "The Bahamas: An Archipelago of Islands" (academic and political empowerment; developing empathy for all forms of life);
- Identify three major global types of pollution and where they currently are occurring after viewing transparencies and class discussion (academic and social empowerment; making the invisible visible);
- Describe three advantages and three disadvantages of tourism for The Bahamas after small group and class discussions (academic and political empowerment; making the invisible visible); and
- Design a travel brochure for tourists in a cooperative learning group, which:
  - describes the beauty of The Bahamas,
  - states three reasons why it is a desirable tourist destination,
  - describes one environmental concern of Bahamian citizens, and
  - offers solutions in which tourists can participate while visiting The Bahamas
  - (academic, social, and political empowerment, developing empathy for all forms of life; making the invisible visible).

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PROCEDURE

This lesson may be taught as one long session or as two shorter sessions.

Introduction (Dramatic Enactment)

1. Teacher enters room to music playing ("Goin' Back to De Islands"), stereotypically dressed as tourist (large sunglasses, straw hat, flower-printed shirt, shorts, sandals, large, colorful cloth bag containing suntan lotion, large plastic bottle of water, map of Nassau [capital city], blanket, large umbrella, and camera).
2. "Tourist" takes camera out of bag and pretends to take pictures of all the "sights" of the classroom, while referring to the map of the island.
3. "Tourist" lets map drop to the floor after looking at it and moves to another area of the room. She/he asks one of the students to take her picture while she poses with another "local citizen" (second student). Tourist then proceeds to spread blanket out on the "beach" (floor), opens umbrella, and removes some of the items from bag.
4. "Tourist" sits down on blanket, pretends to rub suntan lotion on arms and legs, and takes a drink from water bottle, while "suntanning."

5. "Tourist" soon declares that it is time to go back to the hotel for another nice, hot shower, collects blanket, camera, and umbrella, but leaves all other articles on the "beach."
6. Teacher elicits from the class the topic of the lesson.

Development

1. Invite students to share their observations of the "tourist's" actions and comments while on the "beach." Teacher records student observations on board, chart paper, or by building a PowerPoint slide with student responses.
2. Show PowerPoint slides of charts showing three major types of pollution—air, land, and water—acknowledged in the world today and the sources of their pollution. Ask guiding questions about where in the world these types of pollution exist, referring to map of the world as students suggest specific places.
3. Teacher invites students to look at videotape entitled "The Bahamas: An Archipelago of Islands," and write notes in science journal about any areas of the Bahamian environment they have personally experienced and how they felt about the experiences. Students also make notes in science journals about any areas of the Bahamian environment that might be vulnerable to the three types of pollution discussed earlier.
4. After viewing videotape, ask students to suggest specific areas of the Bahamian environment (the ocean, coral reefs, mangrove wetlands, beaches, etc.) that might be vulnerable to the three types of pollution discussed earlier and potential causes of pollution. Make a chart of student responses. Ask if the "tourist" portrayed in the introduction might also contribute to pollution in The Bahamas and how. Ask if citizens of The Bahamas contribute to environmental problems and how.
5. Teacher invites students to discuss in cooperative learning groups what other activities associated with tourism might also cause environmental problems. Circulate among groups and guide discussion if needed with suggestions, such as building hotels along coastline (dredging of beach), docking of cruise ships (anchors destroying coral reefs, dumping of solid and liquid wastes illegally in ocean), supplying seafood to restaurants (outside of harvest season designated by law, overfishing (further endangering of certain species of seafood), and littering of beaches/causing tremendous increase in amount of solid wastes (causing landfill to become critically full). Students record their suggestions as a group.
6. Cooperative learning groups share their suggestions with rest of class. (This could be the end of Lesson 1.)
7. Lead whole-class discussion about some of the advantages, economically, of tourism to The Bahamas compared to the ecological costs. Students continue discussion in their cooperative learning groups to suggest solutions to the ecological costs. For example, students discuss which islands of The Bahamas

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had the most visitors in a given year and how the unique environment of those islands might be affected positively and negatively.

8. Invite students to design and create a unique travel brochure in their cooperative learning groups. Students can create the brochure electronically or manually on card paper. The brochure should invite tourists to visit The Bahamas, while at the same time educate tourists about one major environmental concern of The Bahamas and why this environmental issue is of concern to Bahamian citizens. Students will suggest to tourists ways in which they can work with Bahamian citizens to avoid contributing negatively to this environmental issue and protect the beauty of The Bahamas. Students will also suggest ways to disseminate brochures to tourists.
9. Each cooperative learning group will present their brochure to the class and suggest how they would distribute it to the public and to visitors.

Informal assessment is ongoing throughout both lessons for each student. The teacher will observe and record participation of students in whole-class discussion as well as in cooperative learning group activities using checklists regarding the development of the two previously mentioned practices of social and emotional ecoliteracy for each student. Student journals will also be assessed for content and quality of notes taken while viewing the videotape. The final brochure will be given a group grade. Each student will evaluate their own participation in the cooperative group activities as well as the performance of their cooperative learning group as a whole.

This lesson was originally piloted in two classrooms on different islands of The Bahamas. One lesson was taught as an English lesson to grade six students with science as an interdisciplinary connection. The other was taught as a science lesson to grade six students with English as the interdisciplinary connection. The students responded to the lesson enthusiastically in both instances. They created brochures showcasing the environmental issue about which they felt strongly. They also clearly articulated what they would like tourists to know and do to share in the care of their islands. While this lesson uses environmental literacy as the vehicle for students to develop voice and action through their writing, we believe that it can be adapted across disciplines.

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