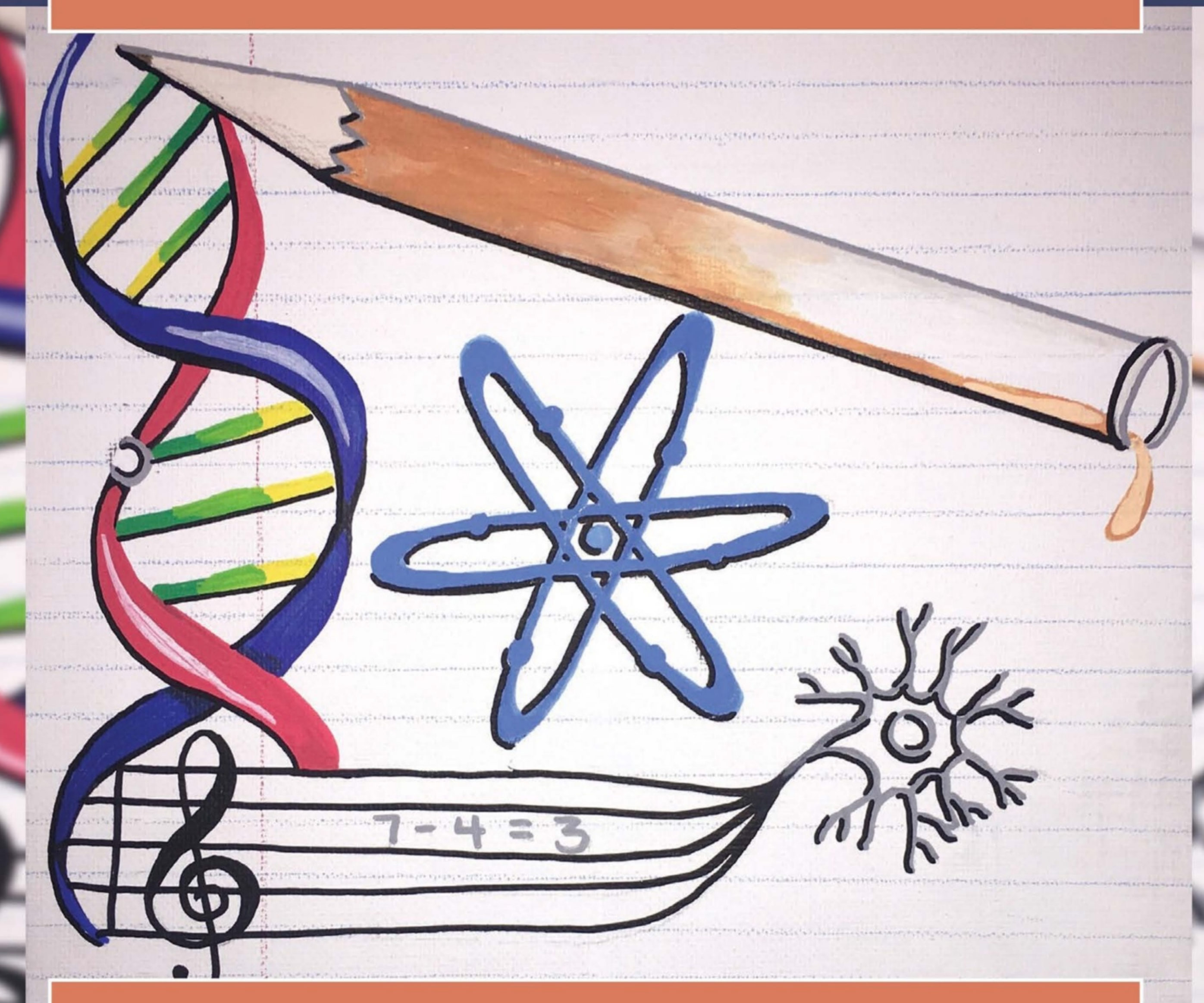
Pump It Up

Literacy Activities for the Classroom

Joanne Kilgour Dowdy and
Yang Gao (Eds.)



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Edited by

Joanne Kilgour Dowdy and Yang Gao
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A. HONIGSFELD

INTRODUCTION

Literacy is a complex endeavor. Think of a three-year-old, who eagerly listens to the same bedtime story he hears night after night chiming in occasionally and catching you if you miss a word or mistakenly turn the page without finishing the last paragraph. Or picture a four-year-old, who relentlessly scribbles her name on any available surface—walls, kitchen cabinets, and endless reams of paper—to leave a mark. How about the five-year-old who can't wait to go to kindergarten and begin to read and write independently. Throughout a child's and adolescent's literacy life, there are milestones and challenges, successes and struggles. Literacy development becomes a sustained endeavor that spans across the grade levels and is infused in every school activity. Oracy, or oral language development, is intertwined with the emergence of reading and writing skills along with the learning of new content and skills across the core disciplines. This is no small feat for a child to achieve! It must be a concerted effort by all educators to help develop such critical skills for students to be successful in literacy.

Have you heard, spoken, pondered or perhaps protested the idea that "all teachers are reading teachers?" Would it be more accurate to say that all teachers must nurture their students' literacy development, regardless of the grade level they teach or the content area in which they specialize? Literacy may be conceived to be at the core of all instruction that prepares students not just to be college- and career-ready but life- and world-ready as well, thus it deserves special attention.

It has been established that during their academic career, children progress through four major literacy roles as they develop more and more advanced literacy skills (Fang, 2012). These four roles are developmental and incremental as well as interconnected and interdependent in their trajectory. Students develop their skills as code-breakers, meaning-makers, text-users, and text analysts/critics, while also acquiring new conceptual understandings across the core content areas in the process:

1. As code-breakers, students begin by developing foundational literacy skills that provide the basis for decoding text written in English, whether presented in print or digital formats.
2. As meaning-makers, they begin to make sense of what the text they are reading means. First they are most likely to figure out the literal meaning of any text; however, with appropriate scaffolding and support, students begin to unlock further layers of meaning and uncover text complexity.

3. As text-users, readers start to expand their reading skills and tackle a range of text types and genres. They not only comprehend what they read, they also become apt at reflecting upon and responding to those texts. When students make reading choices for themselves, their literacy lives become more authentic and enriched as well.
4. As text analysts and critics, students take the next steps to independence and respond to what they read analytically and critically: they analyze, synthesize, and evaluate the readings while also participating in meaningful discussions with peers and their teachers.

These four roles offer a possible frame of reference for understanding literacy development. The contributors to the *Pump It Up: Literacy Activities for the Classroom* volume recognize that developing literacy is an intricate process that requires highly engaging and motivating learning experiences at every stage and in every content area. The seven sections of the book are thematically organized to allow for interrelated teaching ideas to be presented together. In *Section I: Exploring the Scientific World*, chapter authors connect science learning to a specific literacy and literary experiences as they share practical strategies for creative writing (Sarah Raven), vocabulary development (Jessica Wilson), and dramatic exploration of the scientific method (Amber Poponak).

Section II: Becoming an Artist contains a collection of chapters that connect literacy learning to visual and performing art. Each author takes a unique approach while offering step-by-step directions for both novice and experienced teachers to explore different art forms—music (Kayla J. Titko), mask making (Joanne Kilgour Dowdy), poetry (Mary E. Weems) and art and drama (Lauren J. Lutkus)—through literacy activities. The next section offers a rich collection of literacy and language arts strategies. *Section III: Appreciating the Beauty of Languages* helps uncover deeper levels of language using word associations (Rachel Foot), photography (Jessica Cervenak), poetry making (Tarah Kerr), video technology (James Nageldinger) and maga(zine) publishing techniques (Karen Andrus Tollafield).

To further expand and deepen the power of literacy learning, social studies, politics, and history are connected to literacy development in *Section IV: Embodying Social Justice*. Through topics of equity, diversity, identity development, and ethical dilemmas, chapter authors present both theories that support the suggested activities and specific steps for implementing the strategies they describe: how to use picture books for identity construction (Brenda Boshela), exploring a sense of belonging (Kenneth Cushner) and the means to construct family narratives (Gabriel Swarts).

Section V: Developing a Healthy Mind and Body takes the reader beyond the core subject matters and infuses literacy learning into Health and Physical Education through language awareness activities (Takahiro Sato) and through exploring social inequalities (Jennifer L. Walton-Fisette). As poignantly suggested by Molina (2012), the problem with math is English. Understanding and effectively using the language and literacy of mathematics must be well supported with experiential, meaningful

writing activities. Chapter authors contributing to *Section VI: Playing with Numbers* offer several powerful writing strategies within the context of mathematics instruction, with the purpose of helping students better formulate mathematical problems (Joanne Caniglia), deconstruct complex information (Karl W. Kosko) and enhance their mathematical reasoning and communication through electronic journaling (Margaret Bruder).

Finally, in *Section VII: Teaching in a Multicultural World*, literacy is explored through the lens of working with English learners while celebrating the richness of their lived experiences and enhancing their schooling with well-supported, scaffolded learning opportunities. The range of approaches shared in this section include game-like activities to enhance ELL's reading and writing skills (Yang Gao and Joanne Kilgour Dowdy), culturally-relevant pedagogy achieved through ethnoautobiography (Natasha H. Chenowith), a visually enhanced thematic unit on friendship (Jennifer L. Nigh), the use of fiction to increase motivation and comprehension (Aseel Kanakri), sharing children's literature (Mariana Romero), and using personal narrative writing (Steven L. Turner).

These chapters offer a unique approach to literacy education. Theory and practice are thoroughly intertwined, the clarity of each activity is carefully established, and ease of implementation is ensured through specific steps authors describe based on authentic classroom scenarios. ***Pump up your literacy instruction*** with *Pump It Up!*

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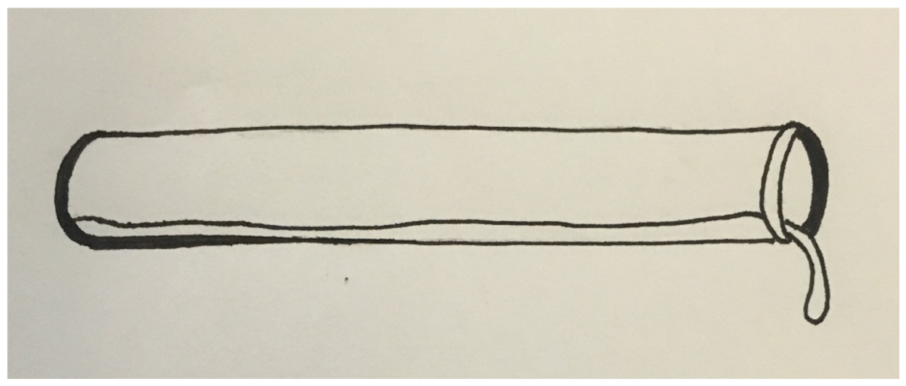
SECTION I

EXPLORING THE SCIENTIFIC WORLD (SCIENCE)



SARA RAVEN

1. PROMOTING CREATIVITY THROUGH WRITING IN SCIENCE

The greatest scientists are artists as well.
– Albert Einstein

ABSTRACT

Writing is an essential aspect of science, yet in science classrooms, the writing tasks usually assigned stem from written lab reports, which emphasize neither the creative nor personal aspects of science. In this activity, students will display their knowledge of science by creating a children's book that distills a complicated science concept into an easily understandable text. This activity provides students with an opportunity to create, engage, and discover their own misconceptions.

BACKGROUND AND PURPOSE

Writing is an essential aspect of science: we document and interpret data, communicate with colleagues, organize and record thoughts, and disseminate written results. In middle and secondary science classrooms, science-writing tasks usually revolve around lab reports. Reports are an important aspect of writing in science, as they are one of the most common documents that postsecondary science students will be asked to create. However, while lab reports can help students focus on some essential aspects, other forms of writing can provide additional learning opportunities. Writing helps students learn in multiple ways: As they try to explain the concepts they are learning, they may discover gaps in their knowledge. When they use analogies to describe how something new is like something they already know, they link new knowledge to prior knowledge, strengthening both. In translating between everyday language and scientific language, they clarify their ideas (Wheeler-Toppen, 2011).

Most importantly, writing gives students permission to be creative in science and to uncover how their personal experiences connect to the content (Montgomery, 2005), two aspects of science that are notoriously difficult to address.

There are many ways that science teachers can address these essential aspects through writing. Turner and Broemmel (2011), describe several writing tasks that provide "legitimate, purposeful writing practice while promoting solid science learning and review" (p. 18), including: writing hypothetical letters to a scientist, writing technical or scientific directions, scientific reporting, writing fictional

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explanations of scientific phenomena, or news clip observations. Although each of these activities is useful, I wanted to focus on providing students not only with opportunities to practice writing, but to practice seeing the creative side of science. Focusing on the creative aspect in science is immensely useful. The Next Generation Science Standards address creativity in both the section on scientific practices ("… the work of scientists and engineers is a creative endeavor—one that has deeply affected the world they live in") and the nature of science ("Scientists and engineers rely on human qualities such as persistence, precision, reasoning, logic, imagination and creativity") (NGSS Lead States, 2013). In addition, leading students to create engages higher order thinking processes (Krathwohl, 2002).

In this activity, each student is asked to choose a science concept from the unit that they self-identify as difficult or challenging. They are then tasked with creating a children's book, including illustrations, that explains the concept(s) in a way that an elementary school-level student could understand. This activity can be used as a formative or summative assessment for students in grades 7–12 with a wide variety of science units (examples provided in Table 1). In the sections that follow, I outline the learning objectives, procedure, and provide an example of the outcome.

LEARNING OBJECTIVES

Students will be able to:

- Explain a science concept through writing;
- Create illustrations that explain a scientific concept;
- Uncover lingering misconceptions about a particular science concept; and
- Practice the creative aspect of the nature of science.

PROCEDURE

The following procedure depends on the grade level and unit in which the activity is being used. Each step is designed for individual students to follow, with prompts for teachers to assist:

1. *Select a concept from the science unit* that proved difficult or challenging to understand. The concept should be something that is discussed at both the middle/high school level and the elementary school level. For instance, the Next Generation Science Standards focus on plant needs for growth in the grade 2 standards and the high school standards: "Plants depend on water and light to grow. (2-LS2-1)" and "Photosynthesis and cellular respiration (including anaerobic processes) provide most of the energy for life processes. (HS-LS2-3)"
2. *Create a concept map or graphic organizer* to break down the details of the topic and highlight the important aspects. For this step, prompt students to think about the ways in which they would explain the concept to a fellow student or to a member of their family.

3. *Examine examples of children's books* to understand how to distill complicated information and use illustrations to reach a younger audience. Some examples of science books for children include: The Magic School Bus series by Joanna Cole and the Let's-Read-and-Find-Out-Science series by Franklyn M. Branley.
4. *Brainstorm creative ways to explain the concept* through narrative structure. The goals of creating the children's book are twofold: to be creative and to break down a complicated topic. Prompt students to think about both of these aspects when brainstorming.
5. *Outline a draft* of the children's book by listing the major points. Be sure to have students include ideas for illustrations. The illustrations should be used to supplement the explanations in the book.
6. *Create the children's book* by letting students choose a format (i.e. making a physical copy, using digital tools, etc.) and giving them time to create. Guide students through this process with periodic checks of their progress.
7. *Evaluate the product* either by using the rubric provided (Table 2) or by modifying the rubric for your class. If possible, allow students to provide feedback about the process and their peers' books.
8. *Extend the activity* by setting up a time for the students to visit an elementary school and share their efforts. This collaboration will help the older students modify their books for easier comprehension, and will provide the younger students with information about a topic they will learn in the coming years, scaffolding their learning.

ADDITIONAL INFORMATION

Table 1. Examples of aligned standards between elementary and middle/high grades

Standard	*Elementary drades description*	*Middle/High grades description*
PS1.A: Structure and Properties of Matter	Different kinds of matter exist and many of them can be either solid or liquid, depending on temperature. Matter can be described and classified by its observable properties. (2-PS1-1)	In a liquid, the molecules are constantly in contact with others; in a gas, they are widely spaced except when they happen to collide. In a solid, atoms are closely spaced and may vibrate in position but do not change relative locations. (MS-PS1-4)
PS2.A: Forces and Motion	Pushing or pulling on an object can change the speed or direction of its motion and can start or stop it. (K-PS2-1), (K-PS2-2)	Newton's second law accurately predicts changes in the motion of macroscopic objects. (HS-PS2-1)

(Continued)

Table 1. (Continued)

Standard	*Elementary drades description*	*Middle/High grades description*
LS2.A: Interdependent Relationships in Ecosystems	Plants depend on water and light to grow. (2-LS2-1)	Organisms, and populations of organisms, are dependent on their environmental interactions both with other living things and with nonliving factors. (MS-LS2-1)
LS2.B: Cycles of Matter and Energy Transfer in Ecosystems	Matter cycles between the air and soil and among plants, animals, and microbes as these organisms live and die. Organisms obtain gases and water, from the environment, and release waste matter (gas, liquid, or solid) back into the environment. (5-LS2-1)	Photosynthesis and cellular respiration are important components of the carbon cycle, in which carbon is exchanged among the biosphere, atmosphere, oceans, and geosphere through chemical, physical, geological, and biological processes. (HS-LS2-5)
LS4.B: Natural Selection	Sometimes the differences in characteristics between individuals of the same species provide advantages in surviving, finding mates, and reproducing. (3-LS4-2)	The traits that positively affect survival are more likely to be reproduced, and thus are more common in the population. (HS-LS4-3)
ESS1.A: The Universe and its Stars	Patterns of the motion of the sun, moon, and stars in the sky can be observed, described, and predicted. (1-ESS1-1)	Patterns of the apparent motion of the sun, the moon, and stars in the sky can be observed, described, predicted, and explained with models. (MS-ESS1-1)
ESS2.A: Earth Materials and Systems	Wind and water can change the shape of the land. (2-ESS2-1)	All Earth processes are the result of energy flowing and matter cycling within and among the planet's systems. This energy is derived from the sun and Earth's hot interior. The energy that flows and matter that cycles produce chemical and physical changes in Earth's materials and living organisms. (MS-ESS2-1)
ESS3.C: Human Impacts on Earth Systems	Things that people do to live comfortably can affect the world around them. But they can make choices that reduce their impact on the land, water, air, and other living things. (Secondary to K-ESS2-2)	The sustainability of human societies and the biodiversity that supports them requires responsible management of natural resources. (HS-ESS3-3)

Table 2. Example rubric

	Exceeds standards	*Meets standards*	*Almost meets standards*	*Does not meet standards*
	4 Points	*3 Points*	*2 Points*	*1 Point*
Creativity	Writing is extremely creative. Ideas and style are refreshing and imaginative. Talented writing.	Writing is somewhat creative. Some new and imaginative ideas. Good writing.	Writing contains a few creative ideas but style is mostly uninspired.	Writing contains many cliché ideas and an uninspired style.
Content Understanding	Evidence of strong understanding of the concept. Provides detailed breakdown of the concept that is appropriate for the target age level.	Evidence of moderate understanding of the concept. Provides detailed breakdown of the concept that is appropriate for the target age level.	Evidence of some understanding of the concept. Does not provide detailed breakdown of the concept that is appropriate for the target age level.	Little evidence of understanding of the concept. Does not provide detailed breakdown of the concept that is appropriate for the target age level.
Illustrations	Illustrations properly supplement the descriptions in the book. They are colorful and appropriate for the target age level.	Illustrations somewhat supplement the descriptions in the book. They are colorful and appropriate for the target age level.	Illustrations somewhat supplement the descriptions in the book. They lack color or are inappropriate for the target age level.	Illustrations do not supplement the descriptions in the book. They lack color or are inappropriate for the target age level.
Spelling and Grammar	Proper use of spelling and grammar is employed consistently throughout the writing assignment.	There are a few spelling and grammar errors, however they do not take away from the overall quality of the writing assignment.	Poor spelling and grammar muddle the overall effectiveness of this piece.	There are so many spelling and grammar errors that it is difficult to comprehend the meaning.

(Continued)

Table 2. (Continued)

	Exceeds standards	*Meets standards*	*Almost meets standards*	*Does not meet standards*
	4 Points	*3 Points*	*2 Points*	*1 Point*
Fluidity	There is a strong rhythm and flow of language. Sentence structure is varied throughout piece.	There is a rhythm and flow of language. Sentence structure is often varied.	An obvious attempt to create a rhythm and flow. Sentence structure not varied.	No attempt to create a rhythm. Sentence structure not varied.
Organization and Development	Excellent idea /creativity. Organization and use of supporting details evident in the work.	Good idea. Creativity, organization and use of supporting details evident in the work.	Some idea/ creativity. Attempted organization and use of some supporting details evident in the work.	No creativity, poor organization and no attempt to supply supporting details.

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JESSICA WILSON

2. CREATING CHARACTERS THROUGH THE USE OF VOCABULARY WORDS

ABSTRACT

This activity is devised to demonstrate how literacy and creativity can be achieved through all disciplines including science. Students are asked to write about the community and surroundings of one of the animal props that they have chosen in class. In their piece of writing, they will be required to use important key words from the chapter in order to indicate that they can provide correct syntax and/or discourse for each vocabulary term. This lesson will also fuel the student's originality and allow them to reach a higher level of thinking while grasping important concepts and vocabulary words. This literacy activity will be transferred into a biome project where students will actually portray the animals in their writing connecting them to their own habitats. These places will include features like the water sources, shelter, and food supply. Creating characters through the use of vocabulary words will essentially allow students to read and interpret texts, as well as expand on those concepts with their own ideas.

BACKGROUND AND PURPOSE

Incorporating literacy and analysis into science-related concepts is crucial for student development and understanding. Literacy within science should be implemented as much as possible and should often demonstrate the linkage between content areas or disciplines. "Curricular features that can support students in developing literacy in the context of science: linking new ideas to prior knowledge and experiences, anchoring learning in questions that are meaningful in the lives of students, connecting multiple representations, providing opportunities for students to use science ideas, and supporting students' engagement with the discourses of science" (Krajcik & Sutherland, 2010, p. 456). Presenting opportunities for students to use science concepts to do a project with a procedural task that is unrelated to science allows students to make a place for science outside of the classroom.

The purpose of this activity is for students to show complete understanding of vocabulary terms by interpreting their meaning and using it in turn to make a short story involving this animal or about this animal prop. "This area of learning in science is surely one where most learning difficulties are encountered, for concept words denote ideas at gradually ascending levels of abstraction. The difficulty is magnified

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because these words cannot be understood in isolation" (Wellington & Osbourne, 2001, p. 21). By using an alternative point of view, placing themselves in the life of the animal, it enhances students' understanding of various roles and situations. This allows students to express and develop creativity and critical thinking by placing them in thoughtful situations in which they may not have otherwise participated. "The idea that writing is a core science activity stems from theories of the relationship between language and learning" (Wallace & Hand, 2004, p. 2). Methods can be used within other disciplines besides English to foster creativity and encourage reading comprehension. Promoting writing and writing exercises within the science classroom enables students to identify important context words and relate them to their lives.

LEARNING OBJECTIVES

- Students will be able to interpret key vocabulary words by writing them within a different context.
- Students will be able to develop appropriate syntax and discourse of key terms in order to portray a story about their personal prop.
- Students will be able to construct a biome of their animal prop based upon their writing.

PROCEDURE

1. Display animal props on a few desks in the room allowing the class to see the wide array of different animals and the different kinds of props to consider.
2. Allow students to wander up to the desks and look at the animals and choose one for this activity. They are then to return to their desks.
3. On the board, write down the important key vocabulary words that the class has been learning from that specific lesson or chapter.
4. Students should then start free writing about the animals they have chosen using the specific key vocabulary words written on the board. Students should underline these important words when used throughout their paper.

5. When students have written a page worth of details and descriptions about their animals ask them to flip over their papers and trade animals with the student sitting to the left of them.
6. Ask the students to write a shorter description about this animal, not necessarily using the vocabulary words, but focusing more on their habitat, food supply, and where they live.
7. Have the students hand back the animal to the person it came from as well as the shorter description that they wrote about the other student's animal.
8. This will allow the students to see if their information about the animal is accurate and if others agree with their choice of biome or habitat.
9. Each student takes 1–3 minutes to compare their findings and write notes. This will later help them on their biome project.

Example (see picture of polar bear)

Polar bears are vital to their *ecosystems*. They are the largest *carnivores* in the world, meaning that they eat meat. The polar bears are on top of the *food chain* in the Artic, which just happens to be included in the *tundra biome*. The *tundra* is the coldest of the *biomes*. It has extremely low temperatures, little precipitation, and short growing seasons. *Permafrost* exists in the *tundra*, which is a layer of permanently frozen subsoil. Polar bears live between twenty to twenty five years. Their *adaptations* make it easier for them to withstand the weather of the *tundra*. Their fur is thicker than any other bear's and covers their feet for warmth. They eat seals and walrus. They barely eat *vegetation*. They travel great distances in search of *prey*.

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AMBER POPONAK

3. KEY STEPS TO A SCIENTIFIC METHOD

An Exploration through Drama

ABSTRACT

This activity allows students to explore the relative nature of science and discover key steps employed when solving complex problems or conducting scientific investigations. It allows the students to determine which steps they believe are most important, and provide a rationale for their choice, allowing the instructor to evaluate their understanding of the content in question. Finally, the activity allows for a variety of assessment types, which gives students the opportunity to deliver their content understanding in a way that authentically demonstrates their abilities.

BACKGROUND AND PURPOSE

In this scientific drama activity, students will create skits that explore the steps in a scientific investigation. The scientific method is a topic introduced in younger grades; however, this activity allows students to role-play characters and have fun creating their own portrayal of common key steps. This drama procedure will allow students to creatively review, or become familiar with, the scientific method before using it to investigate content that is more complex. The activity and the discussion that ends it will allow the instructor to determine student understanding of the scientific method. After watching a clip on the scientific method from a popular television show, the Big Bang Theory, students will work in a group to create their own clip demonstrating steps they believe are important (Couch, 2012). They are given the option to participate by writing dialogue, drawing storyboards, or merely vocalizing their ideas to the group. This variety allows for success and inclusion of all students within the classroom (Kilgour Dowdy, 2011). Participants will then act out their created "video clip," and watch the other group performances. By allowing the students to respond in a non-print manner, meaningful interactions may be fostered in the classroom and students who may struggle with literacy are not at risk during the activity (Iverson & Filipan, 2011). In addition, by discussing the reasons for the chosen steps, students provide their own rationale for the importance of the steps in question. This leads to deep learning, as the students determine what is "important to them." Finally, this movie script and dialogue activity can be modified for virtually any content area, as well as grade level. This adaptability makes this

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activity a very useful way to approach many topics in the classroom (Kirk, 2009). The purpose of this drama process is to provide students with a review model of key steps within scientific investigations that provides adequate learning opportunities for each learner in a diverse classroom.

LEARNING OBJECTIVES

- The students should be able to identify concepts guiding scientific investigations;
- The students should be able to formulate models of scientific investigations;
- The students should be able to justify conclusions with evidence; and
- The students should be able to communicate arguments.

PROCEDURE

1. As a class, watch the selected clip from the television show *The Big Bang Theory* demonstrating steps of the scientific method.
2. Divide students into groups, preferably three or more students to each group.
3. Briefly explain the activity to the students.
    - As a group, they are to create their own short skit demonstration steps of the scientific method. The skit can relate to something in class, something they have previously learned, or an example from everyday life (as demonstrated in the clip above).
4. Allow students time to create their skit (through written dialogue *and/or* storyboards) and practice briefly.
5. Groups of students will take turns presenting their skits to the classroom, while presentations are occurring students should pay attention to important steps evident in each skit.
6. After presentations, instructor will conduct a class discussion to list the steps of the scientific method. Responses should be similar to answers below:
    - Ask a question, background research, hypothesis, experiment, analysis, conclusion, state results
7. Instructor may choose to extend the activity by allowing students to extend their script, create their own activity following the steps of the scientific method, create a non-print representation of the scientific method, and many other modifiable possibilities.

Materials

- Computer/projector/laptop/etc. with the ability to play clip from *The Big Bang* Theory
- Blank paper for students to create skits

- Space in classroom to act skits out
- Necessary materials to complete chosen activity extension, including coloring supplies/extra paper/magazines/etc.

Sample Discussion Prompts

- What steps were present in most of the skits?
- What seem to be the most important steps?
- Based on your previous knowledge, what steps did we miss?
- Logically, what steps should we add?
- Have we included a beginning, middle, and end for our process?

Example

David “Mike, I think that every time you hit your cleats three times before batting you get a home run!”

Mike “What makes you think that, David?”

David “I have watched you each time you get ready to bat, every time you got a homerun you hit your left cleat once and your right cleat twice. Let’s test my hypothesis by experimenting with your next at bat!”

Mike “Okay, I guess.” *(Mike hits his left cleat once, then his right cleat twice as instructed by David, gets up to bat, and hits a homerun off the first pitch)*.
(Back in dugout) “I can’t believe it, man, you’re right, this is a batting average gold mine!”

David “Well, let’s not get ahead of ourselves, we have to keep repeating our experiment.”
(Scene jumps ahead to the next game, Mike is yelling at David after striking out his past three at bats)

Mike “I can’t believe this, man, you told me that hitting my cleat three times was the key to my homeruns! I have struck out three times in my past three at bats! I just keep hitting my cleats for nothing!”

David “Hey that was only a hypothesis! We had to repeat our experiments before analyzing and stating our results, and, well, I think we have to reject this hypothesis. Hitting your cleats does not affect your batting. But hey – what about chewing bubble gum?”

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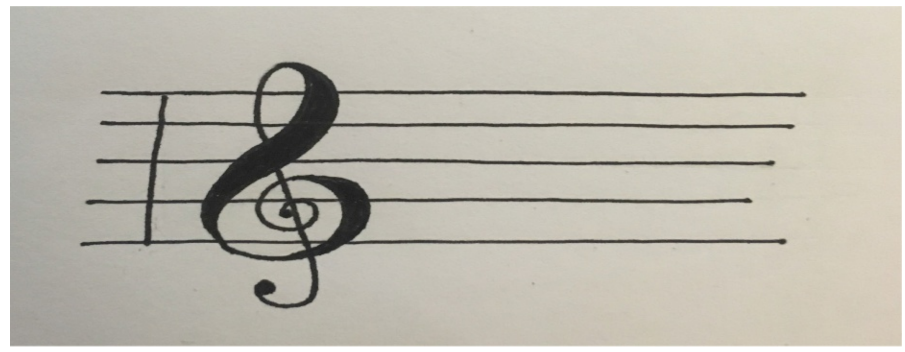
SECTION II

BECOMING AN ARTIST (ARTS)



KAYLA J. TITKO

4. ANALYZE THIS!

ABSTRACT

Applicable learning is a strategy that students of the 21st century are to be immersed in. The ability to problem solve, analyze, and assess are all necessary qualities for students to develop in order to be prepared for professional success in the future. This activity allows students to look at a piece of music, analyze it, answer the questions they are presented with, and apply the information to performance of the music.

BACKGROUND AND PURPOSE

When students study music at the high school level, often times the focus is on ensemble performance. Too often music theory is only touched on and the students are unaware of the background of the selections they are performing (Block, 2013). From personal experience, I realize how important it is to have solid theoretical and historical knowledge of a musical piece before performing it.

Music educators have many opportunities to allow students to apply the learning that transpires in the classroom, through performance. Taking advantage of opportunities to allow students to analyze and think critically is vital to their educational experience. Learning the history, or background of the musical material that the students will perform will enhance the overall perception and depth of the piece. As Debbie Galante Block said in her article that appeared in *Teaching Music* (2013), “A good analysis leads to a teaching plan with three main learning outcomes: a skill, knowledge, and an affective outcome” (p. 66). This activity, ultimately for performance, will allow students to understand what they need to learn and how these skills are to be demonstrated (Darling-Hammond, 2010). Another benefit of this activity is integration of other curricular subjects into the music classroom. The students will engage their literacy skills to locate musical indications by using context clues and their ability to read a music score.

Utilizing different teaching strategies; aural, visual, and kinesthetic, will assure each student is being affected by information through a different line of communication (Campbell & Scott-Kassner, 2014). This activity takes advantage of visual representation of a piece of music by identifying concepts and background about the music score. The activity also allows for aural perception of the piece as the knowledge is applied to performance.

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This activity is meant to encourage analysis of a musical score in order to determine a better understanding of both the theoretical and historical backgrounds to the piece. The knowledge is then intended to enhance the performance of the piece by applying the newly learned information to the singing or playing of the score.

LEARNING OBJECTIVES

The students will:

- Analyze a music score;
- Use context clues to identify musical concepts; and
- Apply this knowledge to performance of the piece.

PROCEDURE

1. Pass out the charts where the students will record their answers.
2. Ask students to take out their copies of the chosen piece of music for the activity.
3. Explain to the students that they will analyze their music score by completing the chart with the indicated information: title, composer, time signature, key signature, dynamic changes, and voice part entrances. Some concepts will need to be identified with the measure number in which they occur, when appropriate.
4. Show an example of the chart that was used to analyze a different piece of music.
5. Ask for questions.
6. Give the students adequate time to complete the activity and then review the answers as a class.
7. Lastly, apply these concepts to the performance of the piece.

Example

This example uses the musical score of *Ezekiel Saw the Wheel*

**see bottom of table for abbreviations*

Title	*Composer*	*Time signature*	*Key signature*	*Dynamic changes*	*Voice part entrances*
Ezekiel Saw the Wheel	Arranged by Donald Moore (it is an Afro-American Spiritual)	2/2 or cut time	G Major (one sharp)	**pp**: m.68 **p**: m.6, m.19, m.23, m.43, m.47, m.67, m.71	**Solo:** m.1-6, m.9, m.17-18, m.21-22, m.41-42, m.45-46 **S**: m.32, m.48, m.52, m.56, m.72

Title	*Composer*	*Time signature*	*Key signature*	*Dynamic changes*	*Voice part entrances*
				mp: m.4, m.8, m.10, m.15, m.52, m.67	**A:** m.33, m.53, m.57, m.61, m.71 **SA:** m.24, m.41, m.45
				mf: m.15, m.24, m.25, m.35, m.40, m.44, m.45, m.57, m.65, m.72	**T:** m.49, m.53, m.71 **B:** m.70, m.75 **TB:** m.25, m.30, m.35, m.57, m.61 **SATB:** m.7, m.12, m.19, m.23, m.31, m.39, m.43, m.47, m.65
				f: m.31, m.39, m.60, m.61, m.73	
				ff: m.75	

pp: pianissimo; p: piano; mp: mezzo piano; mf: mezzo forte; f: forte; ff: fortissimo; m.: measure; S: soprano; A: alto; T: tenor; B: bass

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JOANNE KILGOUR DOWDY

5. WE WEAR THE MASK

ABSTRACT

Just as content and language learning occur through the process of negotiation of meaning in social and cultural contexts (Reyes & Vallone, 2008), so must learners who are acquiring visual literacy skills have a contextualized journey while using symbols to communicate. Believers in the perspective of sociocultural theory that language learning is a social activity which social interaction promotes (Lantolf, 2000), facilitate activities that promote learning new language systems. Active participation in meaning making increases the likelihood that students will expand their ways to communicate. This mask-making activity facilitates student communication experiences so that they are better able to interact with others and express their ideas in multiple forms.

BACKGROUND AND PURPOSE

Research has confirmed that students who use art-based learning perform better on tests of comprehension than those who study from textbooks and take standardized tests (Otten, Stigher, Woodward, & Staley, 2004). The arts can include anything from poetry, music, visual art, or dramatic presentations. The products of an arts-based classroom can be created individually or in collaborative groups where students work alongside each other to create presentations, visual art, or stories. Gee (2000) talks about the benefits of learning a visual arts vocabulary, which is based on elements of art, so that we can communicate a variety of messages that we want to share with others. Albers (2001) supports this approach to representation of meaning so that students can learn more perspectives, enhance their thinking, and become better readers, writers, and speakers. Gardner (1991) also believes that arts-based literacy helps with problem solving, while Harste (1994) attests to the way that students improve the depth and breadth of their communication skills. Finally, Greene (1995) has witnessed how discussion becomes more lively and broad-ranging in the perspectives that students represent as a result of their involvement in arts-based activities. Active participation in meaning making increases the likelihood that students will expand their ways to communicate. It is also possible that we may meet the diverse needs of all students through this avenue (Ladson-Billings, 2011). This mask-making activity facilitates student

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communication experiences so that they are better able to interact with others and express their ideas in multiple forms.

PROCEDURE

Students are led through a series of steps that help them experience the process of creating a product in a particular artistic genre. One of the exercises that evolved from working with the student responses to a written text was their development of scripted scenes from stories, which led to the mask exercise.

1. Students read a portion of a novel and choose a character that is interesting to the student.
2. The student would then look for all the characteristics of the personality they chose, as the writer described him or her in the text, and then piece together a composite of the person in a written description.
3. After the details of the person's life and abilities were established, the students were encouraged to create masks with paper maché. The art teacher was enlisted to provide materials and support in the writing workshop while the students constructed their masks and later decorated them. The masks that the students decorated showed the outstanding personality traits that the novel described for that character's life.
4. This activity with the masks led to performed scenes between characters, in mask,
5. An extensive writing response to the work of creating the masks, and then
6. Writing "as if" the students were the characters themselves.
7. All of the performance products were video taped by the students and shared with other classes.

CONCLUSION

According to Bateson, it is important that we promote education that makes people think for themselves. Our discussion with children should acknowledge that their minds are open and impressionable, and this should prompt us to make changes that need to be brought about (Dahlberg, 2005). This sentiment is echoed in the work of Young (2007) when she states that it is important to tell young people that they are creators because the confidence that they learn through their efforts to be creative will echo through the multiple disciplines that they are called on to study and master. When teachers make it clear that they value student creativity the students are then led to understand that their voices are important, regardless of the form in which they choose to present them. Opening our classrooms to this level of diversity, to differences in perspective and to products of the imagination in its limitless reach for the infinite, makes us all better teachers and learners. Our classrooms then become a microcosm of the world which we have borrowed from our children.

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MARY E. WEEMS

6. FINDING YOUR POEM

Found Poetry as a Way of Engaging Literature

ABSTRACT

In spite of the ongoing, periodic efforts by social justice advocates to 'reform' public education, public schools continue to grapple with issues pertinent to student success including the need for an increase in reading, writing and analytic abilities. This chapter shares tried and true ways to inspire student engagement with literature by teaching them how to create poems using the words of published authors.

BACKGROUND AND PURPOSE

While I wear many life-hats (wife, mother, friend, sister, colleague, researcher), poet is the one that most defines me and the way I feel and think about the world both real and imagined. It is my first response to personal life issues including the loss of loved ones, the loss of prominent people who've made a positive difference in the world (Michael Jackson comes to mind), current events, and all forms of social injustice.

I've been using found poetry, which I define as a poem that's constructed by the reader from the words of one or more authors, for the last fifteen years with various groups of people including k-12 classroom students, college students, classroom teachers and university faculty. My purpose in each case is to encourage a positive engagement with poetry and other works of literature, as well as to help people understand that poetry: 1) Does not have to rhyme 2) Is not boring and 3) Is not impossible for anyone to at least make a good attempt at creating.

As someone committed to love of all kinds of people and to social justice, I also introduce people to the importance of poetry operating as a political act, as Miguel Algarin (2004) points out in his introduction to the anthology Aloud: "Poetry…seeks to promote a tolerance and understanding between people. The aim is to dissolve the social, cultural, and political boundaries that generalize the human experience and make it meaningless" (p. 9). Current social protest movements like Occupy Wall Street which is happening in various parts of the world, highlight how "[c] ivilian poets…play a crucial role…through their poetry and their involvement in resistance" (Metres, 2007, p. x). As a poet whose work often represents the kinds of political acts Metres alludes to, I'm always inspired by poets who experience found

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poetry as a way of expressing themselves in powerful, political contexts which move beyond the words they borrow from others.

Often students and others I encounter begin by sharing that they are not creative and don't like poetry. Yet, almost without exception, once they've had an opportunity to explore their creative ability through this exercise, they have a different perspective and are often eager to try creating found poems again and sometimes (if we're lucky) they discover an inner poet they didn't know existed.

PROCEDURE

1. Select one or more literary works. Ideally, this should be something your students have already read for your class.
2. Decide if you want your students to work as individuals, in pairs, or in small groups (all possibilities work well).
3. Either pick pages from the work you'd like the students to explore more deeply 'or' give them the option of drawing from the entire work(s).
4. Provide an example of a found poem (I provide one exemplar here).
5. Make certain they note the page number and line number they select the lines from to credit the original author.
6. Note that they can only add 'single' articles, prepositions and other parts of speech to help the found poem make grammatical sense.
7. Discuss your purpose which is to help them more deeply engage or interpret the reading(s) by picking lines that resonate and shaping them into a new poem.
8. Give them 15–20 minutes to work on the found poem.
9. Ask for volunteers to share their found poems out loud.
10. End by discussing the process and whether or not it helped them gain a better understanding of the reading and their ability to use language in poetic ways.

As an example of how this works, below I share an excerpt from a poem written by a 10th grade student who participated in my Sankofa Poetry Workshop a couple of years ago, followed by the found poem I created from the student's original lines:

Dear Diary:
Lunch! The most exciting and terrifying time of the day.
It's like a play:
Cue the bad food.
Cue the cliques.
Cue the loud kids running from table to table.
Cue the girls who believe they are superior
and sometimes make us believe.
They're like directors.
They have that look in their eyes.
There's going to be a fight or argument.

I sigh and wonder why they don't just sit down
and leave us be. Can't they see we're tired?
We're sick of acting. I have a headache now.
All I want is to escape. I don't want to be like that but I stand
And stare fascinated like an obedient extra.

Found Poem
Lunch [is] a play:
Bad food, cliques, loud kids, girls who believe
they're directors.
They have [a] look in their eyes,
I sigh, wonder why they don't just leave.
I have a headache to escape,
stare fascinated like an obedient
extra.

From: Sankofa Poetry Project Chapbook, 2009, p. 17
Stanza 2, Lines: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 12, 13, 15

Note that while I pulled words from lines in the poem in 'order' it's not a requirement. Students may pull lines from anywhere in one or more texts, in whatever order works for them. The idea here is to more deeply connect with the literary work or works by crafting or constructing a new poem which reflects the student's interpretation.

I end by sharing a poem I wrote several years ago about my experiences as a high school student. Try using this as a way of introducing the form:

School Days
I want every brick back.
My school
Invisible as a hit-and-run driver
Pulls me through the air
Spinning like a child's top
The chain link fence
Is an intricate ghost.

I hear the sighs of friends
Who didn't make it to 40, or 30, or 20.
They left their school spirits and diplomas in the office
With blank names and no signatures.

There are rebels in the halls, three-cornered
Hats, bell-bottoms, thigh-high, mini-skirts, and tie dyed
Shirts. I smell fish-on-Fridays, the only day
The "we-real-cool" kids came to school.

For two dollars you could get your fill of fried
Rectangles of cod, crispy fries, and day-old cole slaw.
The bell was always five minutes off—the sounds
Loud slick and predictable.

This is where wearing bobby socks, and Frankenstein
Shoes, I was kissed by a marathon runner—a boy
With green hair, and a face that kept me daydreaming.

I entered those double glass doors with wet
Ears, knock-knock knees, and legs long enough to take
Two steps. I left with a yearbook
That didn't have my picture in it. (Weems, 2003, p. 23)

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LAUREN J. LUTKUS

7. MEDIA ACTIVISM IN SECONDARY CLASSROOMS THROUGH ART AND DRAMA

ABSTRACT

Our world, not unlike many contemporary works of art, is saturated with images and objects that are multimodal, meaning they incorporate sounds, text, video, and images (Duncum, 2004). This activity allows secondary school teachers to use images and digital media relevant to their subject matter and their students' lives. Students will learn how to decipher and critique images they encounter in advertisements and use art making and drama to take on the role of media activists.

BACKGROUND AND PURPOSE

In contemporary art education practice, a wide variety of human-created expression has made its way into the art curriculum. The addition of visual culture, designed objects and cultural artifacts now joins the study of master and contemporary works of art in the art curriculum. Art education has expanded to study visual culture for well over a decade, and is more recently mingling with material culture studies (Bolin & Blandy, 2011; Duncum, 2010).

Advertisements that we encounter in our daily lives that include imagery are part of visual culture. These images are often multimodal, and include sound, text, music, or video. Students from all backgrounds are not only consumers of goods and services, but consumers of visual culture as well. Many students participate in creating digital media and images to share with each other. They enjoy a new freedom in choosing what they will consume or view, and even what they create. Adolescents are a target audience for advertisers, and are flooded by their images daily.

When a viewer interprets an image, they negotiate the meaning. They can choose to reject or accept the message, or remain undecided (Duncuam, 2010). Using advertisements allows educators and students to explore histories and their context and critically negotiate meanings in the secondary classroom. Advertisements try to sell us something, a belief, a product, a service. Past and present, personal, social, and political ideologies can be uncovered in advertisements.

By using easily accessible advertisements in this activity, teachers can curate a collection of relevant images and videos that relate to their subject matter and their students. This activity also introduces artist Barbara Kruger's 1987 work,

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"I Shop Therefore I Am," as an example of media activist visual art. Using visual art and drama to create a commercial advertisement also allows for students to take on the role of media activist and viewer. This activity welcomes personal reflection, pushing students to recognize ideologies found in advertising and then negotiate those meanings. Many talented and creative individuals collaborate to create the advertisements to which we are exposed. This activity requires students to effectively collaborate and creatively express personal ideologies.

LEARNING OBJECTIVES

- Students will analyze commercial advertisements and media activist artist Barbara Kruger's work.
- Students will learn that images are multimodal and will use different senses to interpret them.
- Students will create their own media activist commercial script and perform the commercial.
- Students will reflect upon meanings and messages found in advertising.

PROCEDURE

1. Choose a variety of print and video advertisements. You can find many advertisements online, or even take pictures of ads in your school community. They can relate to the subject matter and content you teach, or directly relate to your students' experiences. Remember that you can also find print advertisements from long ago, even before television, by searching online.
2. Two options are provided for the introduction of this activity. You may use both or choose the one that is best for your students.

   Option 1: With your chosen advertisements, create a note card for each with the corresponding ideology/message. For example, a popular peanut butter and would correspond with the ideology that that 'good' parents buy name brand products for their children. Play a simple matching game as a class or in small groups.

   Option 2: Break students into small groups and assign each group with an advertisement to investigate. Have students first describe and discuss the commercial verbally in their assigned groups. Allow time for careful investigation of the material. Allow students to write on paper ads, let students watch commercials multiple times and pause to take notes. See below for a list of questions for analyzing advertisements.

3. If your class did option one, assign advertisements to groups of students to perform. Give time for students to prepare and rehearse a quick performance of their advertisements. Have each student group share and perform the advertisement they investigated.

4. As a class, discuss how these advertisers got our attention. Discuss the sensory appeal of the advertisement first, and then discuss different tactics the advertisement used. Did it seduce us? Did they appeal to our emotions? Did they promise a fantastic result, or show appealing statistics or scientific evidence? Did they entice us with humor or wit? Create a class list of advertising gimmicks for students to refer to later in the activity.
5. Tell student they will be creating a media activist performance commercial. Introduce Kruger's *"I Shop Therefore I Am,"* 1987 (see information below) as an example of a media activist artist. Use the list of questions for analyzing advertisements below to analyze this artwork as a class. Compare and contrast Kruger's work to the advertisements already investigated.
6. See example topics list below. Compile a class list of the uncovered messages from the advertisements investigated to generate topics that students will find meaningful. Allow students to use their own past experiences and knowledge to contribute to the class list. Students will work together in groups centered on these topics.
7. Students form groups from the class list of topics they feel strongly about. Tell students they will be making a media activist commercial. Refer back to the class list of the different components and tactics for students to use in their own commercials.
8. Students will collaborate to create a visual script for their commercial. See materials and tips below. Refer to Barbara Kruger's work again. Prompt students to take on different roles.
9. Students will independently create a visual image for a part of the commercial script. Allow students to complete their visual scripts independently.
10. Allow students to negotiate in groups what props, costumes, music, and sounds they will include in their commercials, if available.
11. Groups are given time to rehearse their commercial.
12. The classroom is turned into a production studio and each group performs their commercial.
13. Reflect on the activity with students. Did their views on the advertising change? Do they feel conflicted about enjoying the sensory qualities of advertisements even though they reject the ideology? (Duncum, 2010).

Example

List of questions for analysis of advertisements:
What is being said? Who is saying it? Who are they speaking to? What kind of music is playing? What colors are used? What sounds do you hear? Where is this taking place? Are people speaking how you would expect them to? What are they wearing? What objects or events are playing out? Is something being sold? What contradictions can you find?

Example topics:
Though you can write out themes such as, "you will be beautiful if you choose this perfume," this can be categorized into the broader topic of vanity. Make connections from the specific interpretation of the advertisement to broader ideologies or topics with students as you generate this class list. Examples:

> materialism, consumerism, vanity, militarism, nationalism, feminism, sexism, classism, body image, self-esteem, racism, relationships, religion, nutrition, healthcare, politics, wealth, poverty, human rights, ecology, nutrition, mental illness, genetics, law, animal welfare, literacy, and fair trade.

Artist Barbara Kruger
Background: Barbara Kruger, born in 1945, began her career as a graphic designer and worked as chief designer at *Mademoiselle* magazine. Her work can be found in art museums and galleries, and on magazine covers, buildings, buses, and billboards. She juxtaposes mass media images and text that make viewers stop and think about the message. She uses and modifies aphorisms, slogans, questions, clichés, and catchphrases to provide the viewer with familiar text and images, but her careful alteration and juxtaposition causes us to reinterpret meanings in popular culture.

Materials and Tips to Create Visual Scripts:
Materials: Paper, drawing utensils, scissors, glue sticks, magazines.

Depending on the time you want to allow for this portion of the activity, choose appropriate sized paper. Tell students they must fill the page. Larger size paper and poster board will take students longer to fill than standard printer sized paper.

Drawing materials: Sharpies and watercolor used together or colored pencils and markers provide a nice graphic quality, meaning bold lines and bright colors like you see in many advertisements.

Students can use magazines to add bold text and images to collage together, much like Kruger's work. Instead of giving students full magazines to flip through, tear out individual pages and give students piles.

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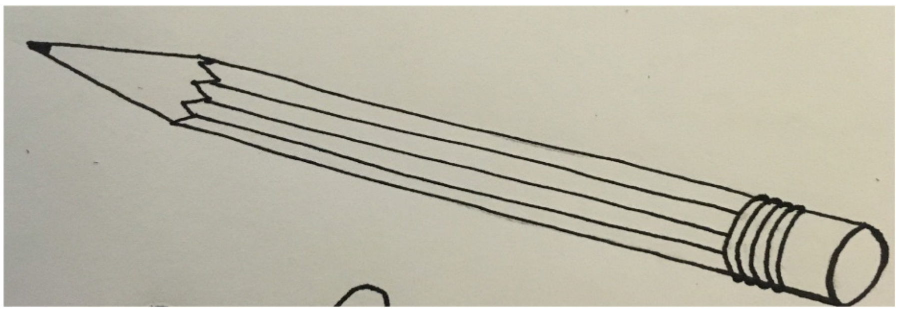
SECTION III

APPRECIATING THE BEAUTY OF LANGUAGES
(LITERACY/LANGUAGE ARTS)



RACHEL FOOT

8. USING WORD ASSOCIATION TO UNCOVER HIDDEN BELIEFS

ABSTRACT

While educators acknowledge the importance of recognizing diversity in our students, pre-service teachers are often only taught to recognize diversity in terms of race and ethnicity. However, teachers and pre-service teachers often unwittingly stereotype students based on a number of different visible characteristics. This activity encourages pre-service teachers to examine their own previously unexamined beliefs about gender roles and to consider how they enact those beliefs in the classroom.

BACKGROUND AND PURPOSE

Human beings are diverse and identify themselves in unique ways that may not be immediately obvious to the outside observer. While pre-service teacher education curriculum has taught students to value many forms of diversity, such as race and gender, the examination of gender assumptions in the classroom is a relatively new topic (Queen, Farrell, & Gupta, 2004). The term "heteronormativity" describes how social practices and environments like schools reinforce the notion that there are only two genders – male/female, and that each of these genders has specific roles that are often reciprocal in nature (Queen, Farrell, & Gupta, 2004). Heteronormative sites usually provide visible, or more likely invisible, messages about what is normal for males and females, and result in "individuals who do not appear to 'fit' or individuals who refuse to 'fit' these norms [being] made invisible and silenced" (Queen, Farrell, & Gupta, 2004, p. 3). Teachers then must work to identify and uncover these heteronormative messages in their own actions and classroom environments; we need to encourage pre-service teachers to examine their own assumptions about students' identities based on visible gender and help them become sensitive to all possible identities in the classroom. Teachers who examine their own beliefs about gender roles can begin to create safe spaces where students can be whoever they want to be without being restricted by traditional gender role stereotypes.

The following activity, originally credited to Taba (1967) and titled a 'List-Group-Label' activity, was adapted by Kist (2010) to teach students about working in groups and collaboratively creating texts online. The adapted activity encourages pre-service teachers to examine their own assumptions about gender roles and

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challenge the gender assumptions they make in their classrooms. The process involves individual reflection, collaboration, creativity, and an optional competitive element, which work together to engage even the most reluctant of students. The following adaptation adds an additional key element to the original activity – that of examining our beliefs and assumptions about gender roles.

LEARNING OBJECTIVES

- Pre-service teachers will reflect on their hidden assumptions about gender identity and stereotypes.
- Pre-service teachers will begin to examine where examples of gender stereotypes and gender discrimination can be found in their classrooms.
- Pre-service teachers will create a gender sensitive teaching resource for their classroom.
- Pre-service teachers will experience a word association exercise that they can adapt for use with their own students.

PROCEDURE

Step 1: Word Association

- Ask students to move into groups of four or five. If you have pre-service teachers from multiple content areas, try to create groups that contain a mixture of disciplines.
- Give each group a large piece of chart paper.
- Explain to the group that you will shortly give them a prompt. Once they hear the prompt, each member of the group will have a set amount of time (3–5 minutes usually works well) to note down all of the words and phrases that they can think of related to the prompt. Each student should write every word or phrase they can think of on a corner or section of the large paper.
- Tell the students that while they are each individually thinking of words and phrases this is a group activity, and the group that collectively thinks of the most words and phrases together will win – this step is to be completed individually though with no collaboration.

Prompts

This is where the activity can be adapted for a variety of different purposes. Because the purpose of our activity is to encourage pre-service teachers to examine their own gender role beliefs and biases we need to give a prompt that may highlight hidden assumptions. Prompts for this activity can be as broad as asking students to respond to gender labels, which might illustrate the characteristics they associate with each

gender; or providing stereotypical gender roles, which can help explore whether pre-service teachers unconsciously assume some roles are more suited to males than females or vice versa.

Here are a number of single word prompts that should elicit words/phrases that will lead to a broader discussion of gender stereotyping.

- Family.
- Man.
- Woman.
- Queer.
- Athlete.
- Scientist.
- Nurse.

Step 2: Count the Words

- Once all students have written as many words and phrases related to the prompt in the allotted time, it is time for the group to count how many words they have collectively gathered as a group. This element can take some time and you can choose criteria that the students must follow to count the words, for example if each person in the group came up with the same word do they count it four times or only once? If someone has a phrase is it counted as one or are each word in the phrase counted? Make these decisions before you ask your students to count up their words.
- Have the students call out their totals and assign one of the groups the winner.

In Kist's (2010) activity the groups are next asked to select their 'favorite' 10 words from their total list and create a group poem with those words. However, for this activity on gender stereotyping this is the moment when we can begin to help students open their eyes to hidden gender assumptions they hold.

Step 3: Creating a Teaching Resource

- Using a selection of words from the group activity each group will now create a resource that they might use when they teach or which might be visible in a classroom, for example, a classroom poster, a content example they might use with students, a test question or scenario, a role-play activity for students, etc. Groups should decide together on one content area from the group and design a teaching resource for that classroom.
- Instructors can allow students to use certain verbs, articles or modifiers to make this task easier. Provide the group 10–20 minutes to create their classroom resource.

Step 4: Examining Gender Role Stereotyping

- Offer the groups the opportunity to share their creations with the whole class.
- As a large group engage students in a discussion of elements of gender identity in their teaching resources. Where is gender explicitly referred to? Are there implicit messages about gender in the resources? For example if you used the 'Scientist' prompt, did the teaching resources predominantly represent scientists in a male or female role? If you used the 'family' prompt did the teaching resources imply that a family is similar To the 'nuclear' family with one mother, one father and multiple children?

Step 5: Gender Role Stereotyping in Classroom Resources

- Provide each group with additional examples of gender stereotyping from various textbooks, classroom materials, and standardized tests (if you want to extend this task you can ask students to search for these materials relevant to their own content area).
- Now ask students to identify and create a list of similar characteristics and elements between their own creation and the gender stereotyped classroom materials.
- The groups should use the list to conclude whether their teacher resource reinforces or challenges gender role stereotyping.

Step 6: Creating a Gender Neutral Resource

For the final step of this activity ask students to individually create a resource for their own content area classroom based on the original prompt used at the start of the activity. Students should once again create a poster, workbook example, test question, etc. that they might use, illustrate, or give to their students. Ask pre-service teachers to consider the implicit and explicit gender role messages from the group resource they designed earlier and the examples you provided. Charge the students with this time creating a gender neutral or gender challenging resource for their own content area classroom.

Step 7: Final Reflection

Have students consider how their content area resource differs in language and content from the previous examples highlighting gender stereotypes. Guiding questions for the reflection include:

- In what ways were you surprised by some of the gender assumptions you made originally?
- How do classroom materials you have previously used reinforce gender stereotypes?

- What do you think are the consequences of subtle messages about gender role stereotypes in education?
- In what ways can you begin to create a classroom environment that will nurture individual identities and not reinforce gender stereotypes?
- How do you think this activity could be adapted for your content area to help your own students consider previously unexamined assumptions and beliefs?

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JESSICA CERVENAK

9. USING PHOTOGRAPHS TO INSPIRE VOICE

ABSTRACT

Students often have a difficult time understanding voice when it comes to writing. It is challenging for them to visualize two different perspectives and develop characters that sound unique. This lesson was created with the intention of providing an opportunity to view one scenario from two perspectives to help students understand and implement the use of voice in their writing.

BACKGROUND AND PURPOSE

The purpose of this lesson is to focus on writing from different perspectives, or voices, as well as to use visual stimuli to inspire writing. The lesson uses a personal photograph as a means of initiating writing and scaffolding helps the students learn about the difficult topic of voice. This activity allows for students to take something that they are familiar with and use it to create their own voice while writing. Tom Romano states that "our voices are shaped by the places where we learned language – in our parents' arms, at our school desks, in the neighborhood, on playgrounds and streets" (p. 6). Therefore, by using a photograph that the student is familiar with they are able to add details to their writing to make it more authentic. They are provided a resource to allow them to foster the growth of their voice without the pressure of staring at a blank page. They write from experience and what they know, which is what Romano argues is essential to shaping a writer's voice.

LEARNING OBJECTIVES

- Reading Applications: Literary Text
  1. Identify and explain an author's use of direct and indirect characterization, and ways in which characters reveal traits about themselves, including dialect, dramatic monologues and soliloquies.
  2. Evaluate the point of view used in a literary text.
- Writing Processes
  1. Use precise language, action verbs, sensory details, colorful modifiers and style as appropriate to audience and purpose as well as use techniques to convey a personal style and voice.

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2. Add and delete information and details to better elaborate on stated central idea and more effectively accomplish purpose.
3. Prepare for publication.

- Writing Applications

1. Produce informal writings for various purposes.

PROCEDURE

1. Have students bring in a photograph with them in the picture. The photograph can be from any time in his or her life, and it may have other people in the photograph.
2. Next, have the students free write about what they were thinking and feeling when the photograph was taken. Encourage them to answer the following questions:
   a. Who is in the picture?
   b. Where was the picture taken?
   c. When was the picture taken?
   d. What was going on when the picture was taken?
   e. What were you feeling and thinking when this photograph was taken?
   f. Describe the setting. What does the scenery look like? Use your photograph to provide specific adjectives describing your surroundings.
   g. What were you wearing?
   h. Use your five senses. What did it smell like? What sounds can you remember? Can you remember any tastes in the air? (10 minutes)
3. After the students are finished writing from their perspective, ask them to think about who took the picture. Have them write from the perspective of the person who took the picture. What was the photographer thinking and feeling at the time? What were they wearing? (10 minutes)
4. Now have the students look back at what they have written and select a few sentences that describe what they were thinking and feeling when the picture was taken. What is the main point of what they wrote? Have them pick words and phrases that support the main point of both pieces (5 minutes).
5. Look at the handout (Figures 1 and 2) and discuss voice. What is voice? How is it created? Show examples of voice and discuss how they are different. What personality traits would you give the characters in the examples? (15 minutes)
6. After discussing the voice handout, have the students return to their writing and focus on the sentences selected before the voice discussion. Have the students revise their sentences to create individual voices from each perspective (5 minutes).
7. Finally, have students type up final revision and include picture. Post final product around room for everyone to see.

Advice from Authors Regarding Teaching Voice

Voice shows the writer's personality. The writing has a sound different from everyone else's. It contains feelings and emotions so that it does not sound like an encyclopedia article. The reader should be able to sense the sincerity and honesty of the writer. The writer should be writing from the heart. The language should bring the topic to life for the reader. The voice should be appropriate for the topic, purpose, and audience of the paper.

-kimskorner4teachertalk.com

Harry Noden, in *Image Grammar*, defines voice as "the rhythm and sound of an author's words" (77).

Our very personalities shape our voices and determine how and what we put on the page, Are we timid? Verbal? Devious? Any personality traits can work their way into our written language. (6)

-Tom Romano of *Creating Authentic Voice*

Examples of Voice in Literature

Now the way that the book winds up is this: Tom and me found the money that the robbers hid in the cave, and it made us rich. We got six thousand dollars apiece-all gold. It was an awful sight of money when it was piled up. Well, Judge Thatcher he took it and put it out at interest, and it fetched us a dollar a day apiece all the year round-more than a body could tell what to do with.

-Mark Twain *Adventures of Huckleberry Finn*

I am sleeping in a room where someone died. A kid, like me. Right here. Right in the space I'm in. Every time I hear a strange sound my eyes fly open and I am sure, for a brief moment, I see something, so I close my eyes again.

-Sarah Willis *Some things that stay*

The thousand injuries of Fortunato I had borne as I best could; but when he ventured upon insult, I vowed revenge. You, who so well know the nature of my soul, will not suppose, however, that I gave utterance to a threat.

-Edgar Allan Poe *The Cask of Amontillado*

For one thing, my nose was always in a book. Love was something I had *read* would come. For another thing, Papa discouraged boyfriends. I was *his* treasure, he'd say, petting his lap, as if I were a girl in a jumper instead of a woman of twenty-three in the slacks he objected to my wearing in public.

-Julia Alvarez, *In the Time of the Butterflies*

Figure 1. Voice

What should you consider when using voice in your writing?

- Voice should be used in fiction, narrative, expository, persuasive, and descriptive writing.
- Dialogue, dialect, word choice and signature phrases should all be considered when writing with voice.
- When you develop a character's voice, think about the character's age, personality, and point of view.
- Write honestly and from the heart.
- Use language that brings the topic to life for the reader.
- Use more expression than what is in an encyclopedia article.
- Give the reader a sense of the person behind the words.
- When you do something wrong, you can pretty much guess what your parents are going to say. You know them well enough to know their voice. Maybe one of your parents uses a particular phrase when they are mad. Or they may pause before they are going to reprimand you. If you add these details to your writing, then you add voice to your writing.
- Example:
  Original: I lost my Dad's car keys.
  Revised: When I lost my Dad's car keys, he was so furious that his face turned bright red and he said I was grounded until I found them.
- You should not use voice in newspaper articles (excluding editorials and feature stories) research reports, textbooks, etc.

Figure 2. Voice in your writing

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TARAH KERR

10. POETRY IN THE ART ROOM

Creating Blackout Poems Using Preexisting Text

ABSTRACT

Literacy is a growing issue in schools around the country. Promoting literacy in all subject areas has become an important part of educating young people. It can be difficult for Art Educators to find meaningful ways to incorporate literacy into their classrooms, especially in this changing academic atmosphere. This activity addresses one way to merge an art room with today's literacy requirements. It is geared toward showing students how writing is an art form in itself and therefore fits perfectly into the curriculum. The exercise was designed to allow students to use preexisting text to design their own poetry, and then artistically illustrate it. Newspaper articles or copied pages from a book allow students to read in class and practice skills in skimming. Those participating in this activity typically find that using preexisting text allows them to create poetry that is very different from something they may have come up with on their own. Illustrating the poem brings the artistic element into their work that ties both written and visual arts together. This lesson will help students better understand the importance of multiple types of arts, and it will also help them to combine these arts together in their work.

BACKGROUND AND PURPOSE

Pre-service teachers are often concerned with the importance of their own subject matter and how to teach everything associated with it. The idea of incorporating subject matter from other disciplines is easily lost when thinking about how to write a lesson that includes art history, vocabulary, processes, and creation. This lesson is one solution to this problem because it will allow the instructor to fully incorporate literacy into a project for the art room. Typically, teachers will find that they are superficially incorporating literacy in different reading and writing assignments. This does not fully combine their discipline with that of reading and writing.

The visual arts are something that many students find enjoyable. This enjoyment is the perfect place for students to find meaning in creating and to also find literacy in the subject matter (McDonald & Fisher, 2006). Also, it can refer to both literacy in language and literacy in the arts. Students learning about meaning in the arts are in the perfect situation to learn about meaning in literacy. It seems perfectly natural and

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necessary to the education of young people to combine these two types of literacy into one lesson for student understanding. This lesson also allows for students to really look into the work of a contemporary artist that in this case happens to be a poet. This is uncommon in the art room. When an art teacher is introducing anything historical in the art room, it typically involves a visual artist and does not include artists from other disciplines.

Combining the visual arts with that of literacy has been around for much longer than many tend to realize. The ability to express oneself through written words and through visual arts works well because they both have the same purpose. Many contemporary artists and those from the nineteen-hundreds have used words and phrases in their art to influence how others take in and understand their work. Language has also been used to challenge and make a statement about how these influences occur. Words are used by many artists because they have a certain powerful effect on the work that they have created (Ross, 2014).

Austin Kleon is a living poet who created blackout poems, and studying his ideas and understanding of creating art is important in helping students appreciate the process of creating art. Austin Kleon has always had an interest in what is called deformational writing. This is when a writer changes preexisting text into their own work through altering the original piece in some way. This includes things like rearranging text, writing over it, and deleting things that are no longer needed (Shapiro & Shapiro, 2012). Kleon believes that all art comes from somewhere, and states that artists are constantly finding ideas to use from other artists. He thinks that the choices in creating involve deciding what ideas that already exist are worth using, and what ideas are not worth using (Kleon, 2012). Studying this idea of borrowing ideas from other artists is an opportunity to discuss copyright laws and how to appropriate ideas without breaking the laws.

Kleon's blackout poems are a useful form of writing because they force the writer to work in such an unconventional way. We typically think about writing poetry as self-expression, but when a person is working with text that is already written they are suddenly forced to work within the confines of the words before them. This takes the person into a new realm, where they are no longer attempting to start with an idea. This is because certain words or phrases may not already be present in the text in front of that writer. Instead of referring to this type of writing as expression, many refer to it as transformative because of the literal transformation of the text and the transformation of the person's own writing (Shapiro & Shapiro, 2012).

It is also worth noting that when an artist is creating, they are also responding to the world around them. Artists are constantly learning from and reacting to the culture which surrounds them. Their art comes from experience and understanding of the world around them, and their attempt to create meaning from it (Abbs, 1982). Blackout poems allow students to consciously take action in finding meaning in their environment. They are taking text that is written by another individual in their culture, they are determining the meaning of that text, and then they find something new beneath the surface. By picking out phrases in a text written by someone else,

they are actively practicing their ability to experience, understand, and find meaning in the work of others.

This lesson is designed to teach students the importance of both poetry and design. It allows students to combine these two disciplines to create a cohesive and visually interesting piece of poetry. It will also allow students who are visual learners to better understand how to create a piece of poetry, and it appeals to students who struggle in the visual arts because it will encourage them to begin with a written idea. Using a preexisting piece of text from a newspaper, students will choose words and phrases that they find interesting. These words and phrases can then be used to create a poem that displays a complete idea. Students will then create an image in paint or another medium that interlocks with their poem. This activity will also allow students to look at and talk about one another’s work. This helps them practice both giving and receiving feedback from their peers. Lastly, learners are given time to talk about what they have learned and how it applies to their lives.

LEARNING OBJECTIVES

The learning goals for creating blackout poems in the art room are as follows:

- Read, skim, and understand text written by another individual.
- Choose and condense words and phrases chosen from the original text to create a poem that reads from the top of the page to the bottom.
- Create an image or pattern that works with and enhances the poem created.
- Understand how the context of the written poem affects that visual imagery in the work created.

PROCEDURE

1. The teacher will introduce Austin Kleon to the students. The teacher will also explain the blackout poem project and show students the example that the teacher has made.
2. Students will be given an assortment of newspapers, and will be asked to pick an article that they find interesting.
3. Students will then be asked to skim through their article and look for words and phrases that jump out at them. They will then lightly circle the words and phrases that they find with pencil.
4. The students will then be given time to look over their words and start putting together phrases. It is important to tell students that their blackout poems will be read from top to bottom, even if there are multiple columns of text. If a student would like their poem to be read another way, they will need to illustrate the correct way to read it.
5. The students can then cut out a piece of cardboard on which to glue their blackout poems. Students should be encouraged to cut the cardboard out larger than the article; this will allow for a framing device.

6. Students can then use white glue or a glue stick to attach their article to their cardboard. The article should be centered.
7. Once students have decided which phrases and words to use for their poem, they will begin painting or drawing. The students will start by using paint or another medium to cover all of the unneeded text. Students need to leave a white rectangle around their words and phrases so that they can be easily read later. Students can also choose to use a single color around the words that were chosen for the poem.
8. Once all of the unneeded text is blacked out or covered, students will then start to add in designs with other colors. Adding in designs that lead the reader from one word or phrase to the next is optional. Students can include a simple image that depicts the poem created or they can create an abstract design. A cohesive image that adds to the poem should be achieved.
9. Students will finish their blackout poems by painting the cardboard showing around the edges of their poem. This should be done in a solid color so that the focus is on the blackout poem in the center.
10. Once everyone is finished, students will then get into groups of four to present their poems to one another. Students will be expected to give one another feedback on their work.
11. The remainder of class will be devoted to a discussion about why students think it is important to learn about poetry and design, and why these are lifelong skills to be valued. Each student will be required to participate.

Materials

These poems can be created using a variety of art mediums. Because of this, instructors can easily adjust this lesson to fit with whatever supplies that they have on hand.

- Acrylic paint, colored pencils, oil pastels, or markers
- Cardboard
- Newspaper
- Paintbrushes
- Paint palettes
- Pencils
- Plastic container for water
- White glue

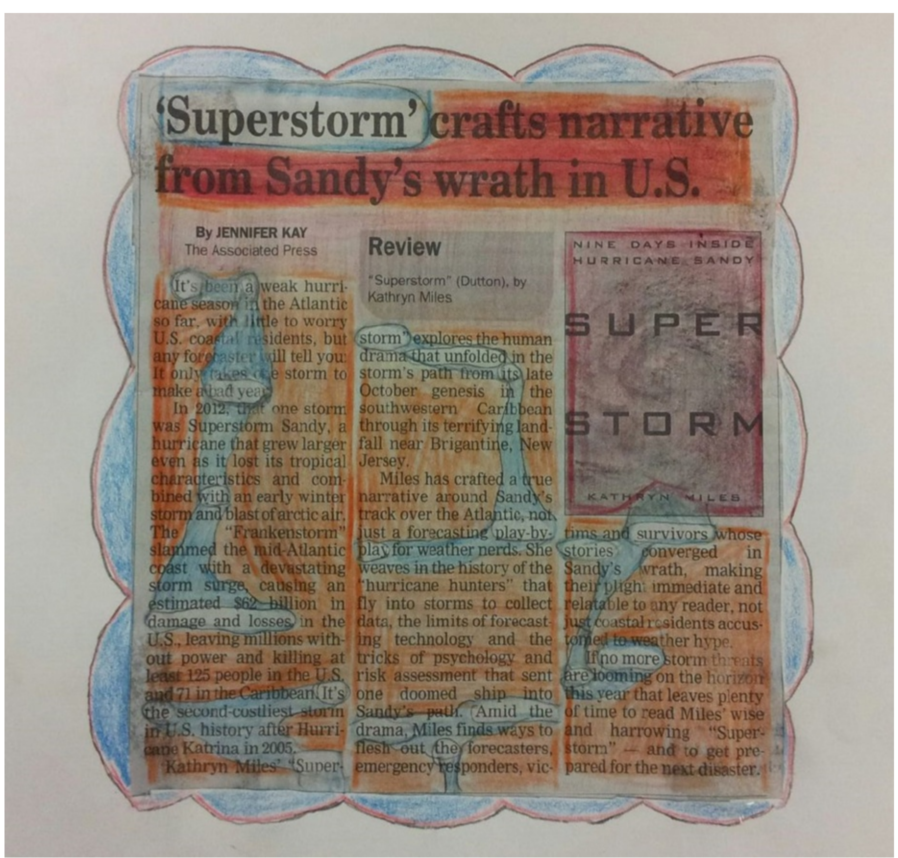
Example

The following example was created by a high school student in Art II. The image was taken once the blackout poem was completed. Students were urged to create a poem that made sense both verbally and visually. The instructor also urged students

to spend their time working on their poem instead of looking for a suitable article. These poems can be created from texts with numerous topics. This student chose to create a poem that read from left to right and illustrated the correct way to read it using blue colored pencil. The blue colored pencil also refers to water, which goes along with the idea of the storm. This project was completed during two class sessions of forty four minutes each.

The Poem Reads:

> **"*Superstorm*"**
> It's a bad year
> With damage and losses
> It's the superstorm that unfolded
> It's play-by-play amid the drama
> The survivor's stories are no more.



'Superstorm' crafts narrative from Sandy's wrath in U.S.

By JENNIFER KAY
The Associated Press

Review
"Superstorm" (Dutton), by Kathryn Miles

It's been a weak hurricane season in the Atlantic so far, with little to worry U.S. coastal residents, but any forecaster will tell you: It only takes one storm to make a bad year.

In 2012, that one storm was Superstorm Sandy, a hurricane that grew larger even as it lost its tropical characteristics and combined with an early winter storm and blast of arctic air. The "Frankenstorm" slammed the mid-Atlantic coast with a devastating storm surge, causing an estimated $62 billion in damage and losses in the U.S., leaving millions without power and killing at least 125 people in the U.S. and 71 in the Caribbean. It's the second-costliest storm in U.S. history after Hurricane Katrina in 2005.

Kathryn Miles' "Superstorm" explores the human drama that unfolded in the storm's path from its late October genesis in the southwestern Caribbean through its terrifying landfall near Brigantine, New Jersey.

Miles has crafted a true narrative around Sandy's track over the Atlantic, not just a forecasting play-by-play for weather nerds. She weaves in the history of the "hurricane hunters" that fly into storms to collect data, the limits of forecasting technology and the tricks of psychology and risk assessment that sent one doomed ship into Sandy's path. Amid the drama, Miles finds ways to flesh out the forecasters, emergency responders, victims and survivors whose stories converged in Sandy's wrath, making their plight immediate and relatable to any reader, not just coastal residents accustomed to weather hype.

If no more storm threats are looming on the horizon this year that leaves plenty of time to read Miles' wise and harrowing "Superstorm" — and to get prepared for the next disaster.

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JAMES KENNETH NAGELDINGER

11. SPEECH VIDEO LESSON

ABSTRACT

Students who struggle to read often lack self-confidence, particularly when reading before their peers. Often comorbid with reading difficulties is the inability to write in a cohesive fashion. Working on the premise that students generally like to see themselves on video, the author created a lesson that scaffolded the creation of their own script with the impetus for video feedback for the purpose of building literacy skills and increasing self-esteem.

BACKGROUND AND PURPOSE

The importance of motivation and engagement in reading cannot be overstated. Without the desire to read, reading development is often curtailed. Good readers tend to read more often and develop more robust vocabularies, which increases both their desire and ability to read (Stanovich, 1986). Unfortunately, the opposite is also true: students who struggle tend to read less and lag in development, which decreases their desire to read. If not reversed, this deadly downward spiral can have devastating effects on the struggling reader.

Marie Clay (2005) defined reading as a message-getting, problem-solving activity, and writing as a message-sending, problem-solving activity. When explaining the Language Experience approach to literacy, Allen and Lee (1963) famously posited:

- What a child thinks about he can talk about.
- What he talks about can be expressed in painting, writing, or some other form.
- Anything he writes he can read.
- He can read what he writes and can read what other people write (p. 5).

Keeping both things in mind this lesson was designed to turn real world experience into a meaningful literacy event and build important reading, writing, and speaking skills. The 4th grade students in my intervention group faced a multitude of literacy challenges. By this time in their short academic careers, they found both reading and writing to be painful endeavors. I created the following lesson.

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LEARNING OBJECTIVES

- To be able write for the purpose of explaining a procedure.
- To be able to confidently deliver results in public.
- To use audio/visual feedback to improve oral reading fluency.

PROCEDURE

I took a small group of struggling readers for 15 to 20 minutes every other day over six days and told them that they would be writing a short speech telling other people how to do something that they were the experts in. After we practiced our speeches, we would create a rubric to assess one another and then videotape each presentation to assess ourselves. After seeing the video, we would make decisions on how to adapt our presentation.

Example

Day 1. To model, I chose the title "How to Build a Snowman," explaining that in my youth it was something I was good at. Since my students in rural Hawaii had never experienced snow, most of them found this an interesting topic.

I wrote a series of simple steps as I thought aloud:

- *First you decide where to build the snowman.*
- *Then you start with a snowball and roll it around and around in the snow until it gets big enough for the bottom part.*
- *Then you make another one just like it, but just a little smaller and set it on top of the first one. This will be the middle part.*
- *After that you make a smaller one yet for the head. You set this on top of the last one you put on.*
- *Then you use sticks for arms. And maybe two pieces of charcoal for eyes and a carrot for the nose.*
- *Finally you put on a hat and the snowman is complete.*

I then had the students brainstorm for something they knew how to do and told them that tomorrow we would begin working on the lists that we would use for presentation.

Day 2. The students submitted their suggestions to me which included but were not limited to: "How to Hunt a Wild Pig," "How to Cook Ramen Noodles," "How to Drive a 4-Wheeler," "How to Start a D-6 Caterpillar" and "How to Make Tapioca Pudding."

With topics decided, the class set about putting their instructional steps on paper in a coherent order. While we ultimately corrected for grammar and spelling, the

initial idea was for each of these students to tap into something they knew something about and put it into a simple step-by-step format that they could describe to a group of people. At times students were encouraged to edit for simplification and, at other times, to add extra steps or expand upon existing ones.

Graphic Organizer

Title: (Tell what you are describing) "The title of my presentation is….
Step 1: (What you do first) "First you….
Step 2: (What you do second) Then you.
Step 3: (What you do third) "The next step is…
Step 4: (What you do next) "After that you…
Step 5: (What you do last) "Finally, you…

Day 3. As students began putting the final touches on their lists, I modeled editing my own, correcting a couple of misspelled words and adjusting some punctuation. The students were then encouraged to edit their own lists for basic conventions.

When everyone had finished their lists and we had edited them for spelling and punctuation, I stuck my list on the board again. Then I modeled reading my own list aloud in a soft voice to see where I might have problems. When I came to a problem, I made a mark on the paper to help me out and remind me when I read it again. I reread my list and overcame a couple of stumbling blocks. Then it was their turn. I told them to read their lists quietly to themselves and mark any stumbling blocks in light pencil. I told them that the next day we would talk more about how to read them aloud.

Day 4. I took a normal-sized version of my list for "How to Build a Snowman" and I told them that they were the audience, one part of the room was the stage and off to one side I would be getting ready to come on stage and read for them. I informed

them that when I was ready, I would sweep one hand from my waist height to head height as if "raising a curtain" so they know it was time to start watching. When I was done, I would do just the opposite, sweeping my hand from head height to waist height.

I modeled my presentation three times. The first time, I came on with my head down, staring at my script and read in a soft voice unexpressive. The second time I came on with my head down staring at my script and read in a loud voice, unexpressive voice. The third time I came on, before I spoke, I scanned the audience and made eye contact with many of them. Then I glanced at my paper to read the first line, and then looked up as I spoke it to them in a loud, clear and expressive voice. I glanced at the paper again, looked at the audience and spoke to them again in a loud, clear, and expressive voice, and so on.

When asked which version they liked the best and why, they all responded that they liked the last version. Their reasons included the fact that I:

- Made eye contact
- Spoke clearly
- Spoke loudly enough for everyone to hear.

Self-Assessment Video Rubric

<table>
<tr><td>Take 2 Goals Next time I will:</td><td>Yes</td><td>Sort of</td><td>No</td></tr>
<tr><td>Made eye contact</td><td></td><td></td><td></td></tr>
<tr><td>Spoke clearly</td><td></td><td></td><td></td></tr>
<tr><td>Spoke loudly enough for everyone to hear.</td><td></td><td></td><td></td></tr>
<tr><td colspan="4">Take 2 Goals
Next time I will:
Made eye contact</td></tr>
</table>

We agreed that these were things that we all wanted to do when we gave our presentation. These three points became the rubric we used to assess one another for our individual presentations. We spent the rest of the session practicing our lists in pairs with these three criteria in mind.

Day 5. This is the day that we set up the video camera for our first takes. As I set up the camera on the tripod, the students did rock/paper/scissors for the order in which students would perform. As the cameraman, it was my job to tell the kids when I was ready by saying "Rolling," which was also a cue for the rest of the group to lower their voices and defer to the person "on stage." Before the student came on, they

"raised the curtain" to show us they were "on." Then she or he would come in from the right side of the presentation area and stop in the middle to address the audience. When he or she was done, they would "close the curtain" and we would temporarily stop filming. The audience filled out the rubric with the performer's name and when everyone was ready, we filmed the next student in the same manner.

When they had all performed and filled out the rubrics, we crowded around the computer screen where we watched each of the performances. Based on what they saw, each student was asked to fill out a rubric of their own performance and jot down some things they would do differently if they got to do this again. These became their Take 2 Goals.

Day 6. Each student had a copy of their Take 2 Goals for each of the other students and for me. This time, when each student performed, the other students decided how well they thought the performing student reached their goals. After everyone had performed, we watched the 2nd Takes in a group and each student again evaluated themselves on how they met their Take 2 goals. While each student was filling out their evaluations, I edited the clips so that each student's 1st and 2nd takes were side by side. Getting unanimous consent to show all the videos to the whole group, we then had a popcorn party while we watched our class videos on how to do something we know how to do.

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KAREN ANDRUS TOLLAFIELD

12. MAGA(ZINE) MOGULS

Students as Engaged, Motivated Readers and Writers

ABSTRACT

The age-old practice of teachers lecturing in front of the class gave way to the idea of *cooperative groups*. Even so, these groups usually work on teacher-designed problems and it is easy to see how a child would believe that school is something they attend, rather than something that engages and excites them to learn and discover. If students have input into the decision-making process, they are bound to be more invested in the curriculum and become learners.

BACKGROUND AND PURPOSE

So in these days of increased standardized testing, threats of No Child Left Behind (NCLB), Average Yearly Progress (AYP), and Value Added, how can a teacher engage students in order to create true learners while making sure to cover the standards in such a way that students will perform well on the standardized tests? "With all the pressures to raise test scores and with so many daily distractions, the last thing teachers want is one more thing on their plates" (Covey, 2009, p. 65). Because of this, it is important for teachers to find ways to incorporate the standards through real world, engaging, authentic activities, rather than thinking of these lessons as 'frills' and cute projects. Since students will need to "read critically and write functionally" (Kist, 2005, p. 11) in order to have meaningful discussions, present their ideas, and create successful written products, the standards can easily be worked into engaging lessons.

In order to "establish conditions within which students will want to read and write" (Calkins, 1994, p. 14), and to engage them in ways that would make them partners in their own learning, integrating the mandated standards into student created magazines reflecting their interests works well. We call them 'zines,' to indicate they are one-of-a-kind writing collections and can be produced in traditional paper style or in digital format. Zines can be used at any grade level, however this particular lesson was designed for fourth graders.

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LEARNING OBJECTIVES

- Reflect on individual strengths and interests;
- Critically analyze strengths and interests to select a topic;
- Compose written pieces of various genres on the selected topic;
- Incorporate visual images to accompany writings (audio may also be used if appropriate);
- Create a zine;
- Collaborate with classmates to assist one another in the process by forming a publishing company.

PROCEDURE

This process can be adapted to fit any grade level, and modified for any learner. The use of digital technology is up to the discretion of the teacher. What follows is the sequence of steps as I used them in my classroom:

1. Topic Investigation

In order to immediately grab their attention, I asked the students to complete four statements in their journals, explaining in detail the reasons for their statements:

- I know a lot about…
- I'm an expert…
- I want to learn more about…
- I want to be an expert…

This is designed to help them decide what topics they are interested in learning more about.

2. Visual Literacy: The Look of the Zine

Next, we discussed the concept of zines as one of a kind, handmade magazines that they could create alone, or with a partner or two, about any topic. I gave them time to brainstorm ideas and discuss these possible topics with others who might be like-minded in case they wanted to collaborate on a team zine. They used their journal assignments as catalysts for coming up with topics for their zines and began networking with one another. There was not one student who hung back or said they couldn't think of anything, which, in my experience, is a rare occurrence.

Following this activity, I introduced them to the term "text features" and provided a myriad of magazines for them to peruse. Using these, we brainstormed a list of the various features and discussed the names of these so we'd have a common vocabulary:

> title, headings/sub-headings, photographs/close-up or long shot, captions, labeled maps, bold, highlighted, italicized words, sidebars, table of contents, glossary, index, tables/charts/graphs, question/answer format, timeline.

The next step was to apply these terms to their visions of their own zines and what the individual publications might look like. We talked about materials they would need and whether they were creating them strictly in old-fashioned paper cut and paste, hand lettered style; computer generating them; or using a combination of the two. Several times, the students asked if they were really allowed to make all these decisions and smiled wider than ever when I said yes. Most of the students came in the next day with mock-ups or lists of ideas when there had been no actual homework assignment.

3. Content: The Heart of the Zine

The students also used the magazines provided as models to help them decide what types of zines they wanted to create. They had topics and layout ideas, but needed to think about various types of writing to be included. In this way it is easy to incorporate the standards into authentic work. We can cover a multitude of genre writing in something in which the students have a stake and are excited about, rather than writing just to cover a standard.

Discussing the differences between the categories of fiction and non-fiction, genres within each, and looking through the various magazines, gave the students ideas as to how they might structure their own zines. We created a list of possible ideas:

- Articles: informational/research, how-to, opinion/review/critique
- Personal narratives
- Advice
- Poetry, Fictional stories
- Surveys

4. The Zine Proposal: Differentiation at its Best

Wanting to make this experience as authentic as possible, I created a Zine Proposal form on which the students outlined their plans, whether individually or with another student or two on a collaborative project. We discussed that it was a plan that could be changed at any time, but they needed to have some idea of what they actually wanted to accomplish. Using my idea of creating a magazine about cats as a guideline, the students helped me fill out a proposal as an example and then set to work on theirs. They listed their zine topics, working titles (which we had also discussed earlier), text features they wanted to include, types of articles, and other written genre they planned to write.

The next step was for me to meet with the authors of each zine to discuss their proposals. I asked questions to help them streamline their ideas when needed, without imposing my thoughts upon them. Some students needed more help than others and it is here that I was able to scaffold the project appropriately to allow for differentiation. In order to figure out how to teach the skills necessary for the various genres of writing took a little deeper thinking on my part. I opted to use both whole class and mini-lessons as needed.

5. Creating Publishing Companies and Writing Workshop

I chose to set aside time each day to allow the students to investigate their topics and meet with their partners if they were not working alone, in order to give them an opportunity to revise their proposals before they had invested too much energy in topics they may have chosen too quickly. Noticing that the students working in pairs or trios seemed to be moving along more rapidly, I decided to divide the classroom into two distinct groups and called them Publishing Companies. One group was made up of all the students who had chosen to work individually and the other encompassed those students choosing to create a zine with a friend. In this way, all students had the opportunity to converse with others and get feedback from their peers, even if they had decided to work on a solo zine. Each group collaborated on creating a name for their company and appreciated being able to bounce ideas around with other students when they felt they needed a fresh perspective. I made sure the students knew they could work at their desks or move about the room to collaborate when needed. Allowing students to work in this writing workshop environment created an atmosphere in which they felt comfortable moving in and out of various work areas in which they could conduct research (reference books and computers available), write, discuss with peers or with me. I never had any difficulty keeping the students on task.

Reflections

"Are we working on our zines today?" my students asked every time they walked into the room.

"YESSSS!" they responded when I shook my head in affirmation. Watching them huddle in small groups or working individually, poring over magazines, discussing text features and genres, and sketching design plans, filled me with joy. This is what learning looks like and I was amazed at how sophisticated students can be when allowed to think critically, solve problems they really care about, and be excited to be in school. Every day, I heard students groan when I told them it was time to go and I often heard, "Wow, the time went so fast!"

The students were more excited and engaged in authentic reading and writing activities than ever before and the finished products were fantastic.

Extensions

Zines can be used as the primary vehicle in which the students will learn, collaborate, communicate, problem solve, read, and write, but they can also be used as a single unit. Wikis and blogs can also provide authentic opportunities for students to read, write, and publish their work in hopes they will remain engaged in their learning, feel empowered, and continue to discover that learning is fun and relevant to their lives, but I think the students are just as happy to have their handmade paper creations to show off proudly.

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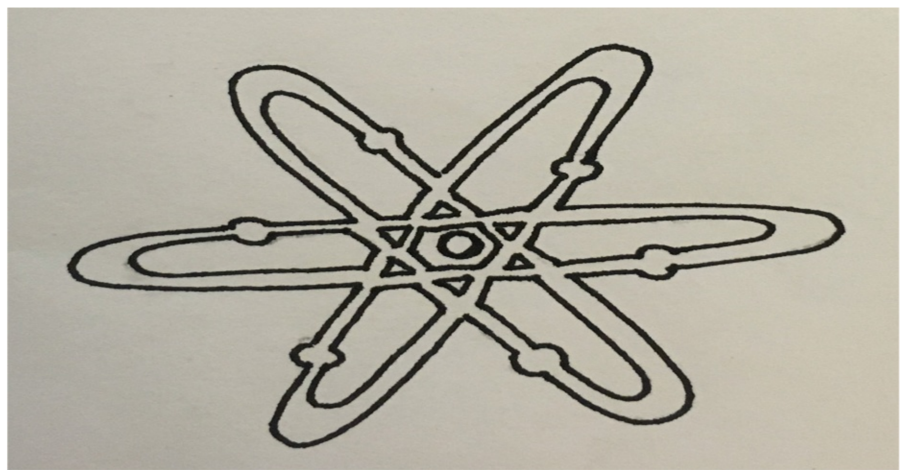
SECTION IV

EMBODYING SOCIAL JUSTICE (SOCIAL STUDIES/POLITICS/HISTORY)



BRENDA BOSHELA

13. DRAWING IN A COMMUNITY COLLEGE CLASSROOM?

Using Picture Books and Sketch-to-Stretch with Adult Learners

ABSTRACT

Scaffolding student learning and thinking of creative ways to tap into student background knowledge and generate connections are commonplace conversations and considerations in an elementary classroom. However, these considerations are not as universal in the later high school years or in the college classroom. This activity suggests the use of an award-winning picture book to provide some shared language and understanding. Then, sketch-to-stretch is introduced as a way to make connections and facilitate paired conversations. Finally, full-class discussion is held based on the shared reading and sketching experience. This practical activity may slow down the continuous march through the course syllabus by a half hour or so, but the rich conversations and deeper understandings of material generated reveal the value to the participants.

BACKGROUND AND PURPOSE

As a community college reading specialist, I am sometimes invited into classes to observe class discussions that lead up to or result from an outside-of-class reading assignment. For this particular lesson, I was observing the lecture given prior to students reading the chapter, "Colonialism and African Resistance" in their textbook, *Africa in World History: From Prehistory to the Present* (Gilbert & Reynolds, 2012). Students were struggling to connect with the material and seemed to lack background knowledge and a common experience from which to address the topics of the chapter.

Since the instructor taught two sections of the course, one right after the other, I requested that he allow me to try something in the following section. I immediately thought of Marsden and Tan's award-winning allegory, *The Rabbits* (2003). It was a perfect book for scaffolding reading and conversation about colonialism in Africa. William Bintz (2011) referred to such texts as "way-in books."

> Simply stated, way-in books are high-quality, often award-winning texts that provide students a 'way in' – an unexpected entry into a world of topics they might find interesting to explore. They are tools for exploration, a way

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> to inquire – an opportunity to pose questions, arouse curiosities, and pursue anomalies about topics of unexpected interest that hopefully will capture their imagination. (p. 34)

I chose to couple the use of the text with sketch-to-stretch. Students listened to portions of the allegory being read aloud, sketched their perceptions and discussed their ideas and understandings with peers prior to applying their understanding to the more difficult textbook reading. Harste and Burke (1988) discussed the importance of allowing students the opportunity to engage with texts and create meaning through the creation of images. Sketch-to-stretch encourages students to stretch their understanding of texts and ideas using quick sketches. Mixing sketch-to-stretch with the way-in text, *The Rabbits*, allowed us "to explore the potential for understanding that becomes available when students respond to literature through multiple sign systems" (Short, Kauffman, & Kahn, 2000, p. 160). Students were able to make connections and found a common language to use when discussing course material.

LEARNING OBJECTIVES

Common Core English Language Arts Standards

- CCSS.ELA-Literacy.RL.11-12.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain (NCSS, p. 61).
- CCSS.ELA-Literacy.RH.11-12.9 Integrate information from diverse sources, both primary and secondary, into a coherent understanding of an idea or event, noting discrepancies among sources (NCSS, p. 61).
- CCSS.ELA-Literacy.CCRA.R.9 Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take (NCSS, p. 60).

PROCEDURE

Depending on the level or grade, this activity can be adapted to allow students to respond to text through drawing.

1. Prior to class, the instructor should choose and mark four to eight logical stopping points in the text.
2. Share with students that they will be participating in an experience called 'Sketch-to-Stretch,' where they will be listening to the reading of a text, drawing to expand and extend their understandings of a difficult concept and discussing their sketches, questions and understandings with a partner.
3. Pass out white paper and have students fold the paper twice (in half and in half again) in order to make four equal sections (see Figure 1).

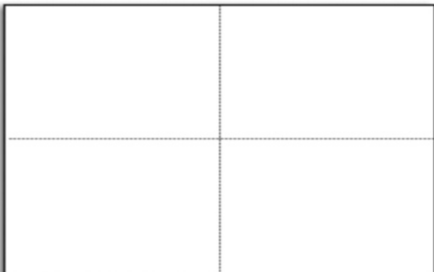

Figure 1. Paper prepared for sketch-to-stretch

4. Tell students to sit and listen with their pens/pencils sitting on their desks.
5. Read the first section of text you have marked. Do not share the images in the text with the students. Stop reading at the first designated stopping point.
6. Instruct students that they will have 3 minutes (choose a reasonable time for your students) to begin sketching in the first block on their page. They are to sketch their perceptions, ideas and impressions based on the text you just read. They are not to use writing and should sketch silently. However, you may decide that after the sketch has been made, you would like students to write a sentence or two capturing their thoughts.
7. When the 3 minutes have passed, students should turn to their neighbor or a predetermined partner and both participants should explain their drawings, thoughts, rationale, understanding, etc.
8. Repeat steps 5–7 until you have completed reading the book and all students have discussed each section using their sketches.
9. Reread the text, sharing all of the illustrations with the students.
10. Lead a class discussion about the themes of the text, how the text and images guide inference about colonialism and colonization.
11. Help students make the connection that *The Rabbits* will bridge into the reading of Chapter 14, "Colonialism and African Resistance" in *Africa in World History: From Prehistory to the Present*.

STUDENT PRECEPTIONS AND COMMENTS

> It was hard to have the perspective of someone in Africa during that time until I created images of rabbits taking over. Then I started to get it. (HIST 1700 student)

> Some of the simple words and phrases in *The Rabbits* made some of the horrors of colonization so much more real than the words in the textbook. (HIST 1700 student)

I was asked to attend class the following day when a class discussion on the textbook reading took place. The comments above were collected in an informal conversation. Since these were adult students, I was curious as to how they would respond to both using a picture book in the college classroom as well as being asked to respond to the text through drawing. Overwhelmingly, students expressed that it was time well spent. During the textbook-based discussion, many students referred to *The Rabbits*, and because it was a shared activity, the entire class was able to relate to the connection. Drawing and using picture books in a community college classroom? I say, "Yes!"

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KENNETH CUSHNER

14. WHAT DOES IT FEEL LIKE TO BE EXCLUDED?

ABSTRACT

In this exercise, students develop empathy with children who are struggling with feelings of being marginalized. Students are asked to identify the feeling expressed by the student or parent, and then to develop an appropriate teacher response.

BACKGROUND AND PURPOSE

Developing empathy and acquiring an insider's perspective or understanding of the experience of those different from oneself in a pluralistic society is critical if teachers and students are to develop a more comprehensive knowledge of the impact of culture on teaching and learning. One way to develop such a skill is to listen critically to the voices of individuals who have felt excluded or have been marginalized by society for one reason or another – perhaps due to overt racism, subtle institutional racism, general ignorance, subtle pressure, or genuine dislike. Of particular concern for teachers is how children internalize and interpret the particular situation in which they find themselves.

Developing empathy is a critical skill in one's ability to acquire an emic, or an insider's understanding of a culture. Pike (1967) was the first to coin the terms emic and etic which he borrowed from the linguistic terms phonemic and phonetic. Emic refers to the cultural distinctions that are specific or unique to a particular group and thus meaningful to its members. Etic, on the other hand, refers to the ideas and categories that cut across cultures. The more a teacher understands how a child and/or the parents are experiencing the world, the more effective they will be at communicating across cultures and thus gaining trust and building rapport.

LEARNING OBJECTIVES

As a result of this activity, students will:

- Develop empathy for marginalized students by imagining what it might be like to feel excluded or discriminated against;
- Prepare a written response that reflects a parent's feeling or affect;
- Propose possible responses a teacher might make in response to the comments made by children and/or their parents; and

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- Extend this activity by collecting some of their own quotes from statements by children, parents, and other community members that represent individuals and/or groups who have felt excluded.

PROCEDURE

Ask students to read the following quotes and to identify one or two feelings associated with them. Then, consider what the parent, and then how the teacher, might say or do in response.

Low-income mother: "My son understands that we have no money the last week of each month, and yet he was pressured by his teacher to have a new workbook by the next class. When we could not afford it that week he was made to sit out of class. The teacher said, 'Everyone else remembered to get their book, why not you?'"

As the mother, I feel ____

____

____ .

As a teacher, I might ____

____

____ .

Single parent mother: "I feel that all my son's behavior at school is blamed on the fact that I'm a single parent, and that many judgments about our family are made based on no other evidence than our 'single parent family' status."

As the mother, I feel ____

____

____ .

As a teacher, I might ____

____

____ .

Jewish parent: "Last year our daughter asked me, 'Could we have a Christmas tree and just not use it?'"

As the parent, I feel ____

____

____ .

As a teacher, I might ____
____
____ .

Chinese parent: “My daughter asked me, ‘Can I have blonde hair? It’s better to be blonde’”

As the parent, I feel ____
____
____ .

As a teacher, I might ____
____
____

Native American parent: “The schools continue to miseducate my son. The images he has of native people are limited, and there is virtually no relevant Native American history taught in his school.”

As the parent, I feel ____
____
____ .

As a teacher, I might ____
____
____ .

Islamic parent: “My child’s school has many Christian-based activities and has never even recognized that some of the students are not Christian.”

As the parent, I feel ____
____
____ .

As a teacher, I might ____
____
____ .

Vietnamese parent: (translated form Vietnamese) “My children speak and read better English than I do. It is so hard when lots of letters and information come home from school in English. I also feel that my children are losing respect for their parents and the elders in this country.”

As the parent, I feel ____
____
____ .

As a teacher, I might ____
____
____ .

Extend this activity by collecting some of your own quotes or statements children, parents, and other community members might make that represent diverse groups and who have felt excluded. Record three examples below.

____
____
____
____
____
____
____
____

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GABRIEL SWARTS

15. "WERE YOU AFRAID OF THE BOMB?"

Constructing Family Narratives of Lived Cold War Experiences

ABSTRACT

Working with students in exciting ways to understand and engage with historical events through research, writing, and interpretation has always been a challenge for social studies teachers. Using historical research, critical reading of primary sources, photography, video, writing, and interview skills, students constructed a family narrative of lived experiences during the Cold War. Interviews, primary source research and readings, photography, and artistic expression can all be utilized to investigate and construct a multimedia narrative of lived family histories and personal experiences and ultimately, to write a story of these experiences. Students were asked to make direct connections between historic eras of conflict and challenge in order to connect historic events with the modern national/global issues humans are wrestling with today, including continued conflicts and violence in many parts of the world. This lesson emphasized human connection and commonality, even during the most divisive times in human history.

LEARNING OBJECTIVES

- Co-construct the structure and requirements of a project lesson plan creating a multimedia family narrative about the Cold War. Group deliberative decisions can be used to form lesson requirements, components, and rubrics/assessment practices.
- Analyze primary sources including local newspaper articles, national media publications, videos, and newscasts.
- Construct a written multi-textual, multimedia narrative of personal family experiences during the Cold War; this narrative could include a personal interview, historical and contemporary photographs, videos, artistic depictions of events, and familial primary sources, all used to influence and co-construct a family history of the Cold War.
- Collaborate with classmates (lesson construction) and interact with multiple generations of family (content construction) in order to construct the historical narratives.

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- Lesson extension: work with global education websites or educational partners to connect with German, Russian, and Chinese students to share and compare stories and content.

PROCEDURE

This lesson can be modified to work with most middle school and high school grade levels and depending on what the students decide to do, can take a variety of forms. The main component is storytelling through the family narrative, and this "story" can have a variety of media and text sources. This project often took place over the last 5–7 days (in my school this consists of three or four 50 minute periods and two 90 minute block periods) of a three-week unit plan on the Cold War. The project could be shortened or lengthened depending on time, content, or student decisions about the project, and could be used in most recent historical time periods (for example; Vietnam, 9/11 and terrorism, the banking collapse of 2007/2008, technology and the internet, etc.).

1. Project Structure and Class Deliberation (Day 1)

   a. In my experience, opening this project with student decision-making is essential to ownership of the assignment, and to establishing a connection with student experiences and desires for constructing their family narrative.
   b. Initially students are presented with a basic outline of the project, leaving much of the actual structure, content, and questions open for discussion.
   c. Family interviews and researching of historical events for context are required elements on the project, but how those requirements are executed is up to the students. Some examples of decisions regarding project requirements made by past students/classes include:

      i. Using photographs from family albums, personal collections to show what people dressed like, what they did socially, etc. (a common method of doing this was taking a photo of the older pictures, and using this digital copy for part of the multimedia component of the project).
      ii. Using publicly available pictures, videos, newspapers, historical texts, and magazine stories as corroborative documents to pair with family stories.
      iii. Creating interview questions for family members in small groups, then narrowing the pool down in a large group setting (with each interviewer allowed to add additional questions if needed).
      iv. Rubric creation, with special attention paid to narrative writing and multimedia components for scores.
      v. Artistic depictions of family members and their stories, a "picture interview" in a sense. Very few parameters were added to this part of the assignment and some students did skits based on family histories, some painted, some made collages or wrote poems.

d. Rubric Construction

   i. Allow students to help decide the structure of the project, point values, and how to grade each project. I started in groups of 2–3 for initial ideas then expanded to commonalities, ultimately decided on by the group. The main suggestions dealt with what physical item was to be "turned in" for the grade and in the most recent iteration of the project, a portfolio approach was often seen as most appealing by the students with some students suggesting research papers, mini-movies, tests, and presentation formats.
   ii. Rubric points, grading instructions, etc. were constructed by the teacher, and presented to the class the next day.

2. Historical context and primary source research (Days 1 and 2)

   a. To begin the research component of the project, students should have prior learning experiences with Cold War content, and I have tended to utilize this project as a capstone to a United States or World History Cold War unit, usually about 2–3 weeks after covering initial state-required content (for the standards I must use, please see Ohio Social Studies Standards, 2011).

      i. From there, the teacher and students can locate exemplar primary sources through library resources and the internet (my media specialist has been instrumental in helping with this section of the project); this could include primary source items including letters, photos, videos, and stories (non-fiction, historical fiction, graphic novels, etc.).
      ii. The primary sources can be used as examples for students to follow as they decide what to include in their family narrative project, to give students not only a pool of public experiences to draw on, but also to see how interviews flow, how photos can tell a story, and how writing in the media is done to transmit and share information about a story. In my experiences, these examples, and the critical investigation into the stories they can tell, does much to prep students for their own writing and media creations.

3. The project construction and family interviews (Days 3–4)

   a. Once a couple class periods have been used to decide on project parameters, the rubric, and students have been able to view exemplary documents, students will be tasked with constructing their interviews and scheduling time with family members, neighbors, or friends (sometimes just one, other times multiple family members) who lived through the Cold War.

      i. In the past interviews were usually conducted over a weekend, and have been done over the phone, via email, through Skype and Facetime, and in person. Students are asked to transcribe the interviews and have copies for their portfolios/papers/presentations.

b. Interviews provide the fodder for additional research, artistic projects, and primary source collection. The goal is to corroborate stories and personal family experiences of the Cold War with creative work and historical documentation. This provides further context for the narrative construction, allowing students to draw on multiple sources to provide evidence in support, or maybe contradiction, of lived family experiences.
c. Students can then construct their projects based on the class-created rubric and components (again recently this has been a portfolio), utilizing any of the documents or artistic ideas that they see fit.

4. Final work and presentation (Days 5 and 6)

a. Once the interviews, documents, and artistic ideas have been selected, students usually have 2–3 days to work in and out of class to finish their projects. Rubrics are referenced, exemplar documents are shown as reminders, and perhaps the media center, computer labs, library, or laptop carts, if available, are used for further research and project construction.

Final projects involve a story, a family narrative, of life during the Cold War, supported by research and primary sources, and extended through student artistic interpretation utilizing photography, video, visual art, drama/skits, or poems and music. This "package" or portfolio provides a story, written and performed, of their family history within the broader context of the Cold War.

REFLECTIONS AND EXTENSIONS

In my experience students thoroughly enjoy this project. For many, working on the initial construction of the grading and rubrics, as well as the project parameters, is an exciting proposition. This ownership is an early key to establishing student "buy in" for the interviews and research components of the class, and gives a sense of ownership, one which students may not have experienced before. In addition, students often come back excited about their own family stories and histories, often with facts they did not know or a family member seen in a different light. This multigenerational interaction is a key component of story telling and a living connection to the historic events we cover in our classes. Students have often come back to class after their initial family interviews having learned something new and surprising about their grandparents, parents, neighbors, or friends.

This multigenerational connection to oral histories has been the most rewarding part of this project for me. The student work in tracing their family experiences has almost universally been seen by students as "cool" and provides a real connection to seemingly abstract historical events that have to be "learned" and "tested." It is these positive and excited reactions by many of my students that make this lesson one of my favorites and allow me to say that I can do more, and that my students can construct

history, read, and write to tell a story, hopefully one that somehow positively impacts their views of school, history class, and most importantly, their friends and family.

My dream in teaching this lesson is to someday be able to work with a teacher and classroom in Germany, China, or Russia and have a parallel version of this assignment happening in those classes. Then sending each other our portfolios, projects, personal effects, and letters/tweets/messages would be the beginning of a major connection between "the other side of the wall" and our U.S. narratives. How would a Chinese or Russian narrative compare? What would that teach our students and how would they react? Utilizing sites such as ePals, Ning, and People to People International to connect educators is providing more opportunity to make this dream a reality (and involve international perspectives in many other lessons as well!). Please see the teacher resources below for links to these sites for connecting with other classrooms around the world.

TEACHER RESOURCES

ePals: http://www.epals.com
Flat Classroom Project: http://www.flatclassroomproject.org/
iEARN: http://www.iearn.org/
Ning: http://www.ning.com/
People to People International: http://www.ptpi.org/community/SCP.aspx

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DEBRA C. SMITH

16. "I" WITNESS NEWS

Using the Intergroup Contact Theory to Create Counter-Stereotypes

ABSTRACT

This activity uses the Intergroup Contact Theory and concludes with Media Literacy as the foundation to call for students to collude in creating images for themselves outside of those proposed and imposed by media. The semester begins with students critically viewing media images that stereotype minorities, males, and females over five decades beginning with the 1950s.

Students collect news stories and advertisements from print and electronic media, both locally and nationally, for one month. Students then divide their news stories into categories based upon where they believe their news clip fits (see Figure 1). Students write a short reflection paper detailing what they observed, then the assignment calls for actual contact with the race or gender the student has examined in media.

BACKGROUND AND PURPOSE

Stereotypes and generalizations about race provide an easy assessment of people with whom we are not familiar. Thoughts and opinions about other individuals or groups supplant genuine knowledge which results in prejudgment and discrimination. Media have often been identified as perpetrators of race, ethnicity, sexual identity, and gender stereotyping. Television and film characters create a second life for viewers to retreat while the reliance upon portraying the "normal" habits of certain races and genders makes the storyline easier to follow. We often consume media and its images with no real guide for how to do so. There are no instructions or disclaimers about television and film portrayals. Proponents for media literacy curriculum state that it has the potential to engage students in critical thinking and awareness about the images that they see in media, and spark conversation about media production and content (Scharrer & Ramasubramanian, 2015). Similarly, one distinct positive experience with a member of a group that is stereotyped has the potential to lessen prejudicial beliefs (Allport, 1954).

Media literacy is defined as the ability to develop critical awareness of the social, political, and economic messages that come from media (Potter, 2010). Studies demonstrate that media literacy interventions have a greater effect when they are paired with contact with media images that counter stereotypes (Ramasubramanian,

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2011). In this exercise students will create their own media images based upon their first-hand and face-to-face interviews with fellow students. Students will have an opportunity to critically view media and then compare their viewing experiences to first-hand experiences with individuals who are frequently stereotyped and misrepresented by media.

LEARNING OBJECTIVES

Goals of the "I" Witness News Activity for students are as follows:

- Develop skills to critically view media and the tools it uses to mediate the world to us
- Interrogate media to determine what is missing in their representations
- Exercise their own agency in creating media images based upon first-hand knowledge rather than reliance upon stereotypes
- Develop a curriculum plan that balances stereotypes with counter-stereotypes

PROCEDURE

1. Students begin the semester by watching television and film programming from 1950–2000 that stereotype gender, race, and ethnicity, and participating in critical discussions about how minority groups and gender groups are portrayed over 50 years.
2. Students select one category to track and assess in a journal for 30 days (i.e. black males, black females, white males, white females, Asian males, Asian females, Latina/Latino males and females, etc.)
3. Students keep a journal for 30 days noting news stories and video clips they view that prominently feature the category they have selected. How are they portrayed in television news, television shows, films, magazine advertisements, etc.? Journal entries are daily for 30 days (see Figure 1).
4. At the conclusion of 30 days, students write a short reflection paper assessing the category that they have tracked for 30 days following this format:
   Write a short reflection paper on your experience viewing the group that you selected. Address the following criteria:
   a. How often did you see your group portrayed in media? (daily, frequently, infrequently).
   b. Compare the images of the group you selected with their portrayal in media that we watched from the 1950s – 2000 (what similarities do you see? differences?).
   c. What is the overall category that your selected group best fits based upon you 30-day comprehensive viewing journal (see categories in Figure 1).
   d. Use one adjective to describe the portrayal of your selected group based upon your 30-day viewing journal.
5. For the next 10 days, students spend as much first-hand time as possible in real time with an individual or individuals from their selected group.

6. Students compare and contrast their real-time interaction with the individual(s) from their selected group to their journal notes. Participate in classroom discussion comparing and contrasting media images versus real-time images of your selected group.
7. Students write a short counter-stereotypic script portraying their selected group based upon their real-time interaction

COMMENTS

Allport's Intergroup Contact Hypothesis states that four primary conditions must be present for positive effects of intergroup contact to occur (Pettigrew, 1998). Teachers must set the foundation for:

1. *Equal status* – Teachers must establish a culture of equal status among students in their classroom. All students are treated equally.
2. *Common goals* – Teachers must ensure that students understand the common goal of viewing stereotypes and creating counter-stereotypes.
3. *Intergroup cooperation* – Teachers must stress that this assignment is not a competition but instead relies on open-mindedness and intergroup cooperation.
4. *Authority support* – Teachers must establish norms of acceptance. Intergroup contact is encouraged and supported. Stereotypes are met with the opportunity to view counter-stereotypes.

1. Select one category ("selected group") to track for a period of 30 days: black males, black females, white males, white females, Asian males, Asian females, Latina/Latino males and females, etc.
2. Based upon the news clips, magazine articles, television shows, and/or films that you reviewed each day, which category below best represents the type of news the group you are tracking best fits into? (This must be done daily).
   - Police/crime
   - Business/finance/economy
   - Politics
   - Sports
   - Arts, culture, literature
   - Style/fashion
   - Cooking/cuisine
   - Health/medicine
   - Home & decoration
   - Family/kids/youth
   - Other: Please specify

Figure 1.

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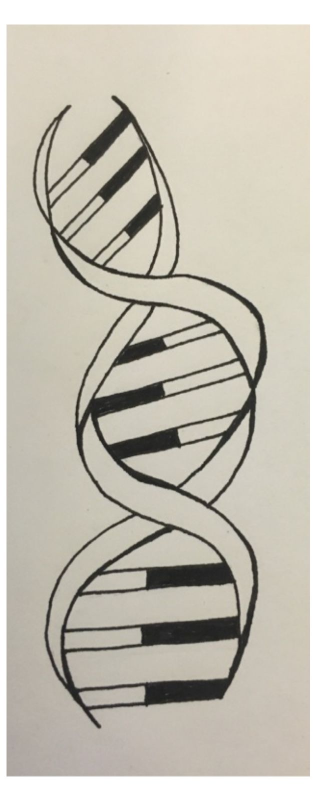
SECTION V

DEVELOPING A HEALTHY MIND AND BODY
(HEALTH/PHYSICAL EDUCATION)



TAKAHIRO SATO

17. INCLUDING LANGUAGE AWARENESS ACTIVITIES IN PHYSICAL EDUCATION

ABSTRACT

The purpose of this activity is to develop instructional strategies for including English Language Learners (ELLs) in physical education. The chapter helps physical education teachers, city schools, school administrators, and ELL teachers to solve political, cultural, and social issues and establish best practices in teaching ELLs. Physical education teacher education (PETE) programs in higher education need to prepare pre-service physical education teachers by including the learning experiences of teaching linguistically diverse students in physical education.

BACKGROUND AND PURPOSE

Many physical education teachers have not been able to organize their classes to promote social interactions between ELLs and English speaking classmates with the goal of developing and improving cross-cultural relationships (Sato & Hodge, 2014; Sato & Sutherland, 2013). Ernst-Slavit and Mason (2011) found that the meaning of common academic language in physical education (e.g., motor skill terms such as skipping, galloping, and swinging) is easily understood by English speaking students. However, ELLs have difficulty understanding the meaning of academic language; the challenge of understanding academic language is one of the key factors that accounts for an academic achievement gap between English speaking students and ELLs (Wong Fillmore, 2004). Many ELLs perform poorly, because they cannot handle the unique linguistic demands in the academic content area (e.g., physical education, English, and mathematics). ELLs deserve to receive appropriate instruction, yet this proves to be problematic as "many ELLs spend their school day with local children and students in the classrooms in which many teachers have little or no training in the differential learning and developmental needs" (Harrera & Murray, 2005, p. 6). Sato and Hodge (2014) and Sato and Sutherland (2013) studied elementary and secondary physical education teachers' experiences of teaching ELLs in physical education. They found that physical education teachers positioned their pedagogies as challenged when teaching elementary and secondary-aged ELLs. Much of their struggle had to do with language differences, the technical terms used in PE instruction, and cultural and religious differences creating dissonance between the ELLs and their families on the one hand and the culture of the schools on the

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other hand. Although the PE teachers had various challenges to overcome, they were all seeking best practices for effectively teaching ELLs in PE.

LEARNING OBJECTIVES

Physical Education Teachers Use Three Practical Activities Including

Activity 1: Integrating students' native languages in physical education.
Activity 2: Peer tutoring in physical education.
Activity 3: Culturally relevant pedagogy in physical education.

Activity 1: Integrating Students' Native Languages in Physical Education

Verbal interaction may not be effective enough for ELLs in physical education. Physical education teachers should ask local students to create visual aids such as posters or flashcards of activities in ELLs' native languages in physical education (Glakas, 1993). Physical education teachers do not have to write complete sentences in their native languages, but specific key words ELLs need to know should be listed on the visual aids. Physical education teachers must be aware that vocabulary such as "football," for example, has multiple cultural meanings.

Here are some key components of how physical education teachers can organize a physical education class.
Activity: Use ELLs' native languages in physical education

- Physical education teachers teach several words including native languages in simple phrases (yes, no, greetings, pass, dribble, shoot, numbers, colors).
- All students are assigned to answer quizzes in native languages and in English
- Physical education teachers provide visual aids with pictures and native languages (see Example 1).
- End Classes or Competitions with "thank you" in students' native languages and shake hands with all teammates.

Physical education teachers select the activities ELLs are familiar with. They need to search for cultural activities in which ELLs like to participate. ELLs may not be familiar with American football or basketball. Physical education teachers can give assignments to research sports and physical activities of the world. The class can investigate the different cultures and backgrounds of ELLs and increase social interactions (Glakas, 1993).

Activity 2: Peer Tutoring in Physical Education

Peer tutoring is a strategy that ELLs practice on academic tasks, continue opportunities for verbal interaction, and gain the rewards for correcting academic responses (Arreaga-Mayer & Greenwood, 1986). Physical education teachers select

Visual Aid Example 1

three or four local students as the potential peer tutors who have a positive disposition toward interacting with ELLs in physical education.

Lieberman and Houston-Wilson (2009) developed the peer tutor evaluation check list in physical education. This checklist is a useful resource when physical education teachers evaluate the peer tutoring competency of physical education.

Peer Tutor Evaluation Checklist
Name: Date:
Evaluator: Period:
Name of tutee:

Code marks
+ Good ✓ Progressing – Needs work
Tutor Performance Assessment
__Ability to use gesture appropriately
__Ability to assist note taking during the lecture
__Ability to cue appropriately
__Ability to model appropriately
__Ability to physically assist as needed
__Ability to use basic vocabulary to avoid confusion
__Ability to maintain data
__Ability to work well and cooperatively with teacher and peers
Comments____

Sato and Hodge (2014) and Sato and Sutherland (2013) presented three peer tutoring activities for use when physical education teachers teach ELLs in physical education.

Step 1. Peer tutors need to know how to use gestures when they explain motor skills in physical education. Gestures must be used to explain the key components of activities such as run, jump, throw, catch, or more. Peer tutors need to demonstrate and teach techniques using the simple words in English. They must keep asking simple questions that require yes or no answers to make sure ELLs fully understand concepts.

Step 2. Peer tutors help to take notes for ELLs when physical education teachers teach some rules and routines of games and sports (e.g., soccer, baseball, basketball, and football). The peer tutors receive and place a carbon sheet under their notes. At the end of the class, they give the copied carbon sheet to ELLs. ELLs can compare their and peers' notes.

Step 3. Peer tutors need to learn basic key points of peer tutoring such as modeling, general and specific feedback, and verbal cues from the workshops physical education teachers offer.

Lieberman and Houston-Wilson (2009) provide the peer tutoring training samples as the following:

Modeling

Modeling is a way to demonstrate how to do the activity. After you give a verbal cue, if the student does not do the activity or does it incorrectly, you should repeat the cue and demonstrate what you want him or her to do.

Examples:

"Mary, hop like this."
"Continue to perform sit-ups like this."

"Watch me participate in the relay race."
"When we get to station 3, do jumping jacks like this."

Positive General Feedback

Giving positive general feedback involves making a supportive statement about the student's motor skill response.
Examples:

"Good skipping."
"Nice crab walk."
"Great!"
"Wow!"

Positive Specific Feedback

In positive specific feedback, the supportive statement conveys exactly what was good about the motor skill response.
Examples:

"Nice reaching up with your jumping jacks."
"Great high knees with your skip."
"I like the way you use your arms in your run."
"That's the way to keep your feet moving in that station!"

Step 4. Peer tutors need to understand three important characteristics and backgrounds of ELLs in physical education.

1. Do not ask questions immediately. ELLs need extra time for adjusting to the environment.
2. Peers need to use basic vocabulary to avoid using figurative language, but use many synonyms. Physical education teachers also encourage all peers to study basic vocabulary in their native languages.
3. When peer tutors do not understand what ELLs say, they need to paraphrase and ensure that peers and ELLs understand each other.

Activity 3: Culturally Responsive Pedagogy in PE

Culturally responsive physical education teachers not only teach about students who manifest differences, but are also responsive to the cultural identity of learners (Sato & Hodge, 2014). Physical education teachers need to design activities that are responsive to educational needs of learners from diverse cultural backgrounds (Spark, 1994).

Physical education teachers need to develop activities following a culturally responsive instructional approach in physical education.

1. *Understanding ELLs' backgrounds:* In order to overcome the ELLs' war-related trauma, PE teachers should communicate with the parents, friends, and local immigration services and collect information about the ELLs' war-related trauma. PE teachers need to serve interchangeably as teachers and caregivers for the ELLs. PE teachers should collaborate with other teachers and administrators and find multiple options of best practices based on an individual ELL's needs, conditions, and situation (Sims, Hayden, Palmer, & Hutchins, 2000). There are many indicators that ELLs who suffer from war-related traumatic incidents are being exposed to appropriate and good practices, which result in long-term benefits for the ELLs and their families (Sims et al., 2000).
2. *Build trust:* Physical education teachers let ELLs know they desire all students to successfully complete physical education. They can remember the names of ELLs and pronounce them correctly. Physical education teachers, sometimes, struggle to pronounce ELLs' names. In this case, it is a good practice to ask them their nicknames and what they were called in their native countries.
3. *Overcoming anxiety:* ELLs may suffer high levels of anxiety when they feel that language learning is difficult. Physical education teachers need to aim at improving students' self-perceptions of proficiency. Essay writing (self-reflection about physical education) helps to reduce anxiety over foreign language skills. Physical education teachers can modify test formats such as sport rules and routines as using weekly mini-quiz format instead of mid-term and final exam formats or develop alternative test methods (providing two choices instead of giving four choices for multiple tests in physical education).
4. *Observation:* Physical education teachers should observe ELLs carefully and monitor their expressions of comprehension and confusion They may ask and invite other physical education teachers and ELL teachers to help complete this process. Physical education teachers should be aware that ELLs may be confused when physical education instruction are not related to students' past experiences. For example, a humid summer day is not the best time to talk about snow and skiing activity for ELLs from tropical regions. However, when the weather changes in winter, it is appropriate to introduce winter clothes such as boots, jackets, and gloves (Samway & Taylor, 2008).
5. *Preparation:* Good preparation is a key to success for teaching ELLs in physical education. Local students may have negative perceptions about interacting with ELLs. Schools need to develop the guidelines for a code of conduct against bullying. All school districts, teachers, and students need to understand that people of all races, cultures, and religions and others with diverse beliefs and values are welcome (Samway & Taylor, 2008).

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JENNIFER L. WALTON-FISETTE

18. EXPLORING SOCIAL IDENTITIES AND SOCIAL INEQUALITIES IN PHYSICAL EDUCATION

ABSTRACT

The intent of this activity is for in-service physical education teachers to engage in an activity (one of hopefully many) that explicitly address sociocultural issues (e.g., social identity, inequalities, justice, etc.) in the physical education context. Oftentimes, students at the secondary level do not feel comfortable or safe to participate in physical education, or as a student in the greater school context. Part of the reason is that secondary students are facing, navigating and negotiating their social identities within an institutional structure that does not provide them the space to address, discuss and reflect upon such issues. This activity is only one of many that teachers can integrate into their physical education curriculum (which aligns with the national physical education content standards and grade-level outcomes; SHAPE America, 2014).

BACKGROUND AND PURPOSE

In today's society, students encounter a socially constructed and educational war of knowledge—that is, their everyday lived experiences are based within a neoliberal, consumer culture and mediated world, which informs social groupings and inequalities, while they must engage in schooling practices that ignore the world in which students live to instead center on standards and high-stakes testing. This clash of knowledge causes a disconnect of discourse and understanding among administrators, teachers, and students, as each group speaks and engages in its own language; however, the language conveyed by teachers and administrators dominates curricula and discourse within schools while concurrently silencing students and ignoring their embodied identities.

Schools are seen as social places that educate the minds of students and monitor and shape the bodies of young people (Shilling, 1993). For years schools have supported the hidden curriculum—the perpetuation of social inequalities (e.g., gender, race)—throughout the explicated curriculum and particularly relevant to this chapter, within the physical education context (Bain, 1990). A primary reason that the hidden curriculum is perpetuated is because addressing sociocultural issues with pre-service and in-service teachers is challenging because of the various beliefs,

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prejudices, emotions, and feelings of resistance that individuals may experience related to these issues (Brown, 2004; Storms, 2014). At the secondary level, students notice more 'difference' among their classmates. At times, they will make fun of others, call them derogatory names (e.g., fag, ginger, fat, loser), and in turn, highlighting who is considered privileged or dominant and who are inferior and marginalized. Sometimes students think they are all alone and are the only ones feeling like they are or are not good enough to be accepted by their peers, so in turn, they shouldn't accept themselves. An activity that fosters an environment for students to get to know one another and to begin addressing sensitive topics about difference is a Challenge Circles activity. Thus, the purpose of this chapter is to provide one example of how physical education teachers (or teachers of any content area; it does not have to be solely integrated into physical education) can address sociocultural issues with their students. Please note that there are a variety of activities and pedagogical methods that can provide students with a voice (Fisette, 2013) and explicitly address social justice and social inequality issues in schools.

LEARNING OBJECTIVES

Goals of the Challenge Circle activity are:

- Create a space where students can explore their social identity and have a voice.
- Explore and address sociocultural issues that students encounter, navigate and/or experience.
- Develop an understanding of who each other is based on how they identify not how they are assumed or judged by others.
- Learn about one another's similarities and differences.
- Understand that they are not alone.
- Identify challenges that students encounter in physical education, school and/or in life.

PROCEDURE

1. Before engaging in this Challenge Circle activity on social identities, it is important for the teacher to create a safe, positive learning environment for students where social inequalities are not being perpetuated in the physical education context. Furthermore, you have to feel comfortable enough to engage in such an activity, yet, it is understandable if you do feel a bit uncomfortable. We, as teachers, learn and grow along with and from our students. This is an activity that can be implemented at the beginning of the school year, semester or quarter, during a Cultural Studies unit (Lund & Tannehill, 2015) or when you, the teacher see fit.
2. Formulate two separate circles with rope to establish the different zones (see Figure 1).

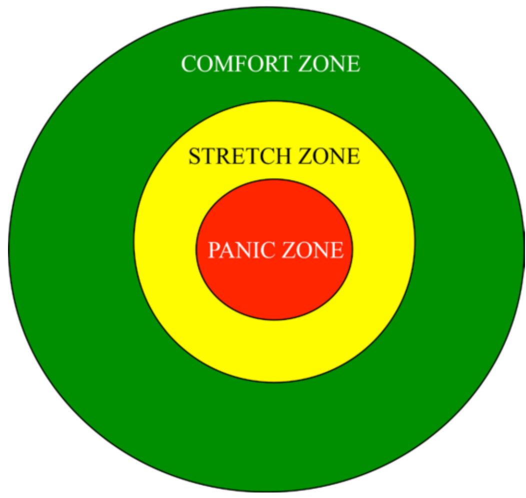

Figure 1. Challenge circle activity that allows students and teachers to focus on social identities and social inequalities

3. Explain to the students that everyone, including the teacher, will begin in the 'comfort zone' and either remain in the comfort zone or move to the 'stretch zone' (in between comfortable and uncomfortable/panic) and 'panic zone' based on the questions posed by the teacher.
4. The first time implementing the Challenge Circle activity, ask students random questions/make statements that have nothing to do with their social identity, and have them move into the zone that best aligns with how they feel/believe. Examples of these questions/statements include:
   How do you feel about …
   - *Swimming?*
   - *Swimming in a pool?*
   - *Swimming in the ocean?*
   - *Snakes?*
   - *Spiders?*
   - *Getting a B in a class?*
   - *Getting your driver's license?*
   - *Running the mile?*
   - *Singing?*
   - *Singing in the shower or car?*
   - *Singing in front of others?*
   - *Speaking in front of others?*
   - *Picking a partner in physical education?*

5. At the conclusion of the Challenge Circle activity, gather students together as a class to discuss their experiences as participants of the activity – how did they feel, what were they thinking, why engage in such an activity, etc.
6. Then, in the same lesson or on a different day, have students participate in the Challenge Circle activity, but this time the intent is to explicitly address social identities and social inequalities (see Table 1). You can choose to use the index cards (a list of different social identities is provided in Table 2) or have them use their own identities; whichever you feel comfortable doing and see fit for your students. You can certainly add or remove any identities that would best represent the students in your school. After the activity is completed, you will want to specifically address these identities in your discussion.

Table 1. Challenge circle activity to address social identifies and social inequalities

Different Identities – For teachers in K-12 schools: You can choose to use the index cards or have them use their own identities; whichever you feel comfortable doing and see fit for your students. You can certainly add or remove any identities that would best represent the students in your school. After the activity is completed, you will want to specifically address these identities in your discussion. • Gender • Culture • Race • Sexual orientation • Class – socioeconomic status • Body types • Motor elitism/ability • Special needs (e.g., learning disability, Autism spectrum, physical disabilities, ESL, hearing/visual impairments)
Challenge Circles: Questions to Ask During Activity 1. I can afford to purchase athletic clothing. 2. I am a successful performer in physical education. 3. I feel comfortable changing my clothes in front of others. 4. I feel comfortable demonstrating a task in front of my peers. 5. My peers want me on their team. 6. I can play on an after school or travel sport team. 7. I try to 'look' like I am active in PE, but hope no one notices me. 8. No one pays attention to me in PE. 9. My teacher asks me to help them out if needed. 10. My teacher suggests I should try out for the school team. 11. My classmates make fun of/laugh at me. 12. People assume I am more athletic than what I am. 13. I feel comfortable working with someone of a difference race or ethnicity than me.

Table 1. (Continued)

14. I have hand me down clothes for my PE clothes.
15. I hate/dislike physical education.
16. Physical education is my favorite class.
17. I prefer to change in the bathroom stalls.
18. I understand my teacher's instructions.
19. I feel comfortable in physical education class.
20. I can easily engage in all activities conducted in PE.
21. I need special assistance from the teacher or a classmate.
22. I am embarrassed in physical education.
23. I count down the minutes until physical education is over.
24. I feel marginalized in physical education .
25. I prefer not work with students who are gay.
26. I do not judge others by the way they look.
27. I am accepted by my peers in PE.
28. I am accepted by my teacher in PE.
29. If I had the choice to participate in PE, I would.

***As you see fit throughout the activity, ask individual students how this impacts their experiences in physical education.*

Discussion Questions – After Challenge Circles

- How do you think your PE teacher perceives you?
- How do you feel your peers perceive you?
- How do YOU perceive you?
- What is it like for YOU to experience PE in this context?
- If you were given an index card with an identity, how did you feel with the identity you were given?
- What are the lessons to be learned from this activity?

7. Set the stage – explain to the students about the activity and that it may or may not challenge their level of comfort and/or they may experience an array of emotions. The intent is to be as open and honest as they are willing and to be supportive and understanding of each other.
8. Participate in the activity using the sample questions provided or questions that you create on your own.
9. After the Challenge Circle questions, engage in discussion based on questions, such as:
   - *How do you think your PE teacher perceives you?*
   - *How do you feel your peers perceive you?*
   - *How do YOU perceive you?*
   - *What is it like for YOU to experience PE in this context?*
   - *If you were given an index card with an identity, how did you feel with the identity you were given?*
   - *What are the lessons to be learned from this activity?*

Table 2. Sample of social identities for notecards

Sample Identities for Notecards
• WHITE MALE • HETEROSEXUAL • HIGH-SKILLED, MUSCULAR BODY TYPE • PARENTS CAN'T AFFORD SNEAKERS/CLOTHES • WIDE RECEIVER ON FOOTBALL TEAM, BASEBALL PITCHER
• WHITE FEMALE • HETEROSEXUAL • HIGH-SKILLED, ATHLETIC, SLENDER BODY • PARENTS CAN AFFORD ANYTHING I WANT • POINT GUARD IN BASKETBALL, SOFTBALL PITCHER
• WHITE MALE • HETEROSEXUAL • LOW-SKILLED, MUSCULAR BODY • PARENTS CAN AFFORD CLOTHS & SHOES • DOES NOT PLAY AFTER SCHOOL OR TRAVEL SPORTS
• WHITE FEMALE • GAY • HIGH-SKILLED, ATHLETIC BODY • PARENTS CAN AFFORD ANYTHING I WANT • SWIMMER, TENNIS PLAYER
• AFRICAN-AMERICAN MALE • HETEROSEXUAL • AVERAGE-SKILLED, AVERAGE BODY TYPE • ASPBURGER'S SYNDROME • PARENTS STRUGGLE FINANCIALLY • PLAYS BASKETBALL RECREATIONALLY
• AFRICAN-AMERICAN FEMALE • HETEROSEXUAL • HIGH-SKILLED, OVERWEIGHT • PARENTS CAN AFFORD DANCE LESSONS
• HISPANIC-AMERICAN MALE • GAY • LOW-SKILLED, AVERAGE BODY TYPE • PARENTS CAN AFFORD ANYTHING I WANT • IS NOT PHISICALLY ACTIVE OUTSIDE OF SCHOOL
• HISPANIC-AMERICAN FEMALE • HETEROSEXUAL • AVERAGE-SKILLED, SLIM BODY TYPE • PARENTS CAN'T AFFORD CLOTHES & SHOES • LEARNING DISABILITY

Table 2. (Continued)

• JAPANESE-AMERICAN MALE • HIGH-SKILLED, AVERAGE BODY TYPE • PARENTS CAN MAKE ENDS MEET • ON TENNIS TEAM, TRACK & FIELD
• JAPANESE FEMALE • AVERAGE-SKILLED, AVERAGE BODY TYPE • PARENTS CAN AFFORD EXTRA PURCHASES • ESL
• WHITE MALE • GAY • LOW-SKILLED, OVERWEIGHT • PARENTS ARE FINANCIALLY STABLE • IS PHYSICALLY ACTIVE OUTSIDE OF SCHOOL
• WHITE FEMALE • HETEROSEXUAL • LOW-SKILLED, OVERWEIGHT • PARENTS CAN'T AFFORD CLOTHES & SHOES • DOESN'T PLAY SPORTS OR PHYSICAL ACTIVITY OUTSIDE OF SCHOOL
• CHINESE MALE • HETEROSEXUAL • HIGH-SKILLED, ATHLETIC BUILD • PARENTS CAN AFFORD ANYTHING I WANT • ESL • PHYSICAL ACTIVITY OUTSIDE OF SCHOOL
• CHINESE-AMERICAN FEMALE • HETEROSEXUAL • LOW-SKILLED, SLIM BUILD • PARENTS STRUGGLE FINANCIALLY • VISUALLY IMPAIRED
• AFRICAN-AMERICAN MALE • HETEROSEXUAL • AVERAGE-SKILLED, AVERAGE BUILD • PARENTS ARE FINANCIALLY STABLE • IN A WHEELCHAIR
• AFRICAN-AMERICAN FEMALE • HETEROSEXUAL • LOW-SKILLED, OVERWEIGHT • PARENTS STRUGGLE FINANCIALLY • WANTS TO TRYOUT FOR THE STEP TEAM

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SECTION VI

PLAYING WITH NUMBERS (MATHEMATICS)

$3+4=7$

JOANNE CANIGLIA

19. WRITING TO LEARN MATHEMATICS THROUGH FORMULATING PROBLEMS

The formulation of a problem is often more essential than its solution, which may be merely a matter of mathematical or experimental skill.

– Albert Einstein

ABSTRACT

When children formulate word problems they come to understand mathematics more fully. Writing is thinking. The process of writing mathematics problems combines reading, critical thinking, and the collection and organization of numerical information (Fennell & Ammon, 1985). This activity will describe research-based processes that promote students creating and solving their own problems through a variety of artifacts with examples from students. Two research – based examples of problem formulation strategies that are included in this chapter are the Mathematicians' Chair and "What if Not" Method.

BACKGROUND AND PURPOSE

Many research studies have claimed that there exists potential value of problem posing in assisting students to become better problem solvers (e.g., Cai & Hwang, 2002; Ellerton, 2013; Silver & Cai, 2005; Verschaffel, Van Dooren, Chen, & Stessens, 2009). Moreover, several prior studies have found a relationship between students' abilities to pose and solve problems (Brown & Walter, 2005; English, 1997, 1998; Kilpatrick, 1987; Silver, 1994). A number of researchers have designed instructional frameworks that incorporate mathematical problem-posing activities intended to enhance students' learning and their attitudes toward problem posing and problem solving. The following sections will describe Winograd's Mathematician's Chair (1997) and Brown and Walter's "What-if-Not" strategy (2005). All offer promising instructional approaches to incorporating problem posing into mathematics classroom instruction. Each strategy will be described in detail as a link is created among the writing process, problem posing and solving. Examples of children's work will not only demonstrate the process, but the variety and creativity that is possible.

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PROCEDURE

A sample of 163 students from grades 2 to 5 from a Midwest urban elementary school participated in a project to investigate the various types of problems generated from children using the strategies mentioned above. The students were exposed to the same mathematics series throughout all five grades, for 80 minutes of mathematics each day. This project was part of a larger study researching the effects of problem-solving professional development with pre-service and in-service teachers. While problem solving is an integral part of the curriculum, problem posing is not a recurrent assignment. Each classroom in the project utilized a different strategy to encourage students' writing of mathematics problems in the classroom. The student-created problems shed light on their understanding of mathematics and problem solving. Upon completion of the problem-posing strategies, teachers in each of the grades met and analyzed the types of problems that students created and the mathematics concepts that children used. In particular, they noted misconceptions in students' thinking.

EXAMPLE

The "Mathematician's Chair"

The Mathematician's Chair was developed and modified by Winograd (1993) of the work on writing by Donald Graves (1983). The math period begins with the Mathematicians Chair, an activity in which one student shares his/her problem, usually at the front of the room and the rest of the class then records and asks questions. After an initial reading of a problem and description of his or her solution by one student (lasting about 15 minutes), students are engaged in one of three activities (a) the writing, solving, and sharing (with peers) of new problems; (b) small-group, textbook-based instruction from the teacher, and (c) an assignment from the math textbook. During the final 15 minutes of the math period students share their solutions of the original problem in small groups. In the Mathematician's Chair, small group sharing is highly encouraged, and often times very interactive.

Samples of 3rd graders' work were based upon a toy insert in a local newspaper. Three 3rd graders' problems, after using the Mathematician's Chair, showcase the initial problem and the revisions or clarifications that were made through small group interactions. In this case the prompt was a toy store insert and students wrote stories based on the ad while keeping in place the mathematics objective of the day.

This artifact was chosen considering that all students were already familiar with toys. The page was full of information, including original and sale prices. Figure 1 shows part of the artifact. By offering them a semi-structured situation as rich and contextualized as possible, students are permitted to use their creativity and experience in the creation and resolution of problems. The following problems represent the original problems submitted at the beginning of class and the revisions of their work.

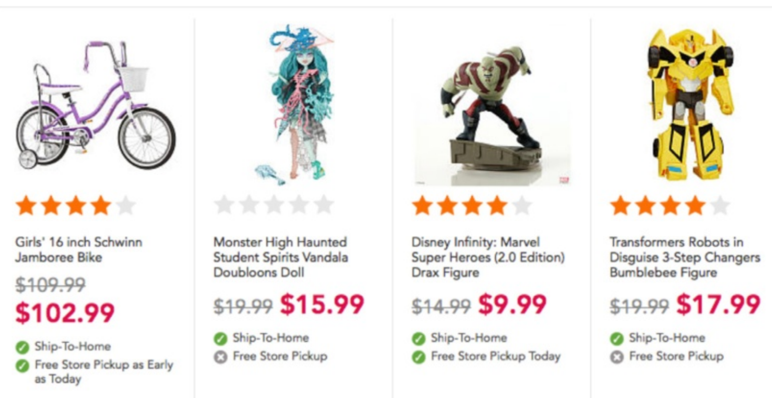

Figure 1. Toy store insert with original and reduced prices

Original Problem:

Third Grader 1: If I wanted two bikes and three Marvel Super Heroes, how much would it cost?

Third Grader 2: Which sale is the best?

Third Grader 3: Round each price to the nearest dollar. Then add them together.

Revisions:

Third Grader 1: If I wanted two bikes and three Marvel Super Heroes, How much would it cost? Would I have enough money if I brought $300 to the store?

Third Grader 2: If you wanted to buy all four of the toys, which one saves you the most money? Which is the best sale and which one is the worst sale?

Third Grader 3: Round each price to the nearest dollar. Then add them together. Try it another way: add the four prices together and then round to the nearest dollar. Then do you get the same answer?

Students often revised their work by often keeping the original and then adding something in another sentence. When asked why many of the groups carried out this method, students said that it was more clear to do than solve an original problem. "By adding another sentence it was easier to do. We couldn't do the first problems."

The "What-if-Not" Strategy

Second graders participated in the "What-if-Not" strategy developed and modified by Brown and Walter (2005). The strategy is based on the idea that modifying the

attributes of a given problem could yield new and intriguing problems that eventually may result in some interesting investigations (Brown & Walter, 1993). In this problem-posing approach, students are encouraged to go through three levels starting with re-examining a given problem in order to derive closely related new problems. At the first level, students are asked to make a list of the story's observations or facts. At the second level they should address the "What-if-Not?" question and then suggest alternatives to the listed observation. The third level is posing new questions, inspired by the alternatives. The usage of this problem-posing strategy provides students with the opportunity to discuss a wide range of ideas, and consider the meaning of the problem rather than merely focusing on finding its solution.

Second graders used this strategy with the poem, "Smart" (1981) by Shel Silverstein. Teachers and children followed the procedures outlined above. After hearing the poem read aloud, students were invited to brainstorm some literary and mathematical artifacts of the story. With the teacher's guidance, students then turned those observations into "What-if-Not" mathematical extensions. The extensions become mathematical problems that students solved after the artifact list was completed, both individually and as a whole class. Since this strategy highlights changing attributes of a poem, it underscores for children the range of choices that authors have.

Artifacts	*What if Not…*
Father gave one dollar. Son traded for two quarters.	What if the son traded four quarters, how much would he have?
Son traded two quarters to Lou. Lou gave the son three dimes.	What if Lou gave him five dimes, how much would the son have?
Old blind Bates gave the son four nickels For the son's three dimes.	What if old blind Bates traded for two dimes and two nickels? Would that be fair?
Hiram Coombs gave the son five pennies for the son's four nickels.	What if Hiram Coombs gave him two dimes? Would that be fair?
Dad received five pennies.	What if dad was happy with his son's trades? How much money would he have?

CONCLUSION

One of the most significant results of the project was found when teachers who had tried problem-posing techniques realized it might also be employed as a diagnostic tool. Based on the problems posed it is possible to investigate the level of understanding as well as the obstacles in understanding and misconceptions. The problem-posing process represents one of the forms of authentic mathematical inquiry that, if suitably implemented in classroom activities, has the potential to reach well beyond the solving of word problems, at least as they are typically used.

Through this investigation, students and teachers experienced a wide variety of problem-posing activities in order to promote the different potentials of students and to ultimately understand the problem-solving process and solutions in a more complete way.

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KARL W. KOSKO

20. GOING BEYOND NUMBERS TO COMPLICATE THE GIVEN INFORMATION

Elementary Children's Mathematical Writing

ABSTRACT

Elementary aged children need developmentally appropriate activities to engage them in argumentative writing in mathematics (math writing). One important feature of effective math writing is detailing, or the referencing and operationalizing of given information from a math task. This activity provides a set of procedures and example tasks used with second grade students that will facilitate students' transitioning to using given information in their math writing.

BACKGROUND AND PURPOSE

Mathematical writing, hereafter math writing, engages students in writing to support a mathematical claim. It is, in essence, the math lesson version of persuasive and argumentative writing. Elementary children do not have enough opportunities to engage in argumentative writing (Cutler & Graham, 2008; Puranik, Otaiba, Sidler, & Gruelich, 2014), and this is especially true for math lessons (Cutler & Graham, 2008; Bakewell, 2008). However, when students engage in math writing, they tend to demonstrate higher mathematics achievement scores than peers who do not write (Rudnitsky, Etheredge, Freeman & Gilbert, 1995; Cross, 2009), and demonstrate greater metacognition for their problem solving (Johanning, 2000; Pugalee, 2004). While many teachers have positive views of math writing (Bakewell, 2008; Quinn & Wilson, 1997) and many policy documents advocate for its inclusion in the classroom (e.g., NCTM, 2000), the simple truth is that teaching children to write mathematical arguments is not an intuitive process, and there are far too few resources available for teachers to use.

One of the reasons that teaching children to write mathematical arguments is difficult is that, until recently, there have been few (if any) models of how such writing develops. However, recent work by Kosko and Zimmerman (2015) has provided a preliminary framework along these lines. Initially, children may provide a simple statement, providing little detail. This may be followed by a recount of what they did, but lacking quantitative information in their writing.

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Children may then progress to procedural writing, which is similar to the recount stage but includes numbers in supporting their claim. Detailing, which follows procedural writing, occurs when children begin to reference the given information in their writing and build off that information. After children have begun to provide detailing in their math writing, they may begin writing descriptions. Descriptions include everything that detailings do, but also begin to refer to groups of numbers or number-words linguistically as one thing (e.g., “51–40 is 11” instead of “51–40 gives you 11”). While seemingly trivial, this last feature of development in children’s math writing is a necessary step before they can write explanations, which include rationales using math rules. Table 1 provides simple examples of these different types of writing, in order of sophistication. In reviewing these examples, it should be noted that Kosko and Zimmerman (2015) found evidence that simpler math tasks may not produce as detailed writing as some tasks that are more complex, while still reachable by the children doing them.

Table 1. Math writing for finding the answer to 40 + □ = 51 and explaining why

Math writing Type	*Math Writing Example*
Statement	The answer is 11.
Recount	I counted and it is 11.
Procedural	You add a ten and a one to get 11.
Detailing	You add a ten and a one onto 40 and that makes 51. So it’s 11.
Description	51 – 40 is going to give you 11 because 50 – 40 = 10 and 1 – 0 = 1, so 10 +1 is 11.

Reviewing Table 1, it may come across that math writing is very brief. This is not always the case. By nature, mathematics is about providing the most straightforward information in as brief a manner as is allowed – features that are often referred to as part of being mathematically precise. However, the nature of a math task you ask children to write about will greatly influence not only the amount of writing, but the sophistication of writing (Kosko, in review). It should also be noted that while in many disciplines, longer written texts are a sign of sophistication, the principle of mathematical precision mentioned earlier suggests that is not always the case for math writing. Yet, for children to begin attending to precision in their math writing, they need to first be able to write mathematical detailings before proceeding to descriptions (see Table 1).

Mathematical detailing involves accepting given information as-is. Such is not always naturally intuitive even for older students. However, it is quite possible to engage students in thinking about given information, its importance, and how to attend to it in their math writing. The activity presented here stems from work with second grade children where students were being pressed to use given information

in their math writing. Fundamental in encouraging students to do this is to create a context where the given information provided appears contrary to prior experience (Kosko, in review).

LEARNING OBJECTIVES

As a result of this lesson, students will:

- Improve understandings of repeated addition, partitioning, and skip counting (CC.2.NB.2; CC.2.OA.3; CC.2.G.3).
- Develop an appreciation for referencing (and possibly operationalizing) the given information.
- Improve their math writing skillset.

Materials

Before the lesson, you will want to gain access to a form of Cuisenaire rod manipulatives. Cuisenaire rods use color to identify specific lengths of rods (white = 1 cm long; red = 2 cm long; light green = 3 cm long; etc.). If you don't have a class set of Cuisenaire rods, you can download an iPad-based virtual manipulative (http://mathapps.kent.edu/viewapp.php?aid=76), create paper-based cutouts of Cuisenaire rods, or use unifix or linking cubes as an alternative. To maintain (or introduce) the idea of writing in drafts, it may also be useful to use colored stickers (e.g., green, yellow, red) for students to put it on their paper to let the teacher and fellow students know how "complete" the work is.

PROCEDURE

1. Whether this is the first time students have used Cuisenaire rods or not, pose the following task: If a yellow rod is 5 long, prove how long each of the other rods is. Note: If this is also the first time students have engaged in mathematical writing, ask them to describe why each rod is the length they say it is in writing (and using diagrams) as well.
   - The task presents given information that a yellow is 5 long. Press students to explain why in their writing and diagrams, and how they know the length of each other color. For example,
   - Look for: students to specifically describe or state the yellow is 5. If students can do this, they are referencing the givens.
   - Look for: students to use white cubes as 1. Students will do this early, but it is important to press them to explain how they know this (i.e., since yellow is 5 and five whites are the same length as yellow, white must be 1).
2. After students are comfortable with the different lengths of Cuisenaire rods, and manipulating them, divide students into two different groups.

  - Each group will have a different math task to write about, and their audience is someone who had a different math task. Students should be told this upfront so they know that they are writing to an audience unfamiliar with the particular task they completed.
3. Present each group of students with one of the two math tasks below. Inform them that they can talk with others in their group, and work on the task together. However, the only thing they can share with a member from the other group is their math writing:
  - A white is 2 long. Describe how long a blue rod is.
    a. Alternative prompt:
    A white is 2 long. Describe why a blue rod is 18 long.
  - A white is 3 long. Describe how long a black rod is.
    a. Alternative prompt:
    A white is 3 long. Describe why a black rod is 21 long.
4. After students have had 10–15 minutes to discuss their problems with their groupmates, write their descriptions (with accompanying diagrams), and review groupmates' writing, have each student pair with someone that was not in their original group. You may see some students provide examples such as in Figure 1.

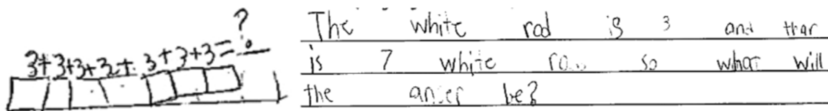

Figure 1.

5. Pairs of students should read each other's math writing. As they are reviewing each other's writing, students should come up with "questions" for clarification, and "compliments" for things that students wrote/drew that made things more clear.
  - If this is the first time students have read each other's work, it may be useful to have a conversation as a class about respectful exchanges (i.e., questions asking for more clarification should be respectful).
6. Have students come together as a class for discussion. Ask students what some of their "questions" for each other were. Write this as a list for everyone to see (do not distinguish between the two tasks in doing so). Make a similar list for the "compliments" that students gave.
  - Look for: students to point out that they need to know how long the white rod was for each task. This shows that students are recognizing a need to reference the given information in a math task.
  - Look for: students to point out that they need to know how many times the white is iterated (or added), and what the final rod is supposed to be.

7. If time allows, or for a follow-up, have students revise their original writings based on the class discussion. This allows for students to recognize that they can improve their writing if it isn't clear to other students (i.e., writing and revising drafts of math writing). Alternatively (or for further practice), you can provide them with a similar task with different givens such as the examples below:
   - If a red rod is 5, a yellow rod can't be 9 because…
   - If a red rod is 4, a black rod can't be 13 because…

ADDITIONAL COMMENT

A common assumption by individuals who do not teach or work with young children is that math writing is beyond their capabilities. After all, children are just learning to write and do arithmetic; why would we ask them to do something so complex as writing mathematical arguments? A simple answer is that students are more capable at this age to learn and gain experience with some basic, but essential aspects of mathematical argument. Using given information is an essential feature in writing mathematical proof among older students. In my own work with young children, I've found that math tasks such as the ones provided in this chapter are "tricky" problems for children, but it is this trickiness that encourages them to see the need to attend to this given information. Further, though they may work on the task for several minutes, and often will initially mis-iterate when stacking cubes (i.e., for white = 2 students would sometimes add 2, 4, 5, 6, …), it is this purposeful struggle that pushes students to see why attending to (and referencing) the given information is important.

In recent work on second and third grade students' math writing, Kosko (in review) found that complicating the givens, such as done in the activity presented here, encouraged more sophisticated math writing from students. Subsequent work with children in this age range confirmed this as a useful strategy, as was giving students different sets of givens so that they could not assume the other group of students would know exactly what they were discussing.

Once children are able to successfully use detailing in their math writing, a teacher can begin using other kinds of math tasks to encourage more sophisticated writing. For example, having students work with math tasks involving equivalence (e.g., explain why $4 + 5 = 6 + 3$) is an aid in helping students develop mathematical descriptions (Kosko & Singh, in review).

Regardless of the specific topic teachers work on with their students, it is clear that the most sophisticated math writing stems from work around interesting and complicated math tasks. While it may seem to some that students should work with simple math tasks when learning to write mathematically, it is more appropriate to provide students with math tasks at the higher level of their zone of proximal development in order for them to provide more sophisticated and meaningful math writing. After all, math writing involves argumentative writing about math, and simple math tasks are not worth arguing over.

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MARGARET BRUDER

21. HOW WILL ELECTRONIC JOURNALING INFLUENCE CHILDREN'S MATHEMATICAL REASONING AND COMMUNICATION?

ABSTRACT

In an action research project for my classroom, I created a study to examine the effectiveness of online mathematical journals as a tool for improving students' mathematical reasoning and communication. The research project also assessed the students' attitudes towards mathematics and writing. Research was conducted with a group of five students in a second grade classroom. During the eight-week period, the students personally responded to five online journal prompts, and then responded to the work of their peers regarding their mathematical reasoning. The results were analyzed to see if online journaling improved the students' mathematical reasoning and communication, as well as their positive attitudes towards mathematics and writing. The findings of this study concluded that mathematical journaling does improve students' ability to communicate their mathematical reasoning.

BACKGROUND AND PURPOSE

For many years, I have asked my students (in grades two through five) to write, read and talk about what they've learned in mathematics through journaling. I want them to make sense of mathematics by putting their own thoughts into words and drawings. Very often students are able to perform an algorithm without understanding why the algorithm allows them to determine the correct answer. I've always believed that there is a direct correlation between a student's ability to clearly convey their thinking and higher test scores. After all, I reasoned, is finding the correct answer even useful if you aren't able to explain your thinking to someone else?

Appropriate use of written language is a skill that students should practice in all content areas (Cooper, 2012). This has never been clearer than it is now with the roll out of the Common Core Curriculum that is being implemented in our classrooms. I come from a constructivist background, and I believe that children need to develop a conceptual understanding in order to gain meaning. It is my belief that through journaling, children can develop their mathematical skills as well as their written expression. Electronic journaling will also create a forum for students to ask and answer questions of their peers, as well as gain a deeper conceptual understanding

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by being exposed to the ideas and strategies of others. When children write and share their thinking, they and their teachers gain insight to what they know and what they don't know (Countryman, 1992). My goal is to promote a student's thinking and written expression through the use of online mathematical journals.

The study examined and determined whether electronic journaling could increase students' positive attitudes towards math, their conceptual understanding of concepts, and their written communication. The specific research questions that I sought to answer at the end of the project included:

- Do electronic mathematics journals impact a student's attitudes positively towards math and writing?
- Do electronic mathematics journals increase a student's ability to communicate their mathematical thinking?
- Do electronic mathematics journals increase a student's ability to communicate with peers about their mathematical thinking?

LEARNING OBJECTIVES

In this exercise, the students were asked to:

- Respond to a given journal prompt using mathematical language that might include pictures, words, numbers, or diagrams;
- Respond to the work of peers that is clear and organized. Also, the students were asked to do an analysis of peer work that had to include appropriate math language and symbolic notation; and
- Reflect on the benefits of online journaling.

PROCEDURE

- Log on to kidblog.com
- Sign up for free as a teacher (you will use your email and choose a username)
- Click on the icon that says create a new class
- You will need to verify your identity through your email
- Click on the icon that says create a new class again
- Now you can set up your blog
  1. Settings – You can choose an avatar, set privacy settings, and choose a theme.
  2. Users – This allows you to add students/users (I recommend choosing the same password for all students if they are primary. If they are upper elementary, you may wish to allow them to give you a password).
- You username will be in the upper right hand corner of the screen. If you click on it, there will be a drop-down box so that you can access the dashboard.
- Click on your class name (ex. Mrs. Smith's 2nd Period Class).
- Click on New Post and proceed with your first journal prompt (you will have time to review the post before you publish).

EXAMPLE

The students were given a variety of journal entries over an eight-week period. Their first entry was a video of a popular cartoon. The children looked for examples of mathematics that they noticed during the video. Their task was to identify the mathematics examples and write a few sentences about how they would be "awesome" at math. The first task wasn't necessarily a high-cognitive demand task; however, it did enable students to become familiar and comfortable with the process of journal responses. Another journal prompt included a situation where the children had to look at a sample piece of student work and explain whether or not it was solved correctly. Their responses needed to indicate any errors, as well as the correct solution. One journal question asked students if they'd prefer to take $20 today, or $2 every day for the next 15 days. There was a question where the students had to demonstrate their knowledge of fractions. They were given a picture of a crayon box, and had to identify the fractional parts of all the colors. For example, they might say "3 out of 10 are green or red," or "7 out of ten are not green or red." The important component of all journal questions was that they related to current content, had multiple-step solutions, utilized a variety of problem solving techniques, and required high-cognitive demand. In addition to their own responses, the students were also required to comment on the work of at least two of their peers for each journal entry.

DEBRIEFING THE ACTIVITY

After students have an opportunity to respond to the journal prompt, and respond to the work of two of their peers, take a moment to reflect as a group. Talk about all the different strategies people used to solve the problem. Look for commonalities of solutions that were reasonable. Were there some solutions that were more efficient than others? Discuss solutions that weren't effective, and why they weren't. Remember, we learn as much, if not more, from our failures than we do our successes.

After students have had the opportunity to look at the journal entry and the different strategies used in the solutions, take time to discuss the peer comments. Were you able to use the math practice standard of critiquing the work of your peers? Did you listen? Did you ask questions? Were you able to make connections between your thinking and your peers' thinking?

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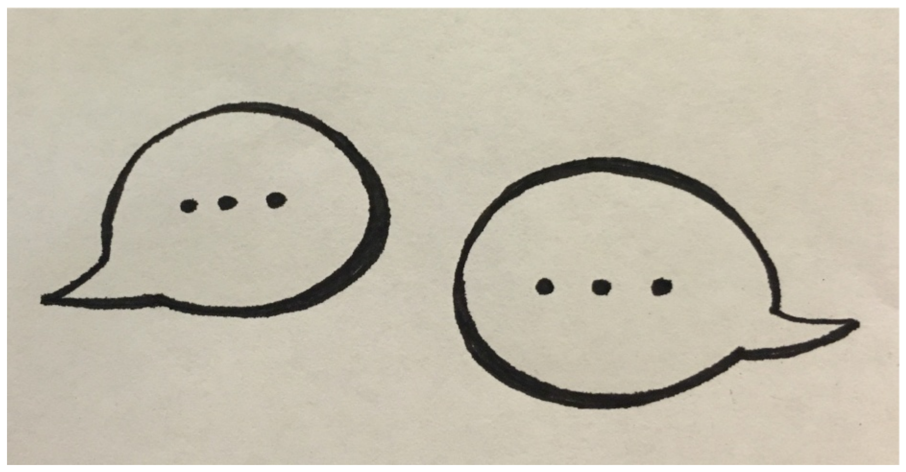
SECTION VII

TEACHING IN A MULTICULTURAL WORLD (ESL/EFL/ELL)



YANG GAO AND JOANNE KILGOUR DOWDY

22. A GAME OF COPY CHANGE

Using Reading Logs to Develop Students' Reading and Writing Skills

ABSTRACT

Copy change is an effective instructional strategy used in literacy education. The activity describes an attempt to implement a copy-change design for pre-service teachers in teacher education programs. By using reading logs twice in the classroom activities, the activity illustrates how reading logs can be used to help students to develop their reading and writing skills. A specific lesson plan has been given, showing how the copy-change game helps these pre-service teachers develop their ability to read and analyze a literature review and design their own classes. Implications for future class designs has also been given in the conclusion.

BACKGROUND AND PURPOSE

While little research has been found on the topic of copy change (Bintz et al., 2010), the theory behind the relevant topic is not new to us. The topic of playing a game of copy change embodies what Vygotsky proposed as zone of proximal development (ZPD). Vygotsky (1978) believed that a child is able to learn skills or aspects of a skill that go beyond the child's actual developmental or maturational level through the assistance of a more capable person. This process involves the more capable person or the expert's scaffolding (Gao, 2013). In the reading process, the ZPD theory suggests the range of reading levels from which a student steers toward his/her optimal growth in reading without frustration. The ZPD is useful for students using paired text, which is selected from their current achievement level, zone of actual development (ZAD) to their ZPD.

Even as the ZPD is theoretically meaningful, students' success at any reading level also depends on other factors like their interest and prior knowledge of reading content. It is necessary that teachers use their professional judgment to adjust the level of a reading text to match an individual student's needs, and keep playing a scaffolding role to lead students towards their proximal development.

PROCEDURE

Generally, teachers have to design a pair of activities to play a game of copy change; in other words, teachers first need to lead their students through a copy example, and

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then give them another activity to do the change on their own. Take the design of a copy-change activity in reading programs as an example:

First, teachers need to examine the current reading level of their students. While teachers can use many scientific ways to diagnose a student's current reading level, it is the teacher's professional judgment that plays the most important role in this process. After deciding students' current achievement level, teachers then should choose the reading texts and design the first activity for their students. This is simply the process which requires teachers to design the copy activity based on students' ZAD. Next, teachers choose a reading text which is a little more difficult than the text read in the first activity, and design the second activity, in which more challenging tasks should be embedded. This process incorporates the ZPD tenet into a change game.

Specific examples of a copy-change design can be found in numerous publications. For example, Katherine and Bintz (2012) in their paper described how a lesson was designed to help in-service teachers write and illustrate hand-clap songs with their own students to teach content area curricula. In the paper, the authors developed a text set to expose these teachers to hand-clap songs and further develop these teachers' sense and use of rhyme. Teachers in the class were first exposed to different songs through read-alouds of picture books with rhyming text and played word games to create their own hand-clap songs. Then, teachers chose their favorite songs as models to teach content area material. Next, these teachers wrote and illustrated a variation of one hand-clap song, copying and changing its rhythm, rhyme, and pattern. And last, these teachers performed the song and made reflections in class.

Teachers have options to decide how they will design their second activity. Generally, there are two primary options: the first one is that teachers can select and choose reading texts a little more difficult than the texts in the first activity right after they have created their first activity plan. They can then implement the two activities in sequence in one class period. Alternatively, teachers can select the reading texts and design their second activity after they have implemented the first activity and analyzed the effectiveness of the first activity. The first option gives teachers a clearer picture of the immediate comparison between the two activities in a time-saving manner, but it challenges teachers to have better judgment in choosing the reading texts and design the activities. The second option allows teachers to have more flexible time to choose their reading texts and examine the effect of the first activity; however, it is relatively time-consuming and requires detailed attention.

EXAMPLE

The following examples are a pair of reading-log activities plus a wrap-up activity offered to undergraduate students who major in teacher education. The first two activities, which serve as the main body of the copy-change game, involve the use of reading logs. A reading log, also known as a reading journal, response journal, reading diary, etc., is a great tool to help readers grasp, comprehend and assess

information in their reading text. The first activity is using reading logs to read and retell a story based on the timeline. According to the chronological order in their reading text, students are first required to grasp and write down the required information on their reading logs, and then retell or write the story on their notes in the reading logs. The second activity is using the reading logs to read and analyze a literature review in an essay or journal article. With reference to the first activity, students in the second activity are required to analyze the part of literature review in an assigned journal article according to the timeline or other required information.

By comparing and contrasting the two activities, students get to know how to read and analyze the literature review in any assigned article. The two activities share some common objectives:

1. Teach students to grasp information according to the chronological order.
2. Get students to read and understand a reading passage by keeping a reading log.
3. Ask students to retell or rewrite a story based on information in the reading log.

Activity 1: Using reading logs to read and retell a story based on the timeline.
Procedures:
Teacher asks students to:

1. Skim the passage, highlight terms on time (when) in a chronological order, and write them down in the reading log (Figure 1);
2. Follow the marked terms on time, read and mark terms on people (who) and place (where) in the sentence. Then, put them in the reading log;
3. Reread the same sentences, and locate details about the event (what and how happened).
4. Teacher chooses one more reading passage to evaluate students, and asks them to fill in reading journals according to timeline.
5. Students discuss and share answers with their peers.

Time	*People*	*Place*	*Event*
1934	Frank's Family	Ireland	Their life was not easy in NY, so their family returned to Ireland.
1949	Frank McCourt	the US	As a 19-year old Irish boy with an eighth-grade education, Frank went back to NY.
1970	Frank and his student	Seward Park High School, NY.	In his first week of teaching, Frank talked with his students.

Figure 1. Excerpt of reading log for Frank McCourt's life story (English & English, 2004, pp. 24–29)

Activity 2: Using reading logs to read and analyze a literature review.
Procedures:
Teacher asks students to:

1. Go through the part of literature review in an assigned article, highlight terms on time (when) in a chronological order, and write them down in the reading log (Figure 2);
2. Follow the marked terms on time, read and mark terms on authors or researchers (who1), participants or samples (who2), sites or contexts (where) in the sentences. Then, put them in the reading log;
3. Reread the same sentences, and locate details about the research event (what and how studied).
4. Think about limitations of the research (this step is optional for novice researchers or students who have little experience in analyzing a research article; however, teacher should at least mention the step in order to raise students' awareness of what an experienced researcher or graduate student might do in analyzing a literature review).
5. Teacher chooses one more reading passage to evaluate students, and asks them to fill in reading journals according to time line.
6. Students discuss and share answers with their peers.

Wrap-up Activity:
We also implemented a wrap-up activity in our class. After the two reading-log activities, as our teacher education students are from different areas, e.g., students are pre-service teachers in physical education, music education, science education, etc., we asked them to talk with their peers from the same area to design a copy-change activity for their students. We then gave them time to think about and share their ideas with other groups in class.

CONCLUDING THOUGHTS

As stated previously, copy change is an effective instructional strategy used in reading and writing classes. It helps teachers to examine students' reading and/or writing progress by comparing students' performance in playing with a pair of activities. It also assists students to better understand content knowledge by repeating and reinforcing what they have learned. However, the task of designing a copy-change lesson is far more demanding than actually implementing the lesson plan. It requires teachers to make professional judgments and keep being creative.

By implementing the copy-change game in our class, we found some great benefits our students gained from the learning process. First, as we set up our first activity as a trial activity leading to the second one, our students had transitional time before they actually did the second activity, thus making them more engaged in reading and writing the second reading log. Second, the first activity also played a role in making these students who had little research experience feel comfortable

Year	*Authors*	*Participants*	*Sites/Context*	*Research Foci*	*Findings*	*Critiques/Insights*
1994	Coughlan & Duff	N.A.	English as a second language (ESL)	Activity theory,	A fixed (reading and retelling) 'task' is really variable, not only across subjects but also within the same subject at different times	While many scholars embodied tenets of sociocultural theory into SLA, they mostly focused on language learning or acquisition. There remains a lack of research, which may specifically focus on L2 reading.
1994	Donato & MacCormick	ESL learners	ESL	Role of mediation in L2 learners' learning process	Learning strategies are by-products of MLEs mediated learning experiences)	
2002	Kozulin	ESL learners	ESL	Role of mediation in L2 learners' learning process	The interfaces between sociocultural theory and MLE	
2006	Gutierrez	English as a foreign language (EFL) learners	EFL	The value of the tasks as pedagogical instruments	Computers, if used properly, can be regarded as effective object-regulators.	
2009	Chou & Min	EFL learners	EFL	Task closure in multimedia settings	Students achieve task closure in multimedia setting than in social presence, when they meet with a relatively complex task.	

Figure 2. Research chart for a literature-review task text excerpt is from Gao, Y. (2013). Incorporating sociocultural theory into English reading instruction: A unit plan for Chinese EFL learners, US-China foreign language, 11(11), p. 862.

in doing a literature review, compared with the situation in which we asked them to directly learn and write a literature review. Third, by comparing the two activities, students had a better awareness of the purposes and benefits of the paired activities, which in turn helped them to better design their own classroom activities for the future.

However, we indeed have some room to improve the copy-change design. First, the two reading texts were from two different genres, one was a narrative, and the other was from an academic journal. We wanted students to compare and contrast the two different genres in our class, but teachers in the future can also design similar activities with a consistent genre according to their purposes. Second, as the activities had also been designed for English as a second/foreign language students, the range of the two reading texts was to some extent broader than that of the students who are English native speakers in our class. The English native-speaker students might need a relatively more difficult text for the first reading activity. Teachers in the future can make adjustments about the texts according to their own designs

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NATASHA H. CHENOWITH

23. CULTURALLY RELEVANT PEDAGOGY AND CULTURAL SCAFFOLDING IN LITERACY EDUCATION

The Ethnobiography

ABSTRACT

Teachers are presented with unique challenges in classrooms with culturally and linguistically diverse students (Ladson-Billings, 1994). As educators in a pluralistic society, it is necessary that teachers be adaptive, culturally aware, and sensitive to the challenges of teaching students who may not share the same ethnic and cultural heritages. When educators understand the beliefs, biases, and behaviors of their students, they can make culturally informed decisions about how to make teaching and learning most effective.

BACKGROUND AND PURPOSE

Literacy instruction for the twenty-first century should reflect the diversity of the learners found in the classroom. An ideological view of literacy as proposed by culturally relevant pedagogy allows for learning opportunities in which the knowledge and perspectives of students are not only considered, but also valued and validated as a means to personal empowerment and academic success.

Ladson-Billings (1992a) advocates that literacy instruction should validate students' cultures; literacy instruction should deal explicitly with issues of race and ethnicity; literacy instruction in the United States should include Standard English, but should also invite other forms and dialects such as African American Vernacular English and Spanglish to be spoken in the classroom (Ladson-Billings, 1992a). Culturally relevant literacy instruction is teaching that makes connections between classroom learning and the world of the student. Such instruction reflects the values of the student's own culture and is aimed at providing opportunities for academic learning. Finally, it encourages teachers to adapt their practices to meet the learning needs of all students.

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ACTIVITY: THE ETHNOAUTOBIOGRAPHY

Ethnic identity encompasses the knowledge one has implicitly and explicitly gained from one's own culture. The ethnoautobiography is intended to explore origins, beliefs, biases, and behaviors as a means to gaining a deeper understanding of one's personal cultural identity. The autobiography will ultimately help to construct interpretations of personal life events, situations, and interactions within a cross-cultural context.

"Who am I?" This is a question with which students may have considerable difficulty. In order to answer this question, students must be able to share their cultural and linguistic selves with their teachers and peers. The objective of such an activity is not only to have students write about themselves, but also for them to create a sense of community and acceptance among their teachers and peers. An ethnoautobiography can take many forms, and I recommend that students be given the opportunity to choose the form in which they write their piece. For example, the autobiography could be written as a narrative, a poem, or even a traditional essay. The following activity can be appropriately used for middle school and high school students in language arts and English as a second language classrooms.

Materials

- Brainstorm survey.
- Question cards.
- Drafting paper.

PROCEDURE

1. Provide students the opportunity to introduce themselves to a small group of peers. Students should be prompted to speak about the cultural group(s) with which they identify themselves. Some students may choose "hybrid" identities, such as Mexican-American or European-American. Students may also choose singular ethnicities such as American or Latino.
2. Prompt students using the question card to negotiate what it means to belong to the cultural group they previously identified. Students will discuss this in groups and then share with the class. (The card should read: "What does it mean to belong to a cultural group? What culture do you think you belong to?")
3. Each student will be asked to draw an object, symbol, or other illustration that they feel represents some aspect of their cultural heritage. This image serves as the starting point of the ethnoautobiography.
4. Provide students with the survey they will use to brainstorm ideas for their writing. The survey should help students gain a deeper understanding of their own cultural heritages, histories, and selves. The survey should help students begin pre-writing for the ethnoautobiography.

ETHNOAUTOBIOGRAPHY PRE-WRITING SURVEY

- What ethnic groups and cultures do you identify with? If you identify with American culture, what do you think it means to be American?
- Think about your parents and grandparents. Have they always lived in the U.S.A.? What about your great-grandparents? Have you ever lived anywhere else in the world?
- Have you traveled anywhere outside of the U.S.A.?
- What holidays do you and your family celebrate? Why do you celebrate these particular holidays?
- What values and beliefs do you have? Why?
- Are there any special events in your life (rites of passage, other celebrations) that you celebrate?
- What kinds of foods do you like to eat?
- What music do you listen to?
- What do you think it means to be a member of a cultural group? …of *your* cultural group? Do you identify with multiple ethnicities and cultures? If so, what does that mean for you as an individual?

5. Circulate throughout the room while students are filling out the survey.
6. Encourage students to think critically about their own cultural experiences.
7. Students may begin drafting their writing. Depending on the individual needs or the classroom and time constraints, you may consider using this activity over several class meetings. The teacher and/or student may decide the form that the writing will take (poem, narrative, essay).
8. Once the drafting is complete, students will share the draft with a partner. The partner may suggest revisions to the draft or identify points needing clarification.
9. Students will revisit their drafts and make a final copy.
10. Students will publish their ethnoautobiographies by presenting them to the class. Keep in mind that students from diverse backgrounds, such as those found in the ESL classroom, may have experienced traumatizing events as part of their cultural histories. Some students may not feel comfortable publishing this information in front of the entire class. It may be appropriate for students to publish with a partner or with the teacher if necessary.

REFLECTION

As teachers continue to search for connections between school curriculum and the lives of young people, Ladson-Billings suggests that educators make use of the cultural capital that exists in the identities of today's youth as a means to creating learning opportunities that foster success (Ladson-Billings, 2011). Educators need to create classroom settings in which culture, ethnicity, and race are not only considered, but in which they are validated and confirmed. Culturally relevant pedagogy includes methods of teaching that connect student experiential knowledge and cultural

backgrounds to curriculum as a means of achieving social and educational goals (Ladson-Billings, 1992b). She believes that culturally relevant teachers incorporate culturally relevant pedagogy in every-day practice; these teachers are concerned with racial inequalities, set high standards for all students, and validate cultural differences in the classroom (Ladson-Billings, 2009). Such teachers promote classrooms in which materials are reflective of the lives and identities, diversity is welcomed, and democratic values are cherished (Ladson-Billings, 2001). These classrooms must be guided by curricula that provides opportunities for students to inquire, reflect, and evaluate, but most importantly, a curriculum that legitimizes and affirms the lived-experiences of students (Ladson-Billings, 1992b). Culturally relevant writing affirms students' voices and knowledge as meaningful learning activities. In such cases, students explore their identities through their writing. Such writing experiences not only help students become aware of themselves, but also aid in helping students become cognizant of the stories of their peers and diverse communities in which they live.

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STEVEN L. TURNER

24. THIS IS ME

Using "I" Statements and Narrative Writing to Introduce Students to Each Other

ABSTRACT

For many students, walking into a new classroom is like walking into a new neighborhood. Students are looking for a way in, a way to be known, learn about classmates and prepare for what they hope will be a positive learning experience. The 'This is Me' statements and poster activities presented here are integrated with narrative writing to help introduce students to each other at any point in the school year. These activities can be adapted for use with small groups, a whole class, or used as an introduction when a new class student joins the classroom community. To support English language learners' comprehension, these activities encourage speaking, writing, listening and reading.

BACKGROUND AND PURPOSE

"Am I welcome here? Who are the students sitting in the desk next to me?" These are two questions students ask themselves when they enter a new classroom. English language learners may also ask "is this a safe space for me to learn?" When teachers help their students answer those questions, we create a community-centered classroom environment more likely to engage students and enhance motivation (Bransford, Brown, & Cocking, 2000; Turner, 2011).

Successful work with English language learners begins with knowing your students (Cary, 2007; Freeman, Freeman, & Ramirez, 2008). It is critically important to know your ELL students, know where they come from, and know what strengths they bring into the classroom (Freeman, Freeman, & Ramirez, 2008). Group activities are a recommended strategy to help ELL students make connections to each other and the school:

> Group activities provide ELL students an opportunity to listen to an speak more English, to repeat vocabulary, paraphrase as needed, have more control of their usage of English, clarify any misunderstanding, and lower their anxiety and stress in the classroom. (Cruz, Nutta, O'Brien, Feyten, & Govoni, 2003, p. 24)

One group activity to help build classroom community and introduce students to each other is to ask each student to create a This is Me (TiM) poster. Like all

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students, ELL students have two stories teachers must attend to—the outside story, what happens away from school, and the inside story, the learner's experiences in schools (Cary, 2007). TiM helps English language learners combine both aspects of their story. On the TiM poster, students share their autobiographical information with each other and try to guess whose story they are hearing. The questions on the TiM poster can be revised to reflect subject, complexity or age levels.

LEARNING OBJECTIVES

- Students will be able to use narrative writing to identify their interests, characteristics and personal goals;
- Students will be able to create an autobiographical poster that will introduce themselves to other students.

PROCEDURE

1. Prepare the materials needed: 8½ × 11 paper, poster paper, markers, tape, and crayons.
2. Instructor asks students to sit in a circle or arrange desks in a "U" shape with the instructor at the front, the open part of the "U."
3. The instructor asks students open-ended questions that address identity and classroom community:
   a. "How would you describe yourself?"
   d. "If I say we have something in common, what does that mean?"
   e. "What do you like to do when you are not in school?"
   f. "Do we have to know each other to be kind to each other?"
   g. "What are your goals for the school year?"
4. The instructor explains answering these questions are a part of establishing classroom community and welcoming every student into the classroom.
5. The instructor shares his or her completed This is Me (TiM) poster with autobiographical information and answers to the questions previously asked. The instructor's TiM poster is posted on the wall for student reference.
6. The instructor models how to create a TiM poster by answering the seven TiM prompts on a blank sheet with help from the students.
7. Students are asked to think about how they might answer those questions and introduce themselves to each other by sharing their interests and goals.
8. Students are given 8½ x 11 paper or poster paper, markers, tape, and crayons and asked to create their own TiM poster.

Seven Prompts for a TiM Poster

1. The first line is the student's name or is left blank.
2. Written on the second line are two adjectives that describe the student:

   a. Two words that describe me are ______________ and _______________.
3. The third line lists two activities the student enjoys doing:
   a. Two activities I enjoy are ______________ and __________________.
4. The fourth line shares one movie, tv show, or one book the student enjoys:
   a. The __________ I enjoy most is __________________.
5. The fifth line identifies a place the student would like to visit:
   a. A place I would like to visit is _____________________.
6. The sixth line shares how they will show kindness or respect to class members:
   a. I will show kindness to my classmates by __________________________.
7. Seventh line is a goal they have for the school year:
   a. My goal for the school year is to ___________________________.

The first line on the TiM poster is the student's name. If the name is on the poster, students can introduce themselves and share what is on their TiM poster. If the students' names are left off and the first line is blank, the TiM posters can be presented anonymously and the class can try to guess whose poster is being presented. Please see Figure 1 for an example of a TiM poster.

My name is Chris
Two words that describe me are adventurous and curious.
Two activities I enjoy are skiing and swimming.
The book I enjoy most is Harry Potter and the Chamber of Secrets.
A place I would like to visit is the factory where they make M & M's.
I will show kindness to my class mates by offering help when they get stuck.
I know I have a good teacher when she smiles a lot and gives do-overs.
My goal for the school year is to make new friends and have fun!

Figure 1. An example of a TiM poem/poster

ELL Support with TiM

An important element of supporting English language learners in the classroom is a focus on communication—especially the modalities of speaking, writing, listening and reading (Cary, 2007). If used as a whole class or small group activity, TiMs offer opportunities for English language learners to practice all four modalities of communication. If a teacher models the TiM activity by first presenting a TiM poster of his or her own, or creating a sample student TiM poster, students will have a visual roadmap they can use to approach their TiM work.

Can I Really Use TiM Posters with Older Students and Adults?

Walking into a classroom is like walking into a new neighborhood for students. Students are looking for a way in, a way to situate themselves and prepare for what

they hope will be a positive learning experience; this is the case especially at the beginning of a school year when students are learning about each other. TiM posters are especially adaptable and can be structured to fit class topics, levels of complexity and differentiated for different age groups (always with a reminder to keep TiM responses G or PG). Strategies for adapting TiM posters for older students and adults include revising the "I" questions.

A few examples for revising "I" questions include:

My favorite subject in school/college is ______________.
The subject is most challenging to me is __________________*?*
In this class, I hope to learn _________________________.
A special talent or an interest I have that would surprise people is ______________.
A past accomplishment that made me feel proud was __________________.
At the end of the school year, I hope my teachers will say that I _______________.
After high school/college I would like to __________________________.
I know I have good classmates when ______________________.
I know I have a good teacher when _________________________.
My favorite quote is _________________________.

Two other strategies to adapt TiM activities in class are a TiM book and Sharebox.

1. *TiM Book.* Use each question from the TiM poster to create a TiM Book—instead of answering each question on one poster, each question becomes a page in a book. Students add pages to the book all year as they learn and experience new things.
2. *TiM Sharebox.* Give students a brown paper bag or a shoebox to take home, and ask them to place three items that will tell the class something about them—example include photos, a ticket stub, a favorite book, a card, then each student shares with the class why the item is important or significant.

REFLECTION

Whatever the subject being taught, when a teacher has one or more English language learners in their class, that teacher becomes a language teacher. What helps English language learners is a focus on communication. The TiM activity presented here combines elements of communication including writing, speaking, listening, and reading and helps introduce students to each other while establishing the classroom as a shared community where every student is valued and has a place. To establish a shared community students first need to hear each other's stories. TiM activities can be a good first step to welcome students into the classroom community.

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JENNIFER L. NIGH

25. A PICTURE IS WORTH A MILLION WORDS

A 21st Century Learning Experience

ABSTRACT

Assisting elementary students in acquiring and internalizing a multicultural/ global perspective is an essential component of a 21st century educational system. It has been argued that one way to do this is through extended experiences with multicultural and international literature. This chapter speaks to this need by outlining a learning experience that incorporates literature, digital tools, collaboration, and cross-disciplinary learning.

INTRODUCTION

> *There is no one right way to think and feel, and no society can claim to have all the right answers; we each gain perspective and insight into our world by examining the perspective of other societies and cultures.* (Leahy & Lo, 1997, p. 222)

The night was similar to countless others before. Ryan, who at the time was seven years old, chose a book for me to read aloud to him. On this evening, Ryan chose a new book, *Willie and the All Stars* (Cooper, 2008). When asked, Ryan explained that he chose the book because it was about baseball. Though I could see from the cover that he was correct, I could also see that it was about much more. On the front cover, a striking illustration of a young African-American boy from a visibly different, older generation was displayed. As I read the book aloud, themes began to emerge and allowing Ryan to lead the way, discussions began to take place.

Ryan: Why couldn't he [the main character] play in the majors?

Me: In that time, African Americans weren't treated the same. They couldn't do the same things.

Ryan: That's not fair.

Me: I agree. Why do you think it's not fair?

Ryan: Because it's not.

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Though Ryan did not fully explain his thoughts, it was evident through his mannerisms and thoughtful facial expressions that he was bothered by the inequality portrayed in the book.

It is important to note, as a family, we have had these conversations many times in the past. I had always thought that my husband and I were doing a proficient job of raising our children with a multicultural/global perspective. However, as our reading and conversation came to a conclusion and the book was being placed back on the shelf, Ryan made a statement that changed my belief regarding his acquisition of a multicultural/global perspective.

Ryan: Where do black people even live?

In my eyes, from this single question, my own child became visibly more male, middle-class, and whiter than ever before (Tatum, 1994). Though I had purposefully attempted to instill perspective and awareness in him, his context and everyday experiences clearly limited my attempts. I wondered how many other children were experiencing this? As a white, middle-class teacher, I also wondered how well I had instilled perspective in my students and how other teachers were successfully doing so. According to Wham, Barnhart, and Cook (1996), "Children cannot be expected to develop a sensitivity toward others merely because they are told to do so. Attitudes are difficult to change…Literature allows individuals to share in the lives of others, it can also provide an avenue…for understanding" (p. 2).

Perhaps, as Wham, Barnhart, and Cook (1996) suggest, literacy, especially in the early years, is the answer to helping all students acquire a multicultural/global perspective. However, though research has shown the benefits of multicultural/international children's literature (Montero & Robertson, 2006; Stan, 1999), it has also demonstrated that much of what is done in classrooms in regard to multicultural/international literacy can be categorized at the lowest level of integration, such as only utilizing these books during certain weeks throughout the school year (Banks, 1993). Additionally, many of these low-level integration activities can be categorized as tourist in nature. For example, only incorporating multicultural/international books that are about holiday celebrations, the historic nature of various cultures, or ones that highlight a racial and/or ethnic character in a stereotypical role (Glenn-Paul, 1997). Based on these assertions, assisting children in acquiring a multicultural/global perspective can begin with literature, but must move beyond this basic level of integration.

BACKGROUND AND PURPOSE

> *Just giving people books does not make them smarter; it all depends on what they do with them and who they do it with*. (Gee, 2011)

In an effort to facilitate experiences for young children that increase multicultural and global perspectives, the following learning experience is suggested. This learning

experience attempts to extend the reading of multicultural and global literature by providing a space for children to interact with a given text. The following experience is adapted from Vasquez and Branigan Felderman's book, *Technology and Critical Literacy in Early Childhood* (2013). It also emerged from my experience with Ryan and the picture book, *Willie and the All-Stars*.

OBJECTIVES AND MATERIALS

This learning experience, which was developed specifically for first graders, can be adapted to meet the needs of younger or older students. By engaging in this learning experience, student will meet the following objectives. These objectives can be aligned with the ELA Common Core State Standards and State Social Studies Standards of Ohio.

- The students will acquire multicultural/global perspectives of cultures different from their own.
- The students will observe how friendship is viewed on a global platform.
- The students will create a critical example (writing, speaking, acting, multimodal, etc.) of how they can demonstrate the characteristic of friendship.

Materials

The following materials are suggested to assist in carrying out the unit, but possibilities are not limited to these:

- Multicultural/international children's books (see reference list)
- Representative pictures depicting friendship in multicultural/international children's literature
- Graphic organizer (Appendix A)
- *Seven Blind Mice* by Ed Young (1992)
- Tablets
- Flipgram App
- Disposable cameras

PROCEDURE

1. Select representative photographs or illustrations from authentic multicultural/international children's literature.
2. In groups of 3–4, allow students the opportunity to examine select photographs or illustrations. While examining these photographs or illustrations, students will write or draw what they think they "see" on the graphic organizer (Appendix A).
3. Referring to the graphic organizer, facilitate a group discussion regarding what the students observed in the pictures. These ideas can be recorded for future reference.

4. Review discussion from previous day regarding observations from pictures.
5. Ask students to discuss with a partner what they think the vocabulary word/perspective/means.
6. Read aloud the book, *Seven Blind Mice* by Ed Young (1992). Discuss how the vocabulary word/perspective/ was demonstrated throughout the story and how many students had different perspectives when looking at the photographs or illustrations from the previous day.
7. Inform students that they will be acquiring a perspective of 'friendship' and that they will understand that all people can exhibit friendship and be friends.
8. Present students with a text set of resources (multicultural/international and others) that include further authentic examples of friendship. Text sets refer to a collection of resources that are grouped according to a similar theme or idea. The resources can be books, videos, music, or digitally based. Ensure equal representation of male/female, socioeconomic status, and cultures, are included in the text set. Over the course of this learning experience, the resources within the text set should be utilized during read alouds, independent reading, small and whole group experiences, and interdisciplinary teaching. The purpose behind including the resources in multiple contexts is to ensure the resources become part of the curriculum and not viewed as separate from it.
9. Photocopy illustrations/photographs, pictures, etc. from select resources within the text set that represent friendship.
10. Utilizing these photocopies, engage students in a collaborative activity. In this activity, students will use the app Flipgram and the photocopies to depict friendship. This depiction will become a 21st century mentor text, or a text that serves as a representative example, for the individual projects that will follow.
11. Provide each student with a disposable camera. During the next week, the students will take pictures of things in their lives that they believe represent friendship. Each student will keep a photo journal. In this photo journal, each student will document why a given picture was taken.
    *Note: In order to ensure proper usage of both the camera and the photo journal, preliminary messaging needs to be provided to each student's family. Parental help and guidance is strongly encouraged.
12. Develop students' photos.
13. Provide students an opportunity to view, share, and reflect upon their photos.
14. Students will select four to six of their favorite pictures that they feel represent friendship in their lives.
15. Students will create a story of friendship using Flipgram and their four to six selected pictures. The mentor text created as a class on Day 4 will be used as a guide.
16. The students will write text to accompany their Flipgram story.
17. Students will record their text onto the Flipgram app.
18. Students will share their Flipgram story representing friendship.

19. A guided discussion will occur to assist students in continuing to internalize the parallels in the examples of the universal theme of friendship. Additionally, the teacher will ensure that ‘friendship’ helps students acquire a component of a global perspective. As an extension and to make a connection between self and others, Flipgram stories can be shared with other schools around the world.

CONCLUSION

As educators, our goal should be to guide children on their journey to becoming proficiently literate and productive, informed, and responsible global citizens. To meet this goal, students must acquire an awareness and understanding of all individuals (Monobe & Son, 2014). At the early levels, this means helping children to see commonalities through authentic and meaningful experiences, which can include the use and interaction with multicultural/international children’s literature. By engaging students in these types of experiences from an early age, our hope of a better society, a better world can begin to take shape with the next generation.

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APPENDIX A

Graphic Organizer

What Do I see?

Directions: In each square, draw or write what you see in each photograph or illustration.

Photograph/Illustration 1	**Photograph/Illustration 2**
Photograph/Illustration 3	**Photograph/Illustration 4**

ASEEL KANAKRI

26. USING ESL FICTION TEXTS TO INCREASE MOTIVATION AND COMPREHENSION

ABSTRACT

This chapter discusses the potential for using ESL fiction texts to motivate students to read more and consequently improve their reading motivation and comprehension skills. It also proposes a lesson plan and an exercise which may help encourage ESL teachers to use fiction in the classroom. It has been argued that the use of ESL texts chosen based on students' interests and background knowledge may help develop better comprehension and raise students' motivation. P. David Pearson's (2011) constructive perspective on comprehension and learning instruction has been adopted to create this exercise and support the general argument of the paper.

INTRODUCTION

Reading comprehension and meaning-making are fundamental skills at the core of English as a second language reading curriculum. However, many ESL students find reading in English challenging because it requires a lot of practice and commitment (Carnahan, Williamson, & Christman, 2011; Miller, 2011; McVay & Kane, 2012). Students often do not know what practices they should follow to improve their reading skills. Aware of students' limited knowledge and access to reading materials and resources, reading teachers encourage students to read books, newspapers, magazines, websites and blogs outside the classroom as such forms of extensive reading are known to be crucial to developing skills like comprehension, reading speed and vocabulary. However, many students do not find the motivation or quickly lose interest in what they read.

This activity introduces the use of fiction in the ESL reading class as a way to motivate students to read more. It specifically focuses on ESL fiction readers—novels written or rewritten in a simpler language to fit ESL students' level of English—and their impact on building and improving ESL students' comprehension skills and motivation. When chosen based on students' expected level of interest and proficiency, these texts can play a significant role in increasing students' interest in reading in general and can also make reading texts easier.

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BACKGROUND AND PURPOSE

Research has proven that the amount of interest students have in the literature they read will eventually increase their level of motivation and reading comprehension (Ghosn, 2002; Van, 2009). Literature discusses life, historical, or natural issues which can intrigue students. Finding that they can connect the story in the literary text with their own real-life experiences, thoughts, feelings or actions, ESL students will have more motivation to read fictional texts (Liaw, 2001).

To ensure that students can connect with the text they read, teachers must help them find the motivation first. One of the key factors to motivate students to read fiction is the incentive that it boosts the learner's knowledge of the new culture (Van, 2009), something literature provides whether in first or second language. The student's degree of motivation can also increase if he/she realizes that interesting extensive reading can help speed up the development of other skills like writing and speaking (Erkaya, 2005; Nasr, 2001; Stern, 1991). Due to the nature of literary readings, these texts may also help students develop critical thinking and interpretation skills.

Choosing the right text is another crucial factor for increasing students' motivation to read. Pearson (2011) stresses that knowledge and interest in a topic can significantly increase students' motivation and, therefore, comprehension. Accordingly, teachers have to choose materials that the students will connect with because, as Pearson argues, "Good comprehension instruction puts the interests, needs, and knowledge resources of students at the heart of comprehension instruction" (p. 245). Therefore, teachers should motivate students to read by choosing texts according to students' interests, needs, and preferences because that will encourage them to "do so more often and with more effort [and] become more engaged in reading" (Gee, 1999, p. 3).

However, McKay (2001), Robson (1989), and Savvidou (2004), have raised doubts about literature's effectiveness in helping language learners. These doubts come from the fact that fiction has a more complex lexical, syntactical and phonological style and is different from academic or standard English. This difficulty and difference, according to these studies, can deter students. For this reason, in this activity we show how to use ESL fiction texts which fit ESL readers' proficiency levels.

ACTIVITY

Objectives

The following activity can be appropriately used for high-intermediate, and advanced ESL students. It can also be used for middle school students in language arts classrooms. The objective of this activity is to encourage students to read fiction and respond by discussing major events, characters and personal views. The students can strengthen their comprehension of the text by sharing their answers with their classmates in groups. By asking students to write a one-page reflection, students

learn to develop many comprehensive skills such as summarizing main ideas, finding details, drawing conclusions, and determining cause-and-effect relations. Second, writing a reflection based on the reading helps students think about their feelings and ideas before coming to class and discussing them in small groups. It also gives them a clear picture of their own interpretation and how it might be different from those of others after the discussion. This responsive writing task uses the guided question and answer technique which "has the pedagogical benefit of guiding a learner without dictating the form of the output… [and] serves as an outline of the emergent written text" (Brown & Abeywickrama, 2010, p. 276). It helps the students know how to approach the text and what to focus on as they are reading. For this task, the teacher uses the holistic scoring approach for fast evaluation and for emphasizing the students' strengths.

The context of this class can be defined as follows. There were 18 students in this class, 11 males and seven females. The students came from three different cultures: Arab, Korean and Mexican and spoke three different languages. The location was a traditional classroom on a university campus. The course was Advanced Academic reading for ESL students, which is usually taught during the last semester for these ESL students. The class met for an hour four times a week.

Materials

A. The novel.
B. The discussion questions handout.
C. Notebooks to write comments.

PROCEDURE

1. The teacher introduces the activity at the beginning of class and explains that the goal of working groups will be to discuss the reading and exchange ideas and their answers to the questions given by the teacher beforehand.
2. Divide the students into groups of three or four.
3. Ask the students to share their answers to the five questions given to them a week before the class to respond to as a one-page reflection. These questions are:
   A. In your opinion, what is the main action in the section you read?
   B. In your opinion, who is the most influential character in this section?
   C. What is the part you like most in this reading? Why?
   D. What is the part you like least in this reading? Why?
   E. What lessons or ideas did you learn from the reading? How would you use them in your life? (Use direct quotes from the text.)
4. Students read each other's reflections and discuss by comparing and contrasting their responses and interpretations.
5. Each group will summarize their discussion and sharing of ideas in three brief comments which will form the starting points for the class discussion.

6. As the students do this, the teacher walks around and gives feedback and answers questions.
7. The class will then come together, and a student from each group reads aloud his/her three comments. The teacher will facilitate a class-wide discussion as the groups read and respond to each other's comments.
8. After the class-wide discussion, the teacher gives the students five minutes to write down notes and comments they would add to their original reflection page. These notes and comments will be penciled on the same page where they wrote their original reflections. The notes could be in the form of correction, addition, examples, or personal narratives.
9. The teacher collects the students' reflections and ends the class by assigning the following week's reading.

EXAMPLE

An Excerpt from a Student's Reflection

"Reading Robinson Crusoe taught me about human nature and how one person can survive and persevere even when living alone on a far-away island. It made me think of how cultures were built from the beginning and how people relied on themselves and used nature when no technology or machinery was available. It also made me want to travel by sea. It is much safer now and teach one a lot of things and help you acquire experience."

Results

This activity can help demonstrate the acquisition of knowledge from reading a novel and discussing it in both small and large groups (the whole class) and being able to "transfer" the knowledge and skills and use them outside of class (Pearson, 2007). This idea aligns with the notion of language in use: "the idea that language, including reading, is best taught and learned when it is put to work in the service of other purposes, activities, and learning efforts" (Pearson, 2009, p. 23). This exercise aims at helping students to "read like writers" (Pearson, 2009). One important intention for this exercise is that students be able to show that they can use the knowledge, strategies and skills acquired from this experience outside the class or transform it into action. The activity helps students acquire and develop effective reading strategies and skills and deepen students' critical analysis and understanding of texts.

DISCUSSION AND REFLECTION

This activity is built on the premise of the 10 essential elements that Pearson, et al. (2011) suggest every teacher should engage in their classrooms to foster and teach reading comprehension:

1. Build disciplinary and world knowledge.
2. Provide exposure to a volume and range of texts.
3. Provide motivating texts and contexts for reading.
4. Teach strategies for comprehension.
5. Teach text structure.
6. Engage students in discussion.
7. Build vocabulary and language knowledge.
8. Integrate reading and writing.
9. Observe and assess.
10. Differentiate instruction.

Duke, Pearson, Strachan, and Billman (2011) propose adopting the Construction-Integration model of teaching. Students understand and comprehend the text based on their world knowledge or background knowledge. Jimenez and Duke (2011) stated that if students choose texts they are interested in, they increase their motivation to read them more thoroughly and participate in a discussion. Goodin, Weber, Pearson, and Raphael (2009) also emphasize this point concerning ESL students: "some practices that worked to the students' advantage included connecting the material to students' prior knowledge and experience, designing hands-on activities, modeling the stance of a curious reader, using thematic units, connecting to real-world tasks, and working in collaborative modes" (p. 344). Choosing the text based on a whole-class selection facilitated by the teacher also supports the findings of a study conducted by Guthrie and Humenick (2004). They found that by giving choice and providing access to interesting books, students are engaged with texts that call on their background knowledge. This approach is a student-centered learning approach. It is a reciprocal, meaning-making process between students themselves and also among the teacher and the students. This approach gives the teacher and the students an opportunity to explore different interpretations of the novel and encourages debate and critical thinking skills.

Giving students the chance to choose a novel of their interest falls within the assumptions of the schema approach of learning. Schema theory encourages students to read books or materials that the students may have interest in and may have prior knowledge about and build on that knowledge. By doing this, students are encouraged "to examine texts from the perspective of knowledge and cultural backgrounds […] in order to evaluate the likely connections that they would be able to make between ideas that are in the text and the schema that they would bring to the reading task" (Pearson, 2000, p. 17). It also encourages the diverse meanings and interpretations from the collaborative work between students in small and large groups. These rich meanings are driven from students who come from diverse cultures which help students, ESL students in this context, to experience new endeavors in several contexts. Working collaboratively as Pearson (2000) puts it gives students "the opportunity to engage in literature and the skills to ensure that they can negotiate and avail themselves of that opportunity" (p. 20).

Pearson (2002) argues that although "comprehension is a consuming, continuous, and complex activity … for good readers, [it] is both satisfying and productive" (p. 206). Fielding and Pearson (1994) view giving students enough time and choice when they read as vital components to successful comprehension. By allocating ample time for "actual" reading not only to answer questions from the workbook or specific questions which are not necessarily designed to test and help the students' comprehension, students have a chance to understand the texts, develop the important skills and strategies to comprehension, and all that "serves the students' goal of monitoring and building better comprehension" (Afflerbach et al., 2008, p. 368). Applying this to ESL students might be a little difficult since ESL students need extra time to figure out vocabulary and may need to read the text more than once to understand main ideas, supporting details, and implied meanings. Therefore, it is for students' benefits if teachers ask them to read at home and answer specific questions or write a one-page reflection and ask them the following day to discuss their reflections in small groups.

Teachers are viewed as guides, facilitators and instructors. Pearson (2000) calls for an ecologically balanced approach. "The teacher is both facilitator and instructor. The teacher facilitates learning by establishing authentic activities, intervening where necessary to provide the scaffolding and explicit instruction required to help students take the next step toward independence" (p. 33). Indeed, students are active meaning-makers, but that comes as a result of what is given to them as "tools of decoding from their teachers" (Pearson, 2000, p. 32). Explicit instruction first and then meaning-making would give them the freedom to work collaboratively with each other.

Assigning small groups in the classroom falls within the premises of individual differences. Pearson (2007) celebrates the notion of diversity in the fact that students come from different cultures, level, skills and knowledge. He noted that good teachers should meet students where they are and help them build and improve from those stands. He adopts the historical premise that there is no such thing as a best method of teaching, only a best method for a particular student learning a particular body of content, skill, strategy, or disposition. Some students are shy in nature and cannot perform well in large group discussions. However, if they are placed in small groups, they feel more relaxed and comfortable participating and discussing topics. By understanding their needs and differences, we can empower ESL students through collaborative discussion.

Reading and writing are "inherently intertwined;" they support and complement each other and may lead to a more effective instruction (Craig, 2006; Graham & Hebert, 2010; Knapp, 1995; Morrow, Tracey, Woo, & Pressley, 1999; Parodi, 2007); therefore, students write reflections and back up their arguments by using quotes from the novel. Integrating both skills in this exercise will benefit ESL students and help them improve many important skills that will help them in the long run.

Students will be assessed based on the quality of their thinking and interpretation of the text, and their ability to critique the text. Less attention will be given to imitating perfect spelling and grammar rules in their work. The assessment, which is the one-page reflection, is not a graded test, but rather a tool to help the teacher see students' weaknesses and help them work to improve their reading and writing skills.

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MARIANA ROMERO

27. CHILDREN'S BOOKS + EXTENSIVE READING = IMPROVED READING SKILLS AND ENJOYMENT FOR READING AND WRITING

ABSTRACT

English language learners need to develop language skills in order to acquire the language and be successful in communicating with others. Understanding readings and texts is an important skill to be developed. To foster a positive attitude towards reading beyond decoding a message, it is necessary for teachers to create an environment conducive to experiencing and enjoying reading while learning new vocabulary and expression through texts. Extensive reading helps teachers in creating such environments and students get more exposure to the language, develop fluency and reading skills, and also increase their enjoyment of reading.

BACKGROUND AND PURPOSE

Reading is an activity that brings great pleasure once reading skills have been developed in any language; otherwise it becomes a decoding exercise. Usually English language learners experience some degree of difficulty when facing reading texts, particularly at the beginning levels when they feel they need to depend on a bilingual dictionary or a mechanical translator to interpret the texts. Since reading is interaction with the text by using our own personal knowledge and experience on the theme we read about, reading is more than just decoding the words in a text. When learners experience the possibility of reading on their own without the help of a dictionary they become more confident, develop fluency and reading skills, acquisition of vocabulary and a general improvement in their language skills (Bamford & Day; 2004, Robb, & Kob, 2013).

The purpose of this activity is to increase the level of reading for pleasure, enjoyment for reading in English for English language learners and to develop reading and writing skills. According to Bamford and Day (2004), Extensive Reading (ER) invites students to explore reading at their own pace with readings they choose following their interests and passions. ER offers an opportunity to immerse students in the culture and gives them other alternatives to learn the language and acquire vocabulary (Rob & Kano, 2013). ER benefits students' fluency and reading comprehension (Bell, 2001). ER programs consist of readings that

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are fairly easy for students to comprehend without the help of a dictionary or a translator. The implementation of an ER program is flexible but it requires certain components: a library, expectation for students and instructors, assessment, and a positive environment for reading. If there is a reading coordinator, this person could be in charge of bringing books for the library and designing assessments in collaboration with instructors (Conely, 2013). ER can be done in the classroom or outside the classroom. If the program is set up to be completed in the classroom the teacher supervises students' work. However, if the program is designed for students to read at home or outside of the class time then a set of activities to demonstrate accountability might be necessary. Bamford and Day (2004) have compiled a list of several activities that could be implemented for this purpose.

LEARNING OBJECTIVES

Students will develop reading skills such as gist and main idea identification, skimming, summarization, character identification, and description. Additionally, students will develop reading fluency. While working with ER, students also will increase their writing skills. Depending on the beginning level of students they can progress from writing simple sentences up to completing full reports. Another objective is vocabulary acquisition. Overall, one of the main goals of ER is to develop an enjoyment of reading.

PROCEDURE

The activities presented here are designed for beginners who have limited or no knowledge of the English language. However, they can be adapted for different levels of learners.

1. *Assessment*. Initially, the instructor should assess students' reading levels. In order to evaluate the students, the Cambridge English Readers Level Test can be used, see references. The test is computerized; it tests different reading abilities and suggests selected readings according to the level identified. Another system is the use of the 100 words. Students were presented with a list of the 100 most common English words. If a student was able to identify most or all the words s/he would be able to read longer books, if a student recognized only a few, less than ten, then the books for them to read should be shorter with more of the 100 words in the stories.

   Students also completed questionnaires about their preferences in reading, and how much they read in their native language and in English. Bamford and Day (2004) include questionnaires to get to know the students. See the Additional Information for questionnaires.
2. *Book Selection*. Once the level is identified, the instructor may use the selected graded readers from the Cambridge site or find similar texts at the school or public

library and bring the texts to class. All the books selected were children' books and the students who participated in these courses were adults. The assignment was to read one book per week, they could choose from a variety of topics according to their preferences between fiction and nonfiction items. Regular books for adults were disregarded since the students had to complete the reading assignment in one week. In this case, books were provided by the instructor, using a clear checkout system. After having identified reading preferences, books were put on tables and students had to match titles with blurbs, they read about the book and made a selection. Books were arranged from easy to difficult levels. Students knew what they would like to read and what level they should pick. The rule of thumb is that they should read one page and if they find more than five unknown words that book is not for them. A selection of books for ER must include a variety of levels and students have to choose books one level below their current reading level. The reason behind this is to develop fluency and facilitate goal accomplishment. The instructor may select a different topic for each week and suggest books using the topic as a guideline in order to expose students to similar types of texts.

3. *Report*. After they read the story they had to answer comprehension questions, turn in a list of new words they learned from the story, and turn in a reading log. The list had to include the new word, its definition, part of speech, and students wrote the sentence from the book where they found the word. Ten words per book were required. The reading log included a list of dates and times when they read during that week.

EXAMPLE

The following example is an excerpt from a student's journal. The misspelling is intentional, as the example shows what a beginner English learner can express in his/her own words after reading a chosen selection. The objective of the activity at the beginning level is to encourage students' voice in writing while avoiding an overuse, or misuse, of computerized translations.

Caleb and Kate (Steig, 1991) Read Caleb and Kate and answer the following questions.

1. Summarize in a few sentences (1–5) what is this story about?
   About wife and housbend love to gether so much.

2. Who are the characters? Which character do you like most? why? please explain. Which character do you like least, why? please explain.
   Caleb and Kate .I like Caleb becuase he difaint about her wife. when he be dog he difaint her wife.

3. How does the author describe the characters?
   He describe the love betoen the wife and husband.

4. How would you solve Caleb's problem?
   I give him another spell.
5. Write here 5 of the most challenging or difficult words you encountered in this story.
   Iggdrazil, perhaps, reddish, faithful friend, crisp.

ADDITIONAL INFORMATION

QUESTIONNAIRE 2 FROM K. SCHMIDT (2004)

Reading and You
Name____
Date_____________________

1. How much time do you think you spend reading in an average week? How many hours?
2. What kinds of things (for example, novels, magazines, TV guides) do you usually read?
3. What is your favorite magazine and why?
4. What is your favorite newspaper and why?
5. What is your favorite book and why?
6. Who is your favorite writer? Why?
7. Do you enjoy reading? Why or why not?
8. What is the most interesting thing you have read recently (in your native language)?
9. Do you enjoy reading in English? Why or why not?
10. What is the most interesting thing you have ever read in English?
11. If you could easily read in English, what would you like to read? Why?
12. Do you think reading in English helps your English ability? Why or why not?

Reading Log Student Name: ___________________________________

Reading Title	Date of Reading Activity	Reading Time (0.5hr or 10 min)	Pages read each day	Start Date (m/d)	Finish Date (m/d)	Reading fluency # of words read at one time/ total time in seconds X 60	

Reading – Analyzing Information: Reading Report
Student Name: ____

CATEGORY	4	3	2	1
Summarization	Student uses only 1–3 sentences to describe clearly what the article is about.	Student uses several sentences to accurately describe what the article is about.	Student summarizes most of the article accurately, but has some slight misunderstanding.	Student has great difficulty summarizing the article.
Identifies important information	Student lists all the main points of the article without having the article in front of him/her.	The student lists all the main points, but uses the article for reference.	The student lists all but one of the main points, using the article for reference. S/he does not highlight any unimportant points.	The student cannot locate important information with accuracy.
Identifies details	Student recalls several details for each main point without referring to the article.	Student recalls several details for each main point, but needs to refer to the article, occasionally.	Student is able to locate most of the details when looking at the article.	Student cannot locate details with accuracy.
Identifies facts	Student accurately locates at least 5 facts in the article and gives a clear explanation of why these are facts, rather than opinions.	Student accurately locates 4 facts in the article and gives a reasonable explanation of why they are facts, rather than opinions.	Student accurately locates 4 facts in the article. Explanation is weak.	Student has difficulty locating facts in an article.
Identifies opinions	Student accurately locates at least 5 opinions in the article and gives a clear explanation of why these are opinions, rather than facts.	Student accurately locates at least 4 opinions in the article and gives a reasonable explanation of why these are opinions, rather than facts.	Student accurately locates at least 4 opinions in the article. Explanation is weak.	Student has difficulty locating opinions in an article.

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