

Arts Learning Leadership

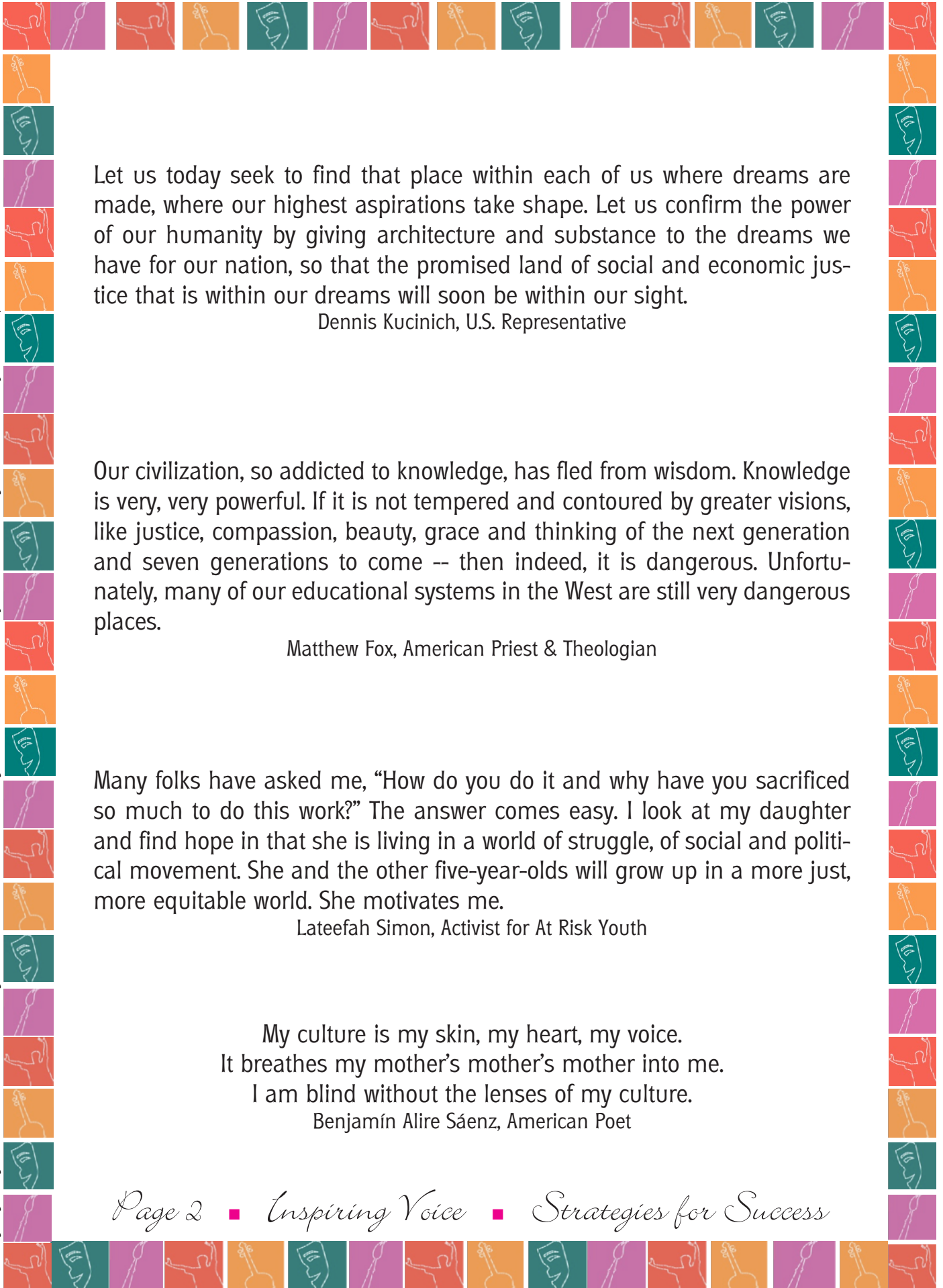


Strategies for Success



Inspiring Voice

*Engaging & Motivating Students through
Culturally & Linguistically Responsive Arts Education*



Let us today seek to find that place within each of us where dreams are made, where our highest aspirations take shape. Let us confirm the power of our humanity by giving architecture and substance to the dreams we have for our nation, so that the promised land of social and economic justice that is within our dreams will soon be within our sight.

Dennis Kucinich, U.S. Representative

Our civilization, so addicted to knowledge, has fled from wisdom. Knowledge is very, very powerful. If it is not tempered and contoured by greater visions, like justice, compassion, beauty, grace and thinking of the next generation and seven generations to come -- then indeed, it is dangerous. Unfortunately, many of our educational systems in the West are still very dangerous places.

Matthew Fox, American Priest & Theologian

Many folks have asked me, "How do you do it and why have you sacrificed so much to do this work?" The answer comes easy. I look at my daughter and find hope in that she is living in a world of struggle, of social and political movement. She and the other five-year-olds will grow up in a more just, more equitable world. She motivates me.

Lateefah Simon, Activist for At Risk Youth

My culture is my skin, my heart, my voice.
It breathes my mother's mother's mother into me.
I am blind without the lenses of my culture.

Benjamín Alire Sáenz, American Poet

Strategies for Success

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*Engaging & Motivating Students through
Culturally & Linguistically Responsive Arts Education*

Francisca Sánchez

Arts Learning Leadership Series

*A Collaborative Project
of the California County Superintendents Educational Services Association
and the San Francisco County Office of Education*

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Anyone who has ever seen a student become excited, energized, and confident through artistic exploration has seen first-hand how arts education engages children and contributes to their overall development. The arts – dance, music, theatre, and the visual arts, which collectively include the media arts – are recognized as “core academic subjects” in Federal law, as well as in state statutes and core educational documents.¹ While each of the arts disciplines has its own unique set of knowledge, skills, and processes, the arts share common characteristics that make arts education powerful preparation for college, career, and a fulfilling life.

Partnership for 21st Century Skills

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Author's Introduction

Our future as an innovative country depends on ensuring that everyone has access to the arts and to cultural opportunity . . . But the intersection of creativity and commerce is about more than economic stimulus, it's also about who we are as people. The President and I want to ensure that all children have access to great works of art at museums. We want them to have access to great poets and musicians in theaters around the country, to arts education in their schools and community workshops.

Michelle Obama

Reinvesting in Arts Education: Winning America's Future Through Creative Schools
President's Commission on the Arts and the Humanities

This document was developed to support the Arts Learning Leadership Series, Inspiring Voice, designed for school, district, and county office educators. The series, cosponsored by the California County Superintendents Educational Services Association (CCSESA) Arts Initiative and San Francisco Unified School District, provided key strategies and fresh approaches for engaging and motivating students in and through the visual and performing arts. Educators joined together in a professional learning community setting to gain both personal and professional understanding of how culturally and linguistically responsive arts education pedagogy has profound impact on students of all ages.

Through the work of the CCSESA Statewide Arts Initiative and the work of California's 11 Regional Arts Leads, we have been exploring the value of key principles of cultural and linguistic responsiveness and translating these in a variety of educational settings throughout California. This guide provides useful practices and approaches that will provide students of all cultural and linguistic backgrounds and lived experiences opportunities to find personal voice in authentic learning that includes artistic perception, creative expression, cultural and historical context, aesthetic valuing, and connections, relationships, and applications—all core components of California's arts standards

We're engaged in this work because we value who our students are and we believe that WHO they are is just as important to achieving success as how and what we teach. We believe that our students' languages, cultures, lived experiences --- all of those things that make up their identities -- are an important part of the answer to the question about how we close the achievement gap. And we believe that the arts are a vital vehicle for knowing our students and creating environments and opportunities for them to walk their own paths, to express their voices, to build their own strength, skill, and confidence to the leaders that help their communities and our society realize their highest dreams and aspirations.

Powerful arts education can be at the heart of our efforts to support our students in achieving success in our schools. When committed educators join in collaborative leadership with students, families and communities to create engaging arts learning environments that build on students' languages, cultures, interests, and lived experiences, then we gather the

Author's Introduction

resources necessary to ensure that our students achieve success not only in our classrooms but in the world, as well. That is a radical and transformative role that I believe must be the fundamental role of every educator leader.

Your participation in this work provides us with an opportunity to contribute in significant ways to our vision of educational excellence for all our children. It's appropriate that as we enter a new century, we reach out for new leadership, leadership that will allow us to realize that vision. This handbook will guide you in exploring a new vision of sustainable success for students. My hope is first that by using this handbook as a resource, you will extend and refine your understanding of what we mean or should mean when we talk about "success" and "powerful programs" for our 21st century students.

Secondly, I'd like to engage you in serious thinking about and reflection on current educational policy and leadership issues, particularly related to student achievement and the arts, and how these (should) impact our professional practice and decision-making.

To these ends, as you use this handbook, I encourage you to keep a companion journal where you can jot down questions, comments, and ideas as they are triggered by the content you are exploring. Remember the faces and voices of the students in your classrooms and schools. After all, the work we do is not about making a better computer or a more efficient car. The work we do is about people -- and taking the potential that children and youth bring to us and turning that potential into wonderful realities.

This work is not just a technical affair. The lure of technical responses may well be one of the greatest challenges to fulfilling the leadership imperative -- which is really a personal and moral imperative. We need to remember why we're educators. Next to parents, we're the most powerful force for changing the world for the better, and the arts are one of the best tools we have to do that.

Part of our job as leaders is to tell powerful stories that help us and others see the possibilities. We need to engage people's emotions, values, and beliefs. We need to make this personal. We need to help people believe that what we want to have happen is possible. This is radical work.

Francisca Sánchez

Our Essentials



A teacher cannot build a community of learners unless the voices and lives of the students are an integral part of the curriculum.
Kent Peterson, Educational Leadership Expert

The Arts Initiative

The CCSESA Arts Initiative, sponsored by the William and Flora Hewlett Foundation, is taking a leadership role in providing support, technical assistance, and services for teachers, administrators, and parents. The CCSESA Initiative is designed to build capacity and provide continued support to schools and districts by offering a full complement of services utilizing the statewide county office of education infrastructure. CCSESA Arts Initiative involves Regional Arts Lead county offices of education for all eleven service regions in the state. CCSESA Arts Initiative has produced a toolbox of resources developed by regional county offices of education to assist school districts with planning and implementation of visual and performing arts programs. County superintendents work with the business community and the arts community to build systemic state (research, resources, support) and local (data gathering, education, courses of study, and professional development) structures with the goal of bringing the arts into the classroom at every grade level. Visit the Arts Initiative website at www.ccsesaarts.org.

Our Vision

The visual and performing arts are an integral part of a comprehensive curriculum and are essential for learning in the 21st century. All California students from every culture, geographic region and socioeconomic level deserve quality arts learning in dance, music, theatre, and visual arts as part of the core curriculum.

Our Core Principles

Based on an extensive review of the professional literature and research, we have identified the following core principles as essential foundations for school reform that results in sustainable student success, as defined in our vision.

Rich & Affirming Learning Environments

Create a safe, affirming, and enriched environment for participatory and inclusive learning in and through the visual and performing arts for every group of students.

Empowering Pedagogy

Use culturally and linguistically responsive pedagogy that maximizes learning in and through the visual and performing arts, actively accesses and develops student voice, and provides opportunities for leadership for every group of students.

Core Principles

(CONTINUED)

Challenging & Relevant Curriculum

Engage every group of students in comprehensive, well-articulated and age-appropriate visual and performing arts curriculum that also purposefully builds a full range of language, literacy, and other content area skills, including whenever possible, bilingualism, biliteracy, and multiculturalism. This curriculum is cognitively complex, coherent, relevant, and challenging.

High Quality Instructional Resources

Provide and utilize high quality standards-aligned visual and performing arts instructional resources that provide each group of students with equitable access to core curriculum and academic language in the classroom, school, and community.

Valid & Comprehensive Assessment

Build and implement valid and comprehensive visual and performing arts assessment systems designed to promote reflective practice and data-driven planning in order to improve academic, linguistic, and sociocultural outcomes for each specific group of students.

High Quality Professional Preparation & Support

Provide coherent, comprehensive and ongoing visual and performing arts professional preparation and support programs based on well-defined standards of practice. These programs are designed to create professional learning communities of administrators, teachers, and other staff to implement a powerful vision of excellent arts instruction for each group of students.

Powerful Family/Community Engagement

Implement strong family and community engagement programs that build leadership capacity and value and draw upon community funds of knowledge to inform, support, and enhance visual and performing arts teaching and learning for each specific group of students.

Advocacy-Oriented Administrative/Leadership Systems

Provide advocacy-oriented administration and leadership that institute system-wide mechanisms to focus all stakeholders on the diverse visual and performing arts needs and assets of each specific group of students. These administrative and leadership systems structure, organize, coordinate, and integrate visual and performing arts programs and services to respond systemically to the needs and strengths of each group of students.

The Transformative Power of the Arts to Close the Achievement Gap



He was transformed by this experience (acting in a film) and continues to follow an actor's path. During times of incredible hardship, I watched him use this as a focus to transform his feelings of hurt and anger. Giving kids a chance to articulate and work through their emotions without taking it out on the street or another person is the most important reason to teach any art form. It is life-changing for many young people.

Anonymous Teacher's Comment
Forum, KQED Radio, April 12, 2009



Our Approach

The ultimate aim of education is to enable individuals to become the architects of their own education and through that process to continually reinvent themselves In this sense, the curriculum is a mind-altering device.

Elliot W. Eisner, Emeritus Professor of Art & Education, Stanford University

Values-Driven • Principles-Based • Informed by Data & Research

Our work in arts education must be fundamentally different from most of what is happening in the nation in the name of educational excellence, and it calls for us to articulate a values-driven, principles-based educational model, informed by research and data (Eric Cooper, President, National Urban Alliance for Effective Education, personal communication).

Powerful policy begins with values that are formed into a vision of how our schools should be, and our principles articulate how our values get enacted. Data and research then inform the development of policy that guides action and plans to carry out the policy, but all policy decisions should reflect our values and our principles. This is important because where the leadership does not hold the arts as a value, there will be no systemic, sustainable arts education. Where the leadership doesn't recognize the songs that our students carry within them, we will never be able to create the environments that will allow our students to sing at full volume.

Unfortunately, for far too long, mainstream educators have not been able to successfully enact a powerful vision of student success that puts the arts front and center. As a result, our children and youth, even those that are successful in the current system, are ill-prepared to participate in powerful ways in our global, 21st century society. In too many ways, their voices have been silenced.

Yet, in the world of arts education, we are poised to adopt a new and very powerful vision of success that will guide our work on behalf of all students in our care. And this vision statement should be explicit in specifying what we value, and therefore, promise for our children and families. Any approach to improving schools and student achievement must begin with a vision of the student outcomes we expect schools to produce. We must articulate a definition of STUDENT SUCCESS and HIGH INTELLECTUAL PERFORMANCE that goes beyond just improvements on standardized tests.

Part of our responsibility is to advance a transformative approach to schooling that by design uses students' languages, cultures, experiences, and skills as a foundation for their new learning and success. As educational leaders, we need to ensure that our students are fully engaged, achieve at high levels, and are equipped with the skills, capacities, and dispositions for 21st century success. The arts are critical to this endeavor.

Transformative Power of the Arts

The Transformative Power of the Arts in Closing the Achievement Gap is part of a series of tools, resources, and documents developed under the auspices of the California County Superintendents Educational Services Association's Arts Initiative and the Visual and Performing Arts Subcommittee of the Curriculum & Instruction Steering Committee (CISC). The project was funded in part by the William and Flora Hewlett Foundation. San Francisco County Office of Education had the lead role in designing and writing this document as a resource for understanding the critical role the arts play in closing the achievement gap and developing the capacities needed for 21st century learning and success.

This resource shares the potential of arts education in the lives of marginalized youth through a review of research on the effects of arts education, an examination of the gifts of the arts to the society and individuals, a gallery of portraits showing individual accomplishments, and videos from model programs. For these students, arts education and arts educators can provide positive, life-enhancing experiences, skills, and direction. It can help eliminate demographic predictability, which says that these students will become alienated from educational efforts and will surely fail. Most importantly, it provides the essential background parents and educators need to understand the relationship between the achievement gap and arts education.

But what do we mean by TRANSFORMATIVE? In short, by TRANSFORMATIVE POWER we are referring to the ability to spark, increase, and sustain engagement, academic achievement, and 21st century success outside of school, particularly for students marginalized by traditional curriculum and instructional practice, narrowly focused standardized assessments, and institutionalized biases.

Through a review of the literature and research, but also through several student profiles, *The Transformative Power of the Arts in Closing the Achievement Gap* explores five essential questions:

- What do the arts have to do with the achievement gap?
- What are the benefits of the arts for students?
- What does research say about the arts and student academic and personal growth?
- What are the gifts of the arts for individuals and society?
- How do we artfully redefine the achievement gap and those trapped in it?

First, we've had an achievement gap for as long as we've had institutional schooling. Historically, there was never an expectation of school success and college for all. The achievement gap has only been a concern for the last few decades as there's increasing recognition that only those who are well-educated will have opportunities in the broader society. Yet, despite a host of reforms intended to close the gap, persistent, pervasive, and predictable gaps remain in achievement among student groups. Often well-intentioned reform

Transformative Power of the Arts

efforts actually exacerbate the gap. The pressure to close the achievement gap by raising test scores often results in poorly performing students having even less access to the arts. For example, official reform efforts often result in a narrowed curriculum and a focus on remediation rather than acceleration.

The achievement gap is so troubling because it manifests itself so pervasively. We find this gap, in fact, regardless of how we define “achievement”. The pervasiveness of this gap is such that we can reliably predict school success based on race/ethnicity and zip codes. But even within socioeconomic groups, the gap exists: more affluent African American students achieve at lower rates/levels than low-income White students, for example.

Even a casual review of the day’s news reveals the popular belief that the arts can help us reach our unrealized potential as citizens, workers, dreamers, and creative human beings. Interest has grown, too, in the idea that the arts can transform students alienated by formal schooling. An extensive body of research affirms the arts as transformative. The arts education are an instrumental part of helping students achieve. The research derives from two powerful, complementary perspectives. One looks to the arts for what the arts can do to help students in other subjects in the curriculum. The other views the arts in the schools for what they offer students in terms of personal, social, artistic and academic development.

We can more accurately think of the achievement gap as an achievement AND access gap that mirrors the social stratification, discrimination, and power relations that exist in society. In *Young, Gifted and Black*, Theresa Perry offers a compelling theory of action about marginalized and alienated students’ poor academic performance. For Perry, to constantly discuss the achievement gap and lagging test scores without exploring the historical context of minority groups’ status merely perpetuates an “inferior intellectual status” based on systemic oppression. Lacking innovative proposals, students continue to feel inadequate and think, “Why bother?” Perry proposes to supplement the school program by forming communities of scholars in which marginalized students transform their identities into capable, self-assured learners. Other major steps that schools can take, she says, are to value students’ language and to fill the curriculum with the literary and artistic traditions of the marginalized population. This recommendation provides us with some insight about the relationship between the achievement gap and the arts.

The research clearly confirms the collateral benefits of the arts. Colorado’s *The Arts, Creative Learning, and Student Achievement* effort is typical: It asserts that arts education results in higher scores on statewide reading, writing and science tests; lower dropout rates; better student preparation for future education and the workplace; enhanced parental involvement; and strengthened workplace skills of creativity and imagination.

Transformative Power of the Arts

In *Making a Case for the Arts*, the Arts Education Partnership reports the benefits it found in its three-year study of 10 elementary, middle and high schools: higher standardized test scores, greater student motivation for school work, greater student roles in their own learning, and improved student behavior and attendance. Catterall, in his essay in *Critical Evidence*, writes that “Students involved in the arts are demonstrably doing better in school than those who are not.”

Mary Stone Hanley and George W. Noblit’s landmark work, *Cultural Responsiveness, Racial Identity and Academic Success*, consolidates the connections among culturally responsive arts programs, racial identity and academic achievement. The authors present 70 studies that demonstrate how the arts can be “academically transformative” for African American students and English Learners.” Stone Hanley and Noblit believe that the arts allow students to own the process and content of learning. Through their arts-integrated projects, students make meaning, communicate their life experiences and reinterpret their lives:

The arts provide pathways of expression and understanding that come directly from the students’ experiences; they are ways for teachers to gather information about learners and their cultures. The arts are our history and our vision. They record, are shaped by, and reflect culture, and in turn, transform culture by providing a focus for reflection . . . When students are actively engaged in creatively thinking, they focus on ways that call for flexibility in thought and integration of emotionality, rationality, and meaning that is necessary for success in academic settings and elsewhere.

Mary Stone Hanley and George W. Noblit
Cultural Responsiveness, Racial Identity and Academic Success

Their massive study helps guide educators in creating a culturally and linguistically responsive pedagogy, one that:

- Uses culture to promote positive racial and ethnic identity.
- Uses that identity as an asset in learning and development.
- Educates about racism and group advancement to encourage high achievement and resilience in the face of oppression.
- Employs the arts to produce a wide range of competencies.
- Develops caring relationships as an initial step to inspire students to work academically.
- Builds on student strengths and assumes academic and personal success.

In short, culturally and linguistically responsive arts education can be a pivotal resource for gaining greater engagement and achievement among marginalized students.

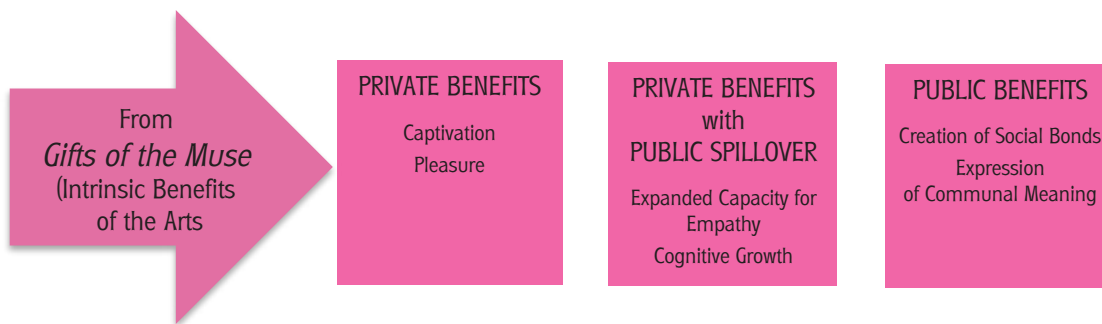
Transformative Power of the Arts

A growing number of researchers and arts educators agree with Deborah Meier and with Shirley Brice Heath that the arts offer not only a “hook” for improved school attendance and attitude toward school, but also skills that carry over from art activities into all phases of study, personal life, and career choices. Marginalized youth in schools lacking a comprehensive K-12 arts program are denied access to the very resources that can reveal untapped talents, expose them to new interests, and instill in them a discipline transferable to all activities. For these students, continued exposure to the same reading and math-centered curriculum without arts education may lead to continued failure and growing alienation. While the lack of a K-12 arts program hurts all students, it may provide the life raft to failing students likely to drop out.

The arts are fundamental to children’s education and they are fundamental because the arts are fundamental to human nature, to the human being, so I do not see art as an instrument to teach something else. The primary reason why we need strong arts programs in the schools is that human beings are artists. One way we grapple with ideas is through the arts . . . A school that has ignored the artist in us has done damage.

Deborah Meier, Founder of Central Park East Secondary School

Intrinsic personal benefits of the arts have “public spillover” and clear public benefits. “Captivation” means becoming absorbed in what we see, feel, hear and touch in a work of art, and focusing our attention on the product. Captivation lets us engage in the arts, leads to wonder, and sparks inquiry about the experience. Captivation can foster a deep involvement with the concerns and insights of others. This extended capacity for empathy can lead to reaching out to others and establishing bonds of understanding and collaboration. Similarly, what we learn from arts experiences gives us a deeper understanding of others’ artistic expression. Sharing private feelings and tastes about art experiences can create a new sense of community. For marginalized students who become involved in the arts, the private and public intrinsic benefits soon become apparent. Absorbed in what they are experiencing through an art medium, they explore and innovate, question and express their ideas. Eventually, they want to share and explain their work to peers and others.



Transformative Power of the Arts

Among the many policy recommendations in *Gifts of the Muse*, one has special importance here: the call to develop appropriate language for discussing the arts' intrinsic societal and personal benefits – language about moving from quantifiable to qualitative benefits that educators and the general public can understand and use. In *The Transformative Power of the Arts*, we recognize these intrinsic benefits of the arts as the “gifts of the arts.”

The Transformative Power of the Arts describes four important lenses through which the gifts of the arts can be examined, as well as the specific 21st century skills that connect to the arts. Each lens provides language needed to understand and communicate the power of the arts for all students. They are:

■ VAPA Framework Strands

A balanced, comprehensive arts program is one in which the arts are studied as discrete disciplines related to each other and, when appropriate, to other subject areas in the curriculum. Students in a comprehensive program are expected to master the standards of an arts discipline, which are grouped under five strands:

Artistic perception refers to processing, analyzing, and responding to sensory information through the use of the language and skills unique to dance, music, theatre, and the visual arts.

Creative expression involves creating a work, performing, and participating in the arts disciplines. Students apply processes and skills in composing, arranging, and performing a work and use a variety of means to communicate meaning and intent in their own original formal and informal works.

Historical and cultural context concerns the work students do toward understanding the historical contributions and cultural dimensions of an arts discipline. Students analyze roles, functions, development in the discipline, and human diversity as it relates to that discipline. They also examine closely musicians, composers, artists, writers, actors, dancers, and choreographers as well as cultures and historical periods.

Aesthetic valuing includes analyzing and critiquing works of dance, music, theatre, and the visual arts. Students apply processes and skills to productions or performances. They also critically assess and derive meaning from the work of a discipline, including their own, and from performances and original works based on the elements and principles of an arts discipline, aesthetic qualities, and human responses.

Connections, relationships, and applications involve connecting and applying what is learned in one arts discipline and comparing it to learning in the other arts, other subject areas, and careers. Students develop competencies and creative skills in problem solving, communication, and time management that contribute to lifelong learning, including career skills. They also learn about careers in and related to arts disciplines.

Transformative Power of the Arts

- Studio Habits of Mind (Project Zero, Harvard University)

DEVELOP CRAFT/Technique: Learning to use and care for tools (e.g., viewfinders, brushes), materials (e.g., charcoal, paint). Learning artistic conventions (e.g., perspective, color mixing). Studio Practice: Learning to care for tools, materials, and space.

ENGAGE & PERSIST/Learning to embrace problems of relevance within the art world and/or of personal importance, to develop focus and other mental states conducive to working and persevering at art tasks.

ENVISION/Learning to picture mentally what cannot be directly observed and imagine possible next steps in making a piece.

EXPRESS/Learning to create works that convey an idea, a feeling, or a personal meaning.

OBSERVE/Learning to attend to visual contexts more closely than ordinary “looking” requires, and thereby to see things that otherwise might not be seen.

REFLECT/Question & Explore: Learning to think and talk with others about an aspect of one’s work or working process. Evaluate: Learning to judge one’s own work and working process and the work of others in relation to standards of the field.

UNDERSTAND ART WORLD/Domain: Learning about art history and current practice. Communities: Learning to interact as an artist with other artists (i.e., in classrooms, in local arts organizations, and across the art field) and within the broader society.

STRETCH & EXPLORE/Learning to reach beyond one’s capacities, to explore playfully without a preconceived plan, and to embrace the opportunity to learn from mistakes and accidents.

- Pink’s Six Senses

Daniel Pink outlines six essential senses or aptitudes necessary for success in our changing world and economy. His new world is full of promise for students engaged in the processes of appreciating and creating in the arts.

Not just argument, but also STORY: Narrative added to products and services. We need to employ strategies that help students communicate through compelling stories that connect with people’s values, beliefs, and experiences.

Not just function, but also DESIGN: Moving beyond function to engage the senses. We need to employ strategies that allow students to design or create new ways of knowing, not just use existing knowledge.

Not just focus, but also SYMPHONY: Adding invention and big-picture thinking. We need to employ strategies that show students how to draw from diverse perspectives to create a richer experience.

Not just logic, but also EMPATHY: Going beyond logic and engaging emotion and intuition. We need to employ strategies that build students’ sense of connection to others.

Not just seriousness, but also PLAY: Bringing humor and lightheartedness to business

Transformative Power of the Arts

and products. We need to employ strategies that create opportunities for students to innovate and experiment.

Not just accumulation, but also MEANING: The purpose is the journey. Give meaning to life from inside yourself. We need to employ strategies that require students to apply their learnings in order to create meaning from them.

- Eisner's Ten Lessons the Arts Teach

In this synthesis by Elliot Eisner, professor of education and art at Stanford University, of key strategies that contribute to what the arts teach, he captures the importance of giving the arts a central place in the core curriculum and the unique contributions they make to children's personal and skills development.

What Adults See As Important: The arts' position in the school curriculum symbolizes to the young what adults believe is important.

Experience That Comes Only through Art: The arts enable us to have experience we can have from no other source and, through such experience, to discover the range and variety of what we are capable of feeling.

Say The Unsayable: The arts help children learn to say what cannot be said. When children are invited to disclose what a work of art helps them feel, they must reach into their poetic capacities to find the words that will do the job.

Think through Material: The arts teach students to think through and within a material. All art forms employ some means through which images become real.

Small Differences Make Large Effects: The arts teach students that small differences can have large effect. The arts traffic in subtleties.

Going Beyond Numbers & Letters: The arts make vivid the fact that neither words in their literal form nor numbers exhaust what we can know. Put simply, the limits of our language do not define the limits of our cognition.

Surrender to the Unexpected: The arts teach children that in complex forms of problem solving, purposes are seldom fixed, but change with circumstances and opportunity. Learning in the arts requires the ability and a willingness to surrender to the unanticipated possibilities of the work as it unfolds.

Multiple Perspectives: The arts celebrate multiple perspectives. One of their large lessons is that there are many ways to see and interpret the world.

Multiple Solutions: The arts teach children that problems can have more than one solution and that questions can have more than one answer. If they do anything, the arts embrace diversity of outcome.

Good Judgments: The arts teach children to make good judgments about qualitative relationships. Unlike much of the curriculum in which correct answers and rules prevail, in the arts, the focus is on judgment rather than rules.

Transformative Power of the Arts

21st Century Skills

LEARNING & INNOVATION SKILLS	LIFE & CAREER SKILLS	INFORMATION, MEDIA, & TECHNOLOGY SKILLS
<ul style="list-style-type: none">Think creatively.Work creatively with others.Implement innovations.Reason effectively.Use systems thinking.Make judgments and decisions.Solve problems.Communicate clearly.Collaborate with others.	<ul style="list-style-type: none">Adapt to change.Be flexible.Manage goals and time.Work independently.Be a self-directed learner.Interact effectively with others.Work effectively in diverse teams.Manage projects.Produce results.Guide, lead, and be responsible to others.	<ul style="list-style-type: none">Assess and evaluate information.Manage and use information.Analyze media.Create media products.Apply technology effectively.

Our students are depending on us. As educators we have a special calling. And our words can be a call to action, because our lives are testimonies, and witnessing and representing are critical in this global universe that is our home. With our words turned action, we can help our students grow and give shape to the dreams that some of them may not even know are theirs yet. Our students can gather strength and wisdom from us; we can inspire them to give full voice to the talents that live in them; to take action to achieve a future worth living.

As we contemplate what it will take to transform our schools to ensure arts learning for each one of our students, it's clear that this has to involve a long term commitment to radical work, because the work of creating schools and communities responsive to the gifts and aspirations of our youth is fundamentally radical social justice work. Ultimately, this work requires that we stand together, that we support each other, that we re-member our community.

When silence is impossible, when injustice is unbearable, sometimes a song, or better yet, a lifting of many voices can tell a radical truth that is not easily dismissed.

Carol Estes, Professor of Sociology

My commitment to our struggle recognizes neither boundaries nor limits; only those of us who carry our cause in our hearts are willing to run the risks.

Rigoberta Menchú, 1992 Nobel Peace Prize Winner

Culturally & Linguistically Responsive Pedagogy



Understanding and motivation are affected by what Jensen (1998) described as brain realization of relevance and meaningfulness, both of which rely on being able to make personal cultural associations. When teachers are unable to make links to cultural referents of students, an “affective filter” develops (Krashen, 1982). When this occurs, students do not make connections, become unmotivated, and do not identify with the teacher.

Yvette Jackson, CEO, National Urban Alliance for Effective Education

Imagine

Imagine that you go to school every day, yet there is no way to predict how or when your hard work will be acknowledged or recognized. How do you commit yourself to achieve, to work hard over time in school under these circumstances? Imagine that those around you, teachers, others in authority, believe that people like you are intellectually inferior. In fact, this belief has persisted historically and is widely evident in the media and in public policy. How can you commit yourself to do intellectual work?

Imagine that there is no certainty that teachers will evaluate your work fairly or consistently, or that they will tell you the truth about the quality of your work. How can you aspire and work toward excellence then? How willing will you be to work hard over time, given the unpredictability of your teachers' responses to your work? Imagine that your teachers and the adults in your school are both attracted to and repulsed by all the things that make you you – the way you walk, the way you use language, your relationship to your body, your physicality, your music, etc. How can you invest yourself and engage fully in your class, your work, or your school?

Imagine that no matter what you, or others from your group achieve or accomplish, those accomplishments are unlikely to change how you're viewed or to alter your marginalized position in the society: you still won't be able to get a cab. You'll still be followed in department stores. You'll still be stopped when you drive through certain neighborhoods. You'll still be viewed as a criminal, a deviant, and an illiterate. How will you commit yourself to work hard over time? Imagine that in order for teachers and others to teach you effectively or to give you access to the knowledge you need and want, they require that you separate yourself from others of your group and from all those things that make you you, culturally and linguistically. Could you commit yourself to work hard, to achieve in school if this is the price of the admission ticket?

These are some of the dilemmas that African American children and youth — and others from historically marginalized and oppressed groups — face as they attempt to commit themselves to high academic achievement. It's these dilemmas that make the nature of the task of achievement for marginalized populations fundamentally different and distinctive, requiring extra social and cognitive competencies. In other words, the task of achievement is not the same as for other groups that are more accepted, valued, or seen as the norm. Children and youth from marginalized populations have to have extra social, emotional, cognitive, and political competencies in order to be able to commit themselves over time to perform at high levels in school (Perry et al, *Young, Gifted, and Black: Promoting High Achievement among African American Students*). That is why culturally and linguistically responsive pedagogy is so critical.

Culturally & Linguistically Responsive Pedagogy

Culturally and linguistically responsive pedagogy facilitates and supports the achievement of all students. In a culturally and linguistically responsive classroom, effective teaching and learning occur in a culturally supported, learner-centered context, where the strengths students bring to school are identified, nurtured, and utilized to promote student achievement. Culturally and linguistically responsive pedagogy comprises three dimensions: (a) institutional, (b) personal, and (c) instructional. The institutional dimension reflects the administration and its policies and values. The personal dimension refers to the cognitive and emotional processes teachers must engage in to become culturally and linguistically responsive. The instructional dimension includes materials, strategies, and activities that form the basis of instruction. All three dimensions significantly interact in the teaching and learning process and are critical to understanding the effectiveness of culturally and linguistically responsive pedagogy (National Center for Culturally Responsive Educational Systems, 2006). The more a teacher understands the cultures and languages and other aspects of diversity in a classroom, the more likely the teacher can provide a classroom context that will result in successful, high-quality education for culturally and linguistically diverse students ((Au, 1993; Au & Jordan, 1981; Ladson-Billings, 1995; Smith, 1991; Vogt et al., 1987).

Culturally and linguistically responsive schools exhibit the following traits:

- The curriculum content is inclusive, meaning it reflects the cultural, ethnic, linguistic, and gender diversity of society and the world.
- Instructional and assessment practices build on the students' prior knowledge, culture, and language.
- Classroom practices stimulate students to construct knowledge, make meaning, and examine cultural and linguistic biases and assumptions.
- School wide beliefs and practices foster understanding and respect for cultural and linguistic diversity, and celebrate the contributions of diverse groups.
- School programs and instructional practices draw from and integrate community and family language and culture, and help families and communities to support the students' academic success.

Culture and language are central to learning. They play a role not only in communicating and receiving information, but also in shaping the thinking process of groups and individuals. A pedagogy that acknowledges, responds to, and celebrates fundamental cultures and languages offers full, equitable access to education for students from all cultures and language groups.

What Is Multicultural Education?

Multicultural Education is closely aligned to Culturally & Linguistically Responsive Pedagogy. It is a progressive approach for transforming education that holistically critiques and addresses current shortcomings, failings, and discriminatory practices in education. It is grounded in ideals of social justice, education equity, and a dedication to facilitating educational experiences in which all students reach their full potential as learners and as socially aware and active beings, locally, nationally, and globally. Multicultural education acknowledges that schools are essential to laying the foundation for the transformation of society and the elimination of oppression and injustice.

The underlying goal of multicultural education is to affect social change. The pathway toward this goal incorporates three strands of transformation:

- the transformation of self;
- the transformation of schools and schooling; and
- the transformation of society.

Numerous definitions of multicultural education have been proposed or espoused by scholars, researchers, and organizations over the past 30 years. To assist researchers, teachers, educators, and parents in understanding and implementing multicultural education, the National Association for Multicultural Education defines multicultural education as follows.

Multicultural education is a philosophical concept built on the ideals of freedom, justice, equality, equity, and human dignity as acknowledged in various documents, such as the U.S. Declaration of Independence, constitutions of South Africa and the United States, and the Universal Declaration of Human Rights adopted by the United Nations. It affirms our need to prepare students for their responsibilities in an interdependent world. It recognizes the role schools can play in developing the attitudes and values necessary for a democratic society. It values cultural differences and affirms the pluralism that students, their communities, and teachers reflect. It challenges all forms of discrimination in schools and society through the promotion of democratic principles of social justice.

Multicultural education is a process that permeates all aspects of school practices, policies, and organization as a means to ensure the highest levels of academic achievement for all students. It helps students develop a positive self-concept by providing knowledge about the histories, cultures, and contributions of diverse groups. It prepares all students to work actively toward structural equality in organizations and institutions by providing the knowledge, dispositions, and skills for the redistribution of power and income among diverse groups. Thus, school

What Is Multicultural Education?

curriculum must directly address issues of racism, sexism, classism, linguicism, ablism, ageism, heterosexism, religious intolerance, and xenophobia.

Multicultural education advocates the belief that students and their life histories and experiences should be placed at the center of the teaching and learning process and that pedagogy should occur in a context that is familiar to students and that addresses multiple ways of thinking. In addition, teachers and students must critically analyze oppression and power relations in their communities, society and the world.

To accomplish these goals, multicultural education demands a school staff that is culturally competent, and to the greatest extent possible racially, culturally, and linguistically diverse. Staff must be multiculturally literate and capable of including and embracing families and communities to create an environment that is supportive of multiple perspectives, experiences, and democracy. Multicultural education requires comprehensive school reform as multicultural education must pervade all aspects of the school community and organization.

Recognizing that equality and equity are not the same thing, multicultural education attempts to offer all students an equitable educational opportunity, while at the same time, encouraging students to critique society in the interest of social justice (Written by Geneva Gay and adopted by the NAME Board of Directors on February 1, 2003).

Culturally & Linguistically Responsive Teaching

Culturally and linguistically responsive teaching identifies students' cultural and linguistic assets and creates learning opportunities that incorporate and build on those assets. It is an approach to situating learning in students' lives. It can be described as:

- Validating
- Comprehensive
- Multidimensional
- Empowering
- Transformative
- Emancipatory



Supporting Culturally & Linguistically Diverse Learners

National Council of Teachers of English (NCTE) Statement

“As public intellectuals and agents of change, we recognize that English teachers and teacher educators are complicit in the reproduction of racial and socioeconomic inequality in schools and society. Through critical, self-reflexive practices embedded in our research and our teaching, we can work against racial, cultural, linguistic, and socioeconomic inequalities by creating humane classrooms where students and teachers learn to use language and literacy in critical and empowering ways.

“Toward these ends, we have assembled a document that states our beliefs and recommendations for action. This document is built upon our values and democratic sensibilities in addition to a generation of literacy research conducted via multiple methods on cultural and linguistic diversity inside and outside of schools.

“Eight Beliefs for Supporting Linguistically and Culturally Diverse Learners

- Teachers and teacher educators must respect all learners and themselves as individuals with culturally defined identities.
- Students bring funds of knowledge to their learning communities, and, recognizing this, teachers and teacher educators must incorporate this knowledge and experience into classroom practice.
- Socially responsive and responsible teaching and learning requires an anthropologically and ethnographically informed teaching stance; teachers and teacher educators must be introduced to and routinely use the tools of practitioner/teacher research in order to ask difficult questions about their practice.
- Students have a right to a variety of educational experiences that help them make informed decisions about their role and participation in language, literacy, and life.
- Educators need to model culturally responsive and socially responsible practices for students.
- All students need to be taught mainstream power codes/discourses and become critical users of language while also having their home and street codes honored.
- Teachers and teacher educators must be willing to cross traditional personal and professional boundaries in pursuit of social justice and equity.
- Teaching is a political act, and in our preparation of future teachers and citizens, teachers and teacher educators need to be advocates for and models of social justice and equity.”

4 Rs Theory of Culturally & Linguistically Responsive Pedagogy

As we discussed in an earlier section of this handbook, culturally and linguistically responsive pedagogy facilitates and supports the achievement of all students. In a culturally and linguistically responsive classroom, effective teaching and learning occur in a culturally supported, learner-centered context, where the strengths students bring to school are identified, nurtured, and utilized to promote student achievement. The more a teacher understands the cultures and languages and other aspects of diversity in a classroom, the more likely the teacher can provide a classroom context that will result in successful, high-quality education for culturally and linguistically diverse students. This is particularly true for arts classrooms where the teacher/student relationship is often one of mentor/apprentice where relationships, respect, and trust are highly important, and where students are explicitly depending on their teachers to help them refine their artistic craft and achieve a product or performance that meets well-defined standards of quality.

Given this context, arts teachers and leaders can set the example for their peers in terms of how to create rigorous and high quality culturally and linguistically responsive learning environments. In particular, arts teachers and leaders can demonstrate the four Rs that Marguerite Vanden Wyngaard references in her article, "Culturally Responsive Pedagogies." She argues for an approach to culturally and linguistically responsive pedagogies that are emancipatory and that empower students "intellectually, socially, emotionally, and politically by using cultural referents to impart knowledge, skills, and attitudes." She supports repositioning culturally and linguistically responsive pedagogy as an emancipatory framework, not merely a teaching strategy for and about "others." She offers up the "4 Rs Theory: Relationship, Respect, Responsibility, and Relevancy" as transcending the classroom, "not only representing effective teaching practices, but also supporting the learning community as a whole and helping students learn to navigate the world (Vanden Wyngaard in *Teaching City Kids*, Kincheloe, J and Hayes, K, Eds. New York: Peter Lang Publishers).

Relationship

What if our separation is an illusion, and our connection is the reality? (Bain, 2010)

- Educators can establish strong relationship with a student by being personable, caring, trustworthy, and having an interest and understanding of the lives of their students.

4 R's Theory

- Relationships need to be personal, a one-on-one opportunity to reflect and learn with an adult.
- Teachers can establish relationships by divulging personal opinion and other information about significant issues outside of school.
- Teachers can also establish strong relationships by understanding the life experiences of the individual students in their classes and not being perceived as judgmental of students' various situations.
- Teachers create strong relationships when they treat older students as "adults," creating an environment where students feel respected and their opinions honored.

Respect & Responsibility

What if all of our differences were respected as assets rather than liabilities? What if each of us acted as if we are responsible for one another (Bain, 2010)? Respect and responsibility are linked: Students respect a teacher who is responsible for creating a safe learning environment and who acts in a professional manner.

- Central to respect is the honoring and respecting of student "voice." Teachers demonstrate respect when they create an environment where student voice permeates the classroom instruction, and decisions for instruction are based on student needs.
- Teachers exhibit professionalism when they articulate and model high expectations for learning; connect instruction with students' learning needs and make a link with students' prior knowledge; provide multiple ways in which students can learn and demonstrate knowledge; "break down" components of an idea and plan learning activities so that students are able to gain the understanding necessary to rebuild those components for complete comprehension; and clearly articulate a "usefulness" for today and the future.

Relevancy

What if who we teach, and the power they possess, was considered just as relevant as what and how we teach (Bain, 2010)?

- This is the ability of the teacher to make a link between the new learning and prior knowledge and to understand and use each student's life outside the classroom, and to offer a glimpse into a possible future.
- In particular, culturally and linguistically responsive teachers find ways to help their students see future possibilities for people who look and sound like them, who come from similar backgrounds and experiences.
- Teachers demonstrate a commitment to teach students to challenge, question, and change the status quo.

Linguistic Responsiveness



Bilingualism is recognized by researchers as an educational advantage . . . But many schools are still not giving out positive messages about it. The result is that children and parents internalize the devalued status of their own language.

Institute of Education, University of London

The Role of Language

there are songs in my head
I could sing you
songs that could drone away
all the mariachi bands
you thought you ever heard

songs
that could tell you
what I know or have learned
from my people
but for that I need
words

simple black nymphs between
white sheets of paper
obedient words
obligatory words
words I steal in the dark
when no one can hear me

like the pain
that sends seabirds south
from the cold I come north
to gather my feathers
for quills
Lorna Dee Cervantes

In her poem, Lorna Dee Cervantes talks about words. She calls them simple black nymphs, and these “nymphs” make up an essential element of what our students can use to share their lives and experiences with us. It turns out these words are not so simple after all, because words and language represent power. It is through words, through language, through literacy, that our students can give voice to their identity and to their inspiration, their experiences and their hopes, their dreams and their destinies. Our students come north and into our schools, --some of them, literally-- others figuratively but no less urgently, to gather their feathers for quills and to fashion from these the instruments of their new power: language and literacy.

The arts often provide an important vehicle for expressing our voice and identity, and when arts teachers provide the space and support for their students to bring their languages and cultural identities inside the classroom, they make the arts a vehicle of liberation. Of

The Role of Language

course, each of us has our own words, our own languages. And our own language is always best at expressing our own realities. Michal Husak, affirms this with his poem, *The Romani Language*, which is the language of the people that you might know as Gypsies:

Each people have their own tongue
So they can speak and discuss with their own words.
Listen, children, we do too.
When we have something to say,
We say it in our own words,
The same way our fathers spoke with their fathers.
Tell me, which language is better than ours?
I'll tell you – there is not one language.
There are no words
More beautiful than our own.

And Ofelia Zepeda, a professor at the University of Arizona, remembers that as a child, she knew only one language, Tohono 'O'odham or Papago. These are her words about her language:

This language was the core of my parents; it was the rhythm my grandmother, my uncles, and my aunts moved to throughout their lives. It was comfort and love; it was a language of safety, of laughter, of spirituality, of sadness, of imagination. It was a rich, rich language. I had it in myself as a child and held it quietly, close to my chest, as the English language bounced and rattled all around me.

I learned the English language and began to move in it with some fluidity. But at the same time, I continued to hold my first language close. I needed 'O'odham. I needed it because of my parents, my aunts and uncles, my brothers and sisters. And later, as an adult, I realized that I needed it because of the people that had gone before all of us. 'O'odham connected me back to them and the things they knew and left with us to carry on.

Now, when it comes to English Learners, it's still common to hear teachers and policy makers assert that their language and culture don't matter. That English is enough. That to be a real American, English Learners and immigrants should leave the language and culture of their family and ancestors behind. We have to speak out against this way of thinking, which then leads to policies that suppress or eradicate English Learners' languages.

To make this more personal, I'd like to share this phrase: "Kuv zoo sab paub ob yaam lug." I am told that in the Hmong language, this means: I am proud to be bilingual. And they are the opening words to a message from Monica Thao, who at the time she wrote them, was a 4th grader at Hellgate Elementary School in Missoula, Montana. Monica wrote:

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The Role of Language

I am my grandparents' little angel who talked to them in Hmong everyday when I was young. At age four, I had a fever which affected my language ability. My teacher worried about me pronouncing English wrong. Mommy referred me to speech, and Daddy didn't let me take Hmong class. I was supposed to speak only English.

One night, I had a dream that my eighty-year-old grandmother was dying. I said I loved her, but it was in English. I struggled word by word in Hmong. She was gone before I finished saying I loved her. I cried in my dream. I told Daddy I must go to Hmong class. I was born bilingual from the beginning. My first language and culture give me strength to make up myself. How can I live in two cultures and speak only one language? My life will be more beautiful and interesting if I speak both Hmong and English.

How is it possible that a 4th grade child can see the truth so plainly, while sometimes we, the adults, are blind to this simple truth: life will be more beautiful and interesting if our students speak both.

Through arts instruction that uses English Learners' languages and cultures, we have the power to create a new world where they can grow into whole and healthy young people and adults. We can help them grow into lives that are more beautiful and more interesting because those lives contain both their heritage languages and cultures and their new language and culture.

"Kuv zoo sab paub ob yaam lug."

For those of our friends and neighbors who have lost their heritage languages and cultures, we can help them reconnect to those wonderful resources. Through the work we do in the arts, through the sharing of our own linguistic and cultural histories and experiences, we can create the spark that allows others to see what a treasure they can unearth if they go back to their family or ancestral roots. And we can help them see that those roots are what help them to grow strong and powerful and to weather the storms that may come their way, because without the roots their languages and cultures represent, our students can find themselves lost and disconnected from the most important things in their lives.

The Cost of Losing Language

Refugee Ship, also by Cervantes, attests to the cultural dilemma that ensues when we lose the connection to our languages and cultures. Cervantes senses the lack of a connection between her body and her reflection—her mestiza heritage clashes with her own self-image – the intricate problem of reconciling being brought up in one culture while preventing the loss of the other. In her case, deprived of the Spanish language, her ability to delve into her heritage is further truncated (Gutiérrez Spencer 69-86).

Like wet cornstarch, I slide past my grandmother's eyes.
Bible at her side, she removes her glasses.
The pudding thickens.
Mama raised me without language.

I'm orphaned from my Spanish name.
The words are foreign, stumbling on my tongue.
I see in the mirror my reflection: bronzed skin, black hair.

I feel I am a captive aboard the refugee ship.
The ship that will never dock. El barco que nunca atraca.

We can only know ourselves fully and authentically from within our cultures and our languages. Someone once told me that when, through action or inaction, we cause a person to be separated from his or her language or culture, it's experienced as an amputation, and the resulting pain, loss, and incapacitation are as real, powerful, and long lasting as any physical amputation (Tafoya, personal communication). Some die in the process, some will search for anesthesia to dull the pain, and some will learn to get to get along in life, but those who survive will never be whole.

"I cling to my culture because it is my memory, and what is a poet without memory?" Says Benjamín Alire Suárez. "I cling to my culture because it is my skin, because it is my heart, because it is my voice, because it breathes my mother's mother's mother into me. My culture is the genesis and the center of my writing, the most authentic space I have to write from. I am blind without the lenses of my culture."

When we embrace our languages and our cultures, when we use these as lenses to sharpen our vision and our understanding, we become powerful enough to challenge those who may only see a limited image of who we are or who we might become.

And when our students lose the possibility of expressing their bilingual and bicultural minds, we lose entire worlds. As artists, for example, the more languages and cultures we

The Cost of Losing Language

hold in our minds, the more worlds we can share. After all, as the Nobel prize winning scientist Ilya Prigogine once said, the world is richer than it is possible to express in any single language.

Through sharing their stories and lives, their languages and cultures, they also share the richness that lives in them and in their histories. To paraphrase the words of the late Chicano poet and journalist, Tony Burciaga, we have been:

Born into a bicultural and bilingual world. We have experienced the changed meanings and power . . . The ironies in the experience of living within, between, and sometimes outside, of two cultures; the damnation and the salvation, the celebration of it all.



Values, Intentions, & Research

If we think of the essential pedagogical practices of the Pedagogy of Confidence and of the 4 Rs, which is how we've operationalized the notion of Culturally and Linguistically Responsive Education, and we look at these again through the lens of the English Learner perspective, we can see why it's so important for us to first start with a big and powerful vision of English Learner student success: In addition to graduating our English Learners college and career ready, we must also ensure our graduates develop the skills, capacities, and dispositions to be successful in the 21st century. That includes the creative capacities that the arts represent.

A vision this big and powerful calls for a correspondingly transformative set of commitments regarding language learning:

- Celebrate, respect, and appreciate our language diversity.
- Build a broad array of language/literacy, crosscultural, & multimedia communication skills.
- Assert the legitimacy of students' native languages and dialects, protect rights to language, and systemically use students' languages, cultures, experiences, and skills.
- Create a foundation for new learning and success in the arts and across the curriculum and beyond to the 21st century world.
- End the eradication and marginalization of languages other than English by countering unequal status.

We must also address our intentions around how we operationalize those values and beliefs. We have to be more intentional and systematic about articulating the set of understandings about language in order to ensure that our approaches to English Learner education is a culturally and linguistically responsive one:

- Language is a human endowment.
- Language and culture are inextricably connected.
- No language or language variety is inherently purer, better, or superior to another.
- The US is and always has been a multilingual and multicultural society.
- Mastery of two or more languages has enormous benefits.

After all, there's a body of research going back decades that confirms that when students can achieve proficient bilingualism and biliteracy, not only do students themselves benefit in powerful, life-changing, and multiple ways, but their families and communities benefit as well. And it doesn't stop there. Those benefits accrue to our society and our world, transforming the way that human beings relate to each other across all those differences that make a difference. And the arts are particularly well-positioned to support students in fully developing their bilingual capacities in ways that allow them to be fully exploit their creative potentials.

Values, Intentions, & Research

Who Benefits When Students Achieve Proficient Bilingualism and Biliteracy?

STUDENTS	FAMILIES & COMMUNITIES	THE WORLD
<ul style="list-style-type: none">■ Healthy identify formation■ Enhanced cognitive flexibility■ Enhanced communication skills■ Enhanced metalinguistic awareness■ Expanded capacity to think divergently■ Greater creativity	<ul style="list-style-type: none">■ Increased family cohesion■ Enhanced communication■ Smarter citizens:<ul style="list-style-type: none">• Strong identity and confidence in their abilities• More flexible and creative thinkers• Better communicators and problem-solvers• More skilled at working across differences	<ul style="list-style-type: none">■ Greater economic opportunities■ Increased scientific/cultural creativity/knowledge development■ More effective international collaboration & understanding■ Enhanced communication among diverse populations

Tove Skutnabb-Kangas, an internationally known human and linguistic rights advocate, researcher, and writer, says the following:

“English is not enough. In knowledge societies uniformity is a handicap. Creativity, innovation, and investment are results of additive teaching and multilingualism. Through destroying biocultural diversity we are ruining the prerequisites for (human) life on the planet. Creativity and new ideas are the main assets (cultural capital) in a knowledge society and a prerequisite for humankind to adapt to change and to find solutions to the catastrophes of our own making. Multilingualism enhances creativity; monolingualism and homogenisation kill it.”

In large part, our work in supporting culturally and linguistically responsive arts approaches has to do with finding effective ways to fully engage our students in powerful arts learning. It's about creating environments where our English Learners can develop high levels of arts academic expertise, and Jim Cummins helps us understand what English Learners need in this area.

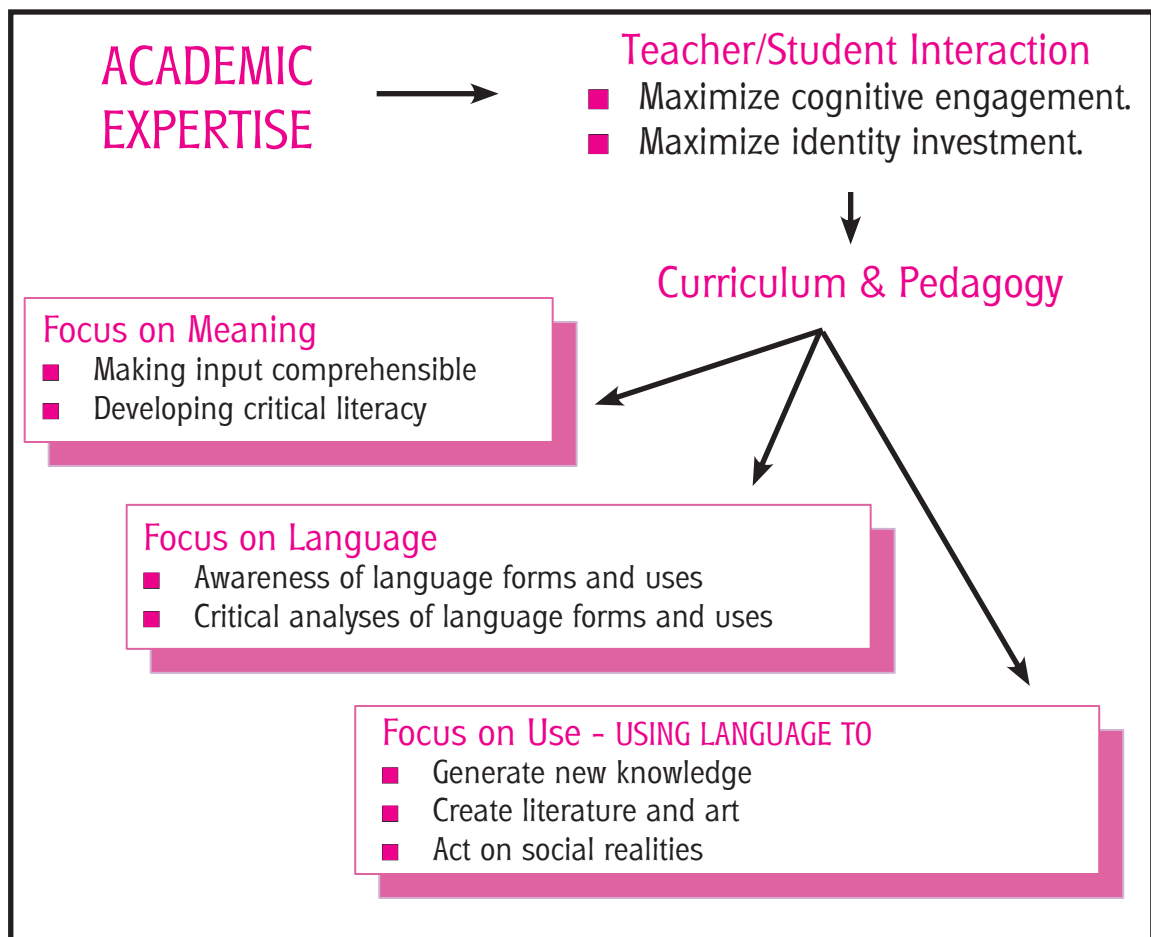
At the center, he says, there must be teacher/student interactions that are characterized by two equally critical features: maximum cognitive engagement, and maximum student identity investment. In other words, this is an extremely PERSONAL enterprise, and students

Values, Intentions, & Research

must know that who they are matters hugely and is supported significantly by their teachers and other students. If we accept this proposition, then, the academic curriculum and pedagogy must focus students in three ways: First, there must be a focus on meaning; that is, making the arts input comprehensible and developing critical literacy in both the arts content and in language.

Second, there must be a focus on language, which helps students develop an awareness of language forms and uses and engages them in critical analyses of those forms and uses, including the academic language of the arts. And finally, there must be a focus on using language to generate new arts knowledge, create new art, and act on social realities.

And finally, there must be a focus on using language to generate new content area knowledge, create literature and art, and act on social realities.



why when we are infinite

there are songs in my head i could sing you¹ she said
songs that could set you free to soar
beyond the horizon you see in your dreams
and imagine is the edge of earthly possibility
songs as mysterious as the hum that lulled you to sleep
once upon a time deep in the womb when you were fed
with the wax and wane of strumming blood
when all that you knew was contained in the span
of two hands spread wide and the steady beat
of a mother's heart

there are songs in my head she cried
that could give voice to the silence you hide
like a piercing thorn worn deep in the secret heart
of the young girl you were before the curl of time
slowly unfurled to reveal the woman today
songs powerful enough to shatter the shame
you've borne from believing english only english first
english the best when you are not English
and so not first not the best
when you know in your head that none of it's true
and still inside there like a poisonous shard it rests

nonetheless, there are songs in my head still alive
after all this time so sublime they spill out now
from lips fragrant with unspoken rhymes
just waiting for our words to be heard yours and mine
for our language to pour its wild justice
like a baptism of rain with divine running through it
so we can climb once more to the shelter of stars
that await our return healed, whole, holy
so our phoenix songs that carry within them
the tongues of the universe
can sing back the shattered skies

1 From Lorna Dee Cervantes, "There are songs in my head"

why when we are infinite

why then does it surprise you
that there are words in my head
that can climb like brilliant kites to dizzying heights
that can illuminate our consciousness
with the lights of exploding stars
and capture the first language we ever heard
even before we ever were even before
we were taught to regret that part of us
that carries as benjamín said
our mother's mother's mother in us²

why when we are infinite
beyond measure beyond imagination
why when there are songs in our heads we can sing
why when there are songs in our heads we should sing
why when there are songs in our heads we will sing

francisca sánchez, July 2009

2 Benjamín Alire Sáenz, "My Culture"

21st Century Skills



... Einstein's space is no closer to reality than Van Gogh's sky. The glory of science is not in a truth more absolute than the truth of Bach or Tolstoy, but in the act of creation itself. The scientist's discoveries impose his own order on chaos, as the composer or painter imposes his; an order that always refers to limited aspects of reality, and is based on the observer's frame of reference, which differs from period to period as a Rembrandt nude differs from a nude by Monet.

Arthur Koestler, Hungarian Author

21st Century Skills, Capacities, & Dispositions

Any contemporary vision of student success has as a major goal that students demonstrate strength and competence in all areas needed for full participation in the 21st century economic, political, cultural, artistic, and intellectual life of our nation and global society. In addition to academic competency, these areas include multilingual and crosscultural competency; technological literacy; communication skills; aesthetic sensibility; critical and creative thinking, reasoning, and solution-seeking; social, environmental, and civic responsibility; and strength of character.

Partnership for 21st Century Skills

The Partnership for 21st Century Skills (P21) is a national organization that advocates for 21st century readiness for every student. As the United States continues to compete in a global economy that demands innovation, P21 and its members provide tools and resources to help the U.S. education system keep up by fusing the three Rs and four Cs (critical thinking and problem solving, communication, collaboration, and creativity and innovation). While leading districts and schools are already doing this, P21 advocates for local, state, and federal policies that support this approach for every school.

P21 Website

The P21 website (<http://www.21stcenturyskills.org>) provides a variety of resources and information related to 21st century skills. It provides a framework for 21st century learning:

21st Century Standards

- Focus on 21st century skills, content knowledge, and expertise.
- Build understanding across and among core subjects as well as 21st century interdisciplinary themes.
- Emphasize deep understanding rather than shallow knowledge.
- Engage students with the real world data, tools, and experts they will encounter in college, on the job, and in life -- students learn best when actively engaged in solving meaningful problems.
- Allow for multiple measures of mastery.

Partnership for 21st Century Skills

21st Century Assessment

- Supports a balance of assessment, including high-quality standardized testing along with effective classroom formative and summative assessments.
- Emphasizes useful feedback on student performance that is embedded into everyday learning.
- Requires a balance of technology-enhanced, formative, and summative assessments that measure student mastery of 21st century skills.
- Enables development of portfolios of student work that demonstrate mastery of 21st century skills to educators and prospective employers.
- Enables a balanced portfolio of measures to assess the educational system's effectiveness at reaching high levels of student competency in 21st century skills.

21st Century Curriculum & Instruction

- Teaches 21st century skills discretely in the context of core subjects and 21st century interdisciplinary themes.
- Focuses on providing opportunities for applying 21st century skills across content areas and for a competency-based approach to learning.
- Enables innovative learning methods that integrate the use of supportive technologies, inquiry- and problem-based approaches, and higher order thinking skills.
- Encourages the integration of community resources beyond school walls.

21st Century Professional Development

- Highlights ways teachers can seize opportunities for integrating 21st century skills, tools, and teaching strategies into their classroom practice -- and helps them identify what activities they can replace/de-emphasize.
- Balances direct instruction with project-oriented teaching methods.
- Illustrates how a deeper understanding of subject matter can actually enhance problem-solving, critical and creative thinking, and other 21st century skills.
- Enables 21st century professional learning communities for teachers that model the kinds of classroom learning that best promotes 21st century skills for students.
- Cultivates teachers' ability to identify students' particular learning styles, intelligences, strengths, and weaknesses.
- Helps teachers develop their abilities to use various strategies (such as formative assessments) to reach diverse students and to create environments that support differentiated teaching and learning.
- Supports the continuous evaluation of students' 21st century skills development.
- Encourages knowledge sharing among communities of practitioners, using face-to-face, virtual, and blended communications.
- Uses a scalable and sustainable model of professional development.

Partnership for 21st Century Skills

21st Century Learning Environments

- Creates learning practices, human support, and physical environments that will support the teaching and learning of 21st century skill outcomes.
- Supports professional learning communities that enable educators to collaborate, share best practices, and integrate 21st century skills into classroom practice.
- Enables students to learn in relevant, real world 21st century contexts (e.g., through project-based and other applied work).
- Allows equitable access to quality learning tools, technologies, and resources.
- Provides 21st century architectural and interior designs for group, team, and individual learning.
- Supports expanded community and international involvement in learning, both face-to-face and online.

Learning and Innovation Skills

Learning and innovation skills increasingly are being recognized as the skills that separate students who are prepared for increasingly complex life and work environments in the 21st century, and those who are not. A focus on creativity, critical thinking, communication, and collaboration is essential to prepare students for the future.

Life and Career Skills

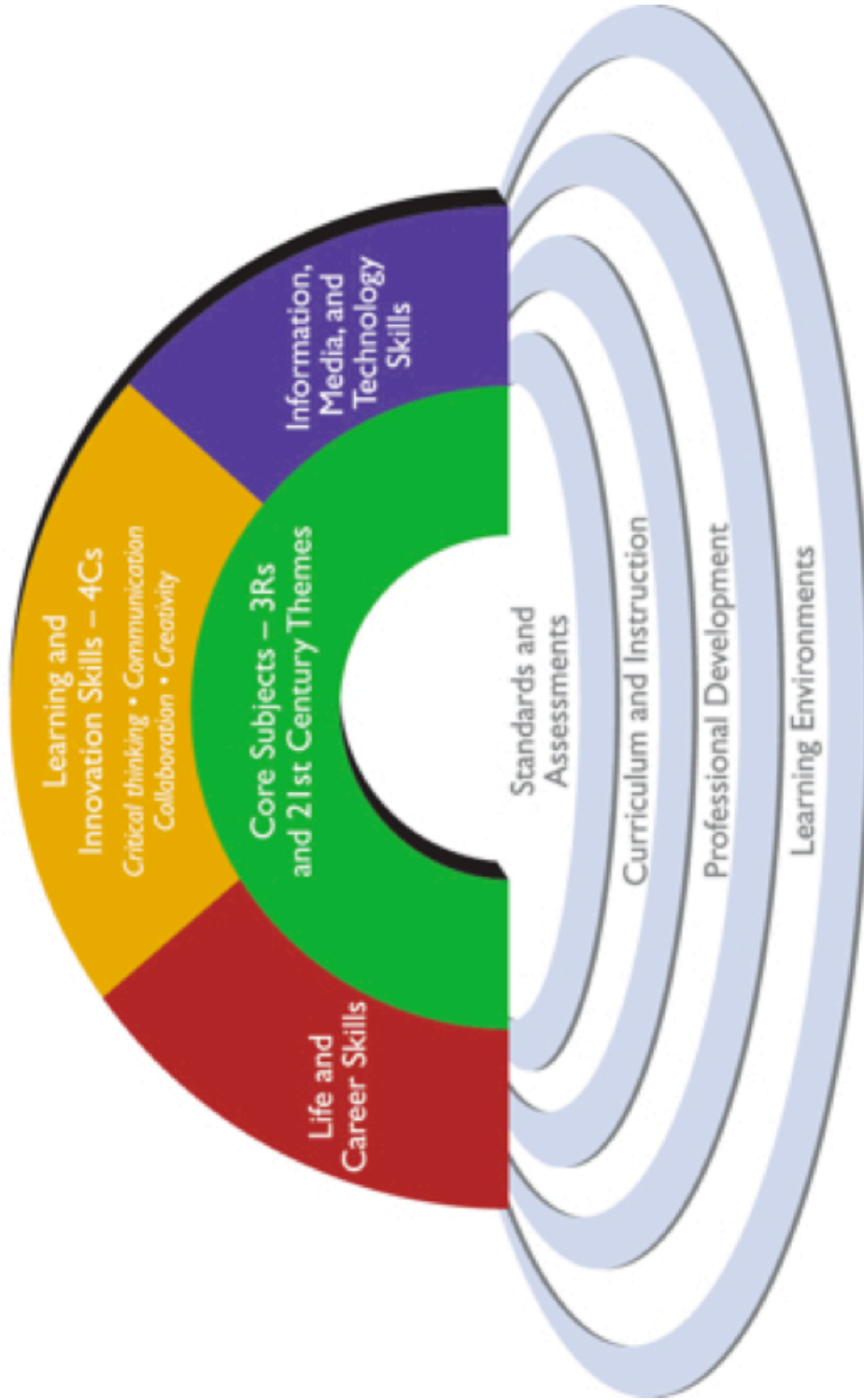
Today's life and work environments require far more than thinking skills and content knowledge. The ability to navigate the complex life and work environments in the globally competitive information age requires students to pay rigorous attention to developing adequate life and career skills.

Information Media and Technology Skills

People in the 21st century live in a technology and media-suffused environment marked by access to an abundance of information, rapid changes in technology tools, and the ability to collaborate and make individual contributions on an unprecedented scale. To be effective in the 21st century, citizens and workers must be able to exhibit a range of functional and critical thinking skills related to information, media, and technology.

Partnership for 21st Century Skills

21st Century Student Outcomes and Support Systems



Partnership for 21st Century Skills

The Partnership has forged alliances with key national organizations that represent the core academic subjects, including Social Studies, English, Math, Science, Geography and the Arts. As a result of these collaborations, the Partnership has developed a map to illustrate the intersection between 21st Century Skills and the Arts. .

This Skills Map presents just a few of the many ways that children acquire 21st Century Learning Skills through arts study. Educators and others knowledgeable about arts education will see connections among these examples, the student achievement goals listed in the National Standards for Arts Education (1994), and the artistic processes of creating, performing, and responding that educators use to evaluate learning in the four arts disciplines.² Collectively, the examples in this document demonstrate that the arts are among society's most compelling and effective paths for developing 21st Century Skills in our students.

Business leaders and visionary thinkers concerned about preparation of students for the future know that the ability to be creative – a key 21st Century Skill – is native to the arts and is one of the primary processes learned through arts education. The examples in this Skills Map illustrate how the arts promote work habits that cultivate curiosity, imagination, creativity, and evaluation skills. Students who possess these skills are better able to tolerate ambiguity, explore new realms of possibility, express their own thoughts and feelings and understand the perspectives of others. Furthermore, these examples suggest ways that study of the arts can help produce globally aware, collaborative, and responsible citizens.

Communications in today's interconnected world increasingly emphasize multimedia, and the arts are the media. For personal as well as professional success, students must therefore learn to critically interpret media messages, and to convey their own ideas through the medium of artistic form. Many examples in this document extend the rich array of existing artistic media and tools by incorporating technology. All of those media, both traditional and new, offer powerful opportunities to cultivate 21st Century Skills and to articulate human expression.

Students' capacity to create and express themselves through the arts is one of the central qualities that make them human, as well as a basis for success in the 21st century. (Partnership for 21st Century Skills)

For more information, try these websites:
http://www.p21.org/documents/P21_arts_map_final.pdf
<http://www.21stcenturyskills.org>
<http://www.sasked.gov.sk.ca/docs/policy/cels/el4.html>
<http://www.netTrekker.com>
<http://www.metiri.com>

Partnership for 21st Century Skills

21st Century Arts Skills Map (SAMPLE) Information Media & Technology Literacy

Critical Thinking & Problem-Solving

Outcome: Students will use various types of reasoning to think and reflect critically and solve problems in both conventional and innovative ways.

4TH GRADE	8TH GRADE	12TH GRADE
<p>EXAMPLE: Students individually articulate different ways to interpret the same musical passage. Students then compare the various interpretations and determine which one is most effective, taking into account age-appropriate considerations such as the style and genre of the music. (M)</p>	<p>EXAMPLE: Students gather information about a challenging school or community issue such as peer pressure, discrimination, or the environment through online research and recorded interviews with local citizens. They create and perform a series of ensemble scenes that address the issues identified and propose possible solutions. They organize the information gleaned into an online archive to be disseminated through blogs, podcasts, and wikis. (D, T)</p>	<p>EXAMPLE: Students view and critique multiple works of art, created by themselves and their peers, which deal with a specified artistic problem. Students use mutually agreed upon criteria (elements and principles of art and design, subject matter, technique, style, etc.) to describe, analyze, interpret, and make informed judgments about the art works. Using electronic journals, students reflect on the points in their critical thinking that led to their solution to the problem. Students then compare and contrast how the other students addressed the same problem, and use their electronic journals to form a foundation for their participation in a group discussion convened through the use of a class blog or wiki. (VA)</p>

Media Literacy

Outcome: Students will use various types of reasoning to think and reflect critically and solve problems Students will analyze and use media to understand how and why messages are created and interpreted and how media influences culture, beliefs, and behaviors.

4TH GRADE	8TH GRADE	12TH GRADE
<p>EXAMPLE: Students research an important issue or conflict central to their lives. Included in their research is an exploration of the ways the issue or conflict is represented in the media and how different points of view are embedded in different media presentations. They create a storyboard and script for a short video designed to express their point of view. (T)</p>	<p>EXAMPLE: Students review a variety of political or commercial video messages to consider how particular types of music are used to elicit or manipulate emotional response. They are then presented with a new silent video clip, collaborate to identify alternative meanings, and work together to select one that they underscore by crating a sound track that reinforces that meaning. (M)</p>	<p>EXAMPLE: Students use current technologies to produce an advertisement or web page that demonstrates their understanding of media's ability to influence the viewer's perception of a social issue of their choice, such as environmental awareness, mass transit, or the economy. (VA)</p>

enGauge 21st Century Skills

Our children live in a global, digital world -- a world transformed by technology and human ingenuity. Many of today's youngsters are comfortable using laptops, instant messaging, chat rooms, and cell phones to connect to friends, family, and experts in local communities and around the globe. Given the rapid rate of change, the vast amount of information to be managed, and the influence of technology on life in general, students need to acquire different, evolving skill sets to cope and to thrive in this changing society. The enGauge 21st Century Skills recognize advances in the cognitive sciences that show learning increases significantly when students are engaged in academic study through authentic, real-world experiences. The enGauge 21st Century Skills build on extensive bodies of research -- as well as calls from government, business, and industry for higher levels of workplace readiness -- to define clearly what students need to thrive in today's Digital Age.

<http://www.metiri.com>



The Pedagogy of Confidence & Interactive Classroom Strategies



Teachers who demonstrate a Pedagogy of Confidence use the interconnectedness of culture, language, and cognition as a frame for an instructional model that guides the development of their teaching methods, the selection of learning strategies, and the design of assessments, which in turn accelerates and enriches the learning of urban students.

Yvette Jackson, CEO, National Urban Alliance for Effective Education

A Pedagogy of Confidence

The Pedagogy of Confidence™ is based on the fearless expectation and support for school dependent students to demonstrate high intellectual performance. This pedagogy reflects the belief in the innate intellectual capacities of all students. It operationalizes this belief and expectation by situating learning experiences in the lives of the students, honoring their interests, their insights/voices, and their cultural and linguistic backgrounds. The confidence of the teacher and the confidence of the student are interrelated and necessarily synergistic critical factors for high intellectual performance. Confidence is a transcendent psychological factor that is absolutely essential to advancing cognition.

Yvette Jackson, CEO, National Urban Alliance for Effective Education

A compelling aspect of arts education is how it drives our students to high levels of excellence by providing a caring mentor (teacher) who often is himself or herself an practicing artist and who understands the persistence, effort, and confidence that quality arts expression requires, whether it's a painting, dance, song, or theatrical performance. This fundamental approach of arts education is well-aligned to current thinking on how we can engage all students in high intellectual performance.

The National Urban Alliance promotes what it calls a Pedagogy of Confidence, which is quite relevant to our work on culturally and linguistically responsive arts instruction. They define a Pedagogy of Confidence as the fearless expectation and support for all students to demonstrate high intellectual performance. It involves the art of using the science of learning to create practices that nurture this high intellectual performance. "The Pedagogy of Confidence™ stresses situating learning in the lives of the students, eliciting and addressing their frames of reference, honoring their interests, their insights/voices, and their cultural and linguistic backgrounds. The Pedagogy of Confidence recognizes that youth culture offers enriching and legitimate content and contexts for learning in our classrooms. It stresses creating the educational experiences grounded in a 21st Century global context while employing technologies and media as vital instruments for learning. The Pedagogy of Confidence promotes the concept of learning spaces that go far beyond the four walls of the school classroom to connect the student to the virtual world (of web sites, Electronic Field Trips, blogs, wikis, Twitters, etc.), his/her community, and classrooms, museums, universities, research labs, conference centers and other learning institutions across the world." (Jackson & Davis)

They refer to these practices as high operational practices. Together, high intellectual performance, achieved through the consistent and coherent use of high intellectual practices, becomes HIP HOP. They use the formula L: (U + M) (C1 + C2) to express that LEARNING results when we are successful in helping students to combine UNDERSTANDING and MOTIVATION with CONFIDENCE and COMPETENCE. The essential practices of the Pedagogy of Confidence are:

A Pedagogy of Confidence

- Identify and build on student strengths.
- Establish powerful relationships that nurture success.
- Elicit high intellectual performance.
- Engage students actively in the learning process.
- Create environments of enrichment rather than remediation.
- Situate learning in the lives of students.
- Address the prerequisites for learning.

In the Pedagogy of Confidence, one of the teacher's essential roles is to mediate learning for students. In mediated learning experiences, the teacher/mediator, guided by intention, culture, and emotional investment, organizes experiences by framing and filtering, and determining which are relevant and irrelevant experiences. Mediated learning requires the development of relationships between teacher and student and student and student in order to create dynamic, interactive bonding. The teacher/mediator elicits personal motivation for learning, that is, engagement, from students so that they are able to deeply address the critical tasks/content.

We use the essential pedagogical practices of the Pedagogy of Confidence to organize the interactive structures we present in this Handbook.

Visual & Performing Arts Strands

In the interactive structures that follow, we have identified some general objectives, but we have not identified specific Visual and Performing Arts Standards. Because these interactive structures are flexible and adaptable, teachers can use them to further a broad variety of content standards, so we leave it up to teachers to tailor the structures by adding in their own specific standards. However, we encourage teachers to draw from all five of the Visual and Performing Arts Strands and include them here for reference purposes. The actual content standards can be found at the California Department website: <http://www.cde.ca.gov/be/st/ss/documents/vpastandards.pdf>.

Artistic Perceptions

Processing, analyzing, and responding to sensory information through the language and skills unique to dance, music, theatre, and visual art. In this strand, students learn how to perceive and respond to arts processes in dance, music, theatre, and visual arts using the language specific to each arts discipline.

Visual & Performing Arts Strands

Creative Expression

Creating, performing, and participating in dance, music, theatre, and visual art. In this strand, students actively participate in the creative process of the art form(s). Students demonstrate their understanding by problem solving and expressing themselves (either individually or in groups). In this component strand students are given opportunities to demonstrate what they have learned and practice new techniques and skills in the process.

Historic & Cultural Context

Understanding the historical contributions and cultural dimensions of dance, music, theatre, and visual art. In this strand, students learn about present and past arts contributions. They gain an understanding of different cultural and historical perspectives by observing and analyzing works of art and those who created the artwork.

Aesthetic Valuing

Responding to, analyzing, and making judgments about works on dance, music, theatre, and visual art. In this strand, students are engaged in making meaning from works of dance, music, theatre, and visual arts. Students learn how to respond to and assess arts work accomplished by others and themselves.

Connections, Relationships, & Applications

Connecting and applying what is learned in dance, music, theatre, and visual art to learning in other art forms and subjects and to careers. In this strand, students apply what they have learned in a specific art form to other areas of the curriculum. Students also examine careers in the arts disciplines and learn how the arts connect to other areas of study.

Structures v. Activities

It's useful to make a distinction between STRUCTURES and ACTIVITIES. Structures are really the framework that allows teachers to give definition to specific activities.

Structures are:

- Content-Generic
- Grade-Generic
- Recyclable
- Learnable
- Strategic

Activities, on the other hand, are:

- Content-Specific
- Grade-Specific
- One-Time
- Short-Term
- Operational

Structures and activities, however, share a close relationship. Structures, for instance, become activities once specific information is poured into them. For example, jigsaw reading is a structure because it doesn't have any inherent content, nor is it inherently better suited to one grade or content area rather than another. Jigsaw reading can BECOME an activity, though, if we define the content and the grade. So, if we ask 8th grade students to do a jigsaw reading using an article on the characteristics of symphonic music, jigsaw reading changes from a structure to a specific activity.

A key difference is that while we probably wouldn't ask the same students to repeat the jigsaw reading activity on the characteristics of symphonic music, we would very likely ask them to participate in the jigsaw reading structure many times over a school year. And once students have learned the form and process of the jigsaw reading structure, they can apply this learning to participation in future jigsaw reading activities. Furthermore, students can also learn to determine when it would be strategic to use jigsaw reading to enhance their own learning and thinking, as opposed to relying on some other less well suited structure.

On the following pages, I provide you with descriptions of several interactive structures. For our purposes here, I've put each structure into one or another of the essential practices of the Pedagogy of Confidence. However, most of these structures can be modified to support any of the essential practices. You'll need to make the decision about when it would be most appropriate to use a particular structure, given who your students are, their linguistic, academic, and cultural strengths and needs, and the linguistic, academic, and cultural goals and objectives you have planned.

Through the use of structures such as these, we help students develop autonomy as smart and successful arts learners. We help them develop the sorts of social, cognitive, linguistic, and metacognitive learning strategies that help them figure out how to be better learners. And we help them become better learners in and outside of the school so that they can become the key players in their own lives and in the life of their community.

Identify & Build on Student Strengths

The Pedagogy of Confidence asks that we identify and build on student strengths. Obviously, there are many interrelated and interdependent practices that make up a sound pedagogy that is aligned to a powerful vision of sustainable student success. When we use these in a thoughtful and integrated way, they make our practice much more powerful and more effective. In every lesson, we need to attend to students' prior knowledge. Frank Smith makes the point that unless what we are learning is connected to what we already know, we cannot learn it. What he means is that we come to make sense of new knowledge by identifying how that knowledge is linked to categories and hooks already established by our prior experiences and knowledge. This of course is critical when we are dealing with marginalized students.

It is also critical to provide many paths to understanding. Popular notions of schooling encourage us to simplify when students do not understand. In fact, when we don't understand is precisely when we need additional language, content, or process to enrich the input enough that we can find something to hold onto as we try to make sense of the new information. This is particularly true for students who have not had opportunities to develop their academic language skills, for whom the language of instruction may be more of a barrier to than a facilitator of content learning, and who may need many paths to the academic content and language in order to develop deep understanding. For many of our students who may not yet be able to show what they know or can do through traditional methods, a focus on multiple intelligences can help make their musical, kinesthetic, oral, and visual abilities and strengths visible to staff and to other students.

Many of our students have a rich cultural history not always obvious with "paper and pencil" learning. By changing our focus from a needs-based approach to a strengths-based approach, we "uncover" the assets students bring to the table and create a positive energy that provides the space necessary for staff to use these strengths and assets to help students build future successes. Asset-based instruction can be a key strategy to improve the quality of teaching and learning. The premise of asset-based instruction is nurturing a positive approach to learning—recognizing students' strengths and helping students feel they can contribute to their own educational growth. Many marginalized students believe that they are poor students. We can help these students to realize that they can learn any subject matter in ways that are meaningful to them when they are supported by teachers who believe in them. Capitalizing on teachers' and students' strengths provides a cultural shift in the way teachers interact with one another and with their students, which research shows leads to positive self efficacy and improvement in performance. Asset-based instruction encourages focusing thoughts on what currently is working and what is available rather than what it is missing, which requires a cultural shift in the way people interact with one another. Asset-based thinking is intended to affirm, and to build upon, the remarkable work already going on. (Kretzmann & McKnight, 1993, p. 7)

Student Surveys

Objectives

- To identify student interests, curiosities, strengths, and concerns
- To build student ownership and investment in the learning activities to come

Target VAPA Standards

Procedures

- Before beginning a unit of study with a new group of students, the teacher surveys the students to discover their relevant interests, experiences, strengths, and concerns.
- For older students, this can be an actual written survey. For younger students, or students who have literacy difficulties, this can take the form of an interview.
- The teacher then uses the information collected to shape lessons and activities so that students' funds of knowledge are immediately engaged.
- Sample survey/interview questions might include background/demographic items as well as more content-related items.

SAMPLE STUDENT SURVEY FOR A COURSE ON HIP/HOP, THEATRE ARTS, AND LITERACY DEVELOPMENT

1. My name is...
2. My email address is...
3. My ethnic background is...
4. I'm ___ years old and in the ___ grade.
5. I was born in _____ and I live in _____
6. My favorite artist is _____ and favorite song is _____.
7. My favorite television show is _____ and favorite movie is _____.
8. My favorite website is _____ and favorite source of information is _____.
9. The role I would want to play in making a movie is _____.
10. What I think people should pay more attention to is _____.
11. What I love and hate most about school is _____
12. What I think my worst teacher should do differently is _____.
13. The thing I love about my best teacher's class is _____.

Source

Bryonn Bain

Grade

All

Time

20 - 40 Minutes

Grouping

Individual

Materials

Survey Forms/Interview Questions

Reflection

- What was the most challenging or rewarding part of this task?
- How did this activity help you remember what you already knew about the topic? How did this activity help you learn new things about the topic? How did this task help you become a better learner?
- How did this task help you (1) build stronger relationships and connections with other students; (2) develop respect for others' perspectives; (3) take responsibility for your/others' learning; and/or (4) connect to learning that is important/interesting to you?
- How will you be able to use what you did/learned in this task to help you in future learning tasks?

Process Debriefing

- Appreciation & Recognition
 - ✓ It helped me when ...
 - ✓ I appreciated ...
 - ✓ Thank you for ...
 - ✓ I felt good when ...
- Did you feel that the people in your class:
 - ✓ cooperated?
 - ✓ listened well?
 - ✓ communicated effectively?
 - ✓ included all members?
 - ✓ facilitated growth/learning for all members?
- What helped you/your group/the class succeed at the task? What kept you/your group/the class from being as successful as you would have liked?
- What might you/your group/the class try next time to be more successful in a similar task?

Data Hunt

Objectives

- To maximize community inclusion
- To introduce self to others
- To encourage sharing of information
- To structure learning about specific arts content

Target VAPA Standards

Procedures

- Prepare 2 - 4 versions of the data hunt, with each version on a different color of paper, with Columns 1 and 2 completed. Column 1 lists various student characteristics, i.e., Someone who was born the same month as you. Column 2 asks for content-related information, i.e., Describe two different ways to combine a turn, stretch, and jump in dance. Column 2 stays the same in all versions of the data hunt, but the Column 1 characteristics change.
- Give each student one copy of the data sheet, distributing the different versions randomly.
- Inform students in advance of the time they'll have to complete the activity.
- Explain that students are to circulate around the room to find other students who fit the characteristics listed in column 1 of the data hunt sheet.
- When they find such a person, they should introduce themselves by name and ask him/her to respond to the question listed in column 2.
- Students record the response in column 3 and the person's name in column 4.
- Students should strive to end up with a different name in each row of column 4.
- If the students finish before the allotted time is up, they should return to their seats and read silently or work on homework.
- When the time is up, students should form groups of 4 to 6, making sure that their group includes one of each color of the data hunt sheets.
- In these small groups, students should review the information collected in column 3 and fill in any group gaps.
- This activity can be followed by a semantic mapping one to record the group's data.

Source

Francisca Sánchez

Grade

3 - Adult

Time

40 minutes

Grouping

Whole Class

Materials

Data Hunt Sheets, Pencils

Reflection

- What was the most challenging or rewarding part of this task?
- How did this activity help you remember what you already knew about the topic? How did this activity help you learn new things about the topic? How did this task help you become a better learner?
- How did this task help you (1) build stronger relationships and connections with other students; (2) develop respect for others' perspectives; (3) take responsibility for your/others' learning; and/or (4) connect to learning that is important/interesting to you?
- How will you be able to use what you did/learned in this task to help you in future learning tasks?

Process Debriefing

- Appreciation & Recognition
 - ✓ It helped me when . . .
 - ✓ I appreciated . . .
 - ✓ Thank you for . . .
 - ✓ I felt good when . . .
- Did you feel that the people in your class:
 - ✓ cooperated?
 - ✓ listened well?
 - ✓ communicated effectively?
 - ✓ included all members?
 - ✓ facilitated growth/learning for all members?
- What helped you/your group/the class succeed at the task? What kept you/your group/the class from being as successful as you would have liked?
- What might you/your group/the class try next time to be more successful in a similar task?

1. Find Someone Who
2. And Ask Him/Her
3. Record the Answer
4. And the Name

1.	2.	3.	4.

List student characteristics here. Vary them from version to version.



Pose questions here to elicit student background knowledge related to the topic to be studied.



What We Know Charts

Objectives

- To establish a social context for students to share current understandings and link them to new arts material and concepts
- To empower students to believe that what they bring to school is real, important, and credible
- To show students sentence structure, rhetorical patterns, aspects of spelling and punctuation
- To mediate students' current abilities/knowledge and encourage them to tend to more advanced aspects language/content
- To put students' conceptual and background knowledge into VAPA academic language
- To tap and record students' prior knowledge

Target VAPA Standards

Procedures

- Teacher solicits students' knowledge about the topic and writes it as students watch and assist.
- The teacher asks students to think about one or two things they know about the theme topic.
- The teacher calls on a student s/he feels confident will be able to provide an appropriate response and asks him/her to contribute a sentence about what he/she knows.
- The teacher records the student's sentence, followed by the student's name or initials in parentheses. Depending on the age and language/content proficiency of the students, the teacher can mediate students' learning by asking students to help with specific features -- i.e., appropriate terminology -- as she writes the sentence.
- The first student calls on the next student to contribute a sentence, and so on.
- Where possible, the teacher assists students in linking their prior knowledge with additional schematic relationships that may have been overlooked, or minimized (scaffolding).

Source

Kevin Clark

Grade

K - Adult

Time

30 minutes

Grouping

Whole Class

Materials

Chart Paper, Markers

Reflection

- What was the most challenging or rewarding part of this task?
- How did this activity help you remember what you already knew about the topic? How did this activity help you learn new things about the topic? How did this task help you become a better learner?
- How did this task help you (1) build stronger relationships and connections with other students; (2) develop respect for others' perspectives; (3) take responsibility for your/others' learning; and/or (4) connect to learning that is important/interesting to you?
- How will you be able to use what you did/learned in this task to help you in future learning tasks?

Process Debriefing

- Appreciation & Recognition
 - ✓ It helped me when . . .
 - ✓ I appreciated . . .
 - ✓ Thank you for . . .
 - ✓ I felt good when . . .
- Did you feel that the people in your class:
 - ✓ cooperated?
 - ✓ listened well?
 - ✓ communicated effectively?
 - ✓ included all members?
 - ✓ facilitated growth/learning for all members?
- What helped you/your group/the class succeed at the task? What kept you/your group/the class from being as successful as you would have liked?
- What might you/your group/the class try next time to be more successful in a similar task?

Academy Award*

Objectives

- To reflect on VAPA techniques/strategies
- To extend analytical and metacognitive skills
- To structure debriefing

Target VAPA Standards

Procedures

- Teacher asks students to write a list telling what they know about some key aspect of their discipline.
- Then, students check two items on their lists.
- Now students elaborate on how they learned these two techniques/strategies or how they currently use them in their dance, music, acting, or visual art.
- Students also tell how knowing these two strategies is going to influence their next product/performance.
- Next, students select one piece of their product/performance.
- They imagine for a moment that they have been recognized as one of the state's outstanding artists and have been asked to write/speak about this product/performance.
- Students:
 - ✓ Tell how they "got" this piece: what was the inspiration? They discuss why they created/performed it the way they did.
 - ✓ Tell what this piece demonstrates about their ability as an artist. They use an effective introduction, development of a powerful argument, use of imagery and rhythm, or expansion of character through dialogue.
 - ✓ Note the changes they made during revision. They mark them on their drafts/versions and number their drafts/versions. They number their changes so the teacher and student both can follow the evolution of the work. How do these changes reflect new knowledge about their art?
 - ✓ Discuss the role their classmates played in improving their art.
 - ✓ Write their observations about their artistic habits: what they've noticed helps them get started on a piece or helps them revise a piece.
 - ✓ Discuss their observations about what good art is, by using examples from their work, the work of their peers, or the work of professional artists.

Source

Adapted from Linda Christensen

Grade

5- Adult

Time

2-3 40-minute periods

Grouping

Individual

Materials

Student Evaluation Portfolios

Reflection

- What was the most challenging or rewarding part of this task?
- How did this activity help you remember what you already knew about the topic? How did this activity help you learn new things about the topic? How did this task help you become a better learner?
- How did this task help you (1) build stronger relationships and connections with other students; (2) develop respect for others' perspectives; (3) take responsibility for your/others' learning; and/or (4) connect to learning that is important/interesting to you?
- How will you be able to use what you did/learned in this task to help you in future learning tasks?

Process Debriefing

- Appreciation & Recognition
 - ✓ It helped me when . . .
 - ✓ I appreciated . . .
 - ✓ Thank you for . . .
 - ✓ I felt good when . . .
- Did you feel that the people in your class:
 - ✓ cooperated?
 - ✓ listened well?
 - ✓ communicated effectively?
 - ✓ included all members?
 - ✓ facilitated growth/learning for all members?
- What helped you/your group/the class succeed at the task? What kept you/your group/the class from being as successful as you would have liked?
- What might you/your group/the class try next time to be more successful in a similar task?

*Change the name, depending on the arts discipline, i.e., Tony, Emmy, Grammy.

Appreciative Inquiry

Objectives

- To identify what's currently working in the learning/teaching process, from the students' perspective
- To envision a future that builds on that success
- To look at structures and procedures that would support such a future
- To develop a way forward to more powerful learning and teaching

Target VAPA Standards

Procedures

- Students work in small groups.
- Each group selects (a) a facilitator to lead the group through the Appreciative Inquiry questions; (b) a timekeeper to make sure the group addresses all the questions; (c) an encourager to help everyone contribute to the conversation that will provide the group with a way into thinking more clearly about the topic at hand; and (d) a coach to remind group members about what they have learned from their previous study that applies to this topic.
- Students explore the following questions:
 - ✓ Thinking about your experience with what you've learned thus far about this topic, what have been the high points?
 - ✓ What is it you appreciate/value most about the teaching that has contributed to your success? Where's the passion in the classroom experience that we could use to create even more student engagement and motivation?
 - ✓ What is it you want for the future of your academic/arts learning? What should be in place? What should exist? (Envision what might be.)
 - ✓ How can we build upon the seeds of what is already working for you to create the future you desire for yourselves as confident and competent learners and artists?
 - ✓ How will you measure your progress and success?
- Students take a few minutes at the end to record in their learning logs or journals some key insights or learnings from the group work.

Source

Adapted from Steve Zueback

Grade

3 - Adult

Time

30 - 60 minutes

Grouping

Small Groups

Materials

Appreciative Inquiry Questions

Reflection

- What was the most challenging or rewarding part of this task?
- How did this activity help you remember what you already knew about the topic? How did this activity help you learn new things about the topic? How did this task help you become a better learner?
- How did this task help you (1) build stronger relationships and connections with other students; (2) develop respect for others' perspectives; (3) take responsibility for your/others' learning; and/or (4) connect to learning that is important/interesting to you?
- How will you be able to use what you did/learned in this task to help you in future learning tasks?

Process Debriefing

- Appreciation & Recognition
 - ✓ It helped me when . . .
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- What helped you/your group/the class succeed at the task? What kept you/your group/the class from being as successful as you would have liked?
- What might you/your group/the class try next time to be more successful in a similar task?

Establish Powerful Relationships That Nurture Success

The Pedagogy of Confidence asks that we establish powerful relationships that nurture success. We can begin this process by adopting an advocacy-oriented approach to our interactions with our students, their families and their communities. Advocacy-oriented leadership means we should CHAMPION the cause of our students in our own communities as well as in the larger world. We have to become our children's best protectors and supporters. And all of us, together, must create, fight for, and uphold the types of powerful programs that help students become vibrant, well-balanced, successful 21st century citizens. This means that we have to know how to tell powerful programs from weak ones; that we have to know where powerful models can be found; and that we network with other advocates to more powerfully leverage our influence.

Advocacy oriented leadership realizes that to achieve our vision of student success requires the ongoing expansion of our COMMUNITY of supporters. We must continually develop a common unity among our colleagues, friends, and allies. This involves providing a leadership that models, inspires, and facilitates relationship building, trust, and mutual support, qualities required for long-term social change. To do this, we need to be knowledgeable about and skilled in those aspects of leadership.

Finally, advocacy-oriented leadership requires CELEBRATING our successes and our struggles. It's important to engage in public ceremonies that acknowledge who our students are, what they contribute, and what they have the potential to become. We should model that the struggle itself can be a joyful, hopeful process because we're able to see the mountain tops and not just the piece of road and obstacles directly in front of us. And through this celebratory process, we must create new visions, new possibilities, new worlds for us all that move us from a deficit, behavioristic way of thinking, doing, and being, to a way that is more asset-based and humanistic. This is what our students and their families need, want, and deserve.

Think Pair Share

Objectives

- To develop thinking skills
- To use communication and listening skills
- To develop language and arts skills
- To structure reflection about specific topics

Target VAPA Standards

Procedures

- A question is posed to students.
- Each student THINKS about the question and jots down a few thoughts, completes a graphic organizer, or uses some other way of capturing the thinking in writing or drawing.
- Each student PAIRS with a partner.
- Partners SHARE their thinking/reflection/writing/drawing.
- Pairs can then partner with another pair to expand the sharing.
- Students can do additional writing/drawing after each sharing.
- Pairs/Groups can REPORT OUT and RECORD their ideas to build a whole class record.

Source

Adapted from Spencer Kagan

Grade

K - 12

Time

5 minutes +, Depending on the number of sharing/writing opportunities

Grouping

Pairs

Materials

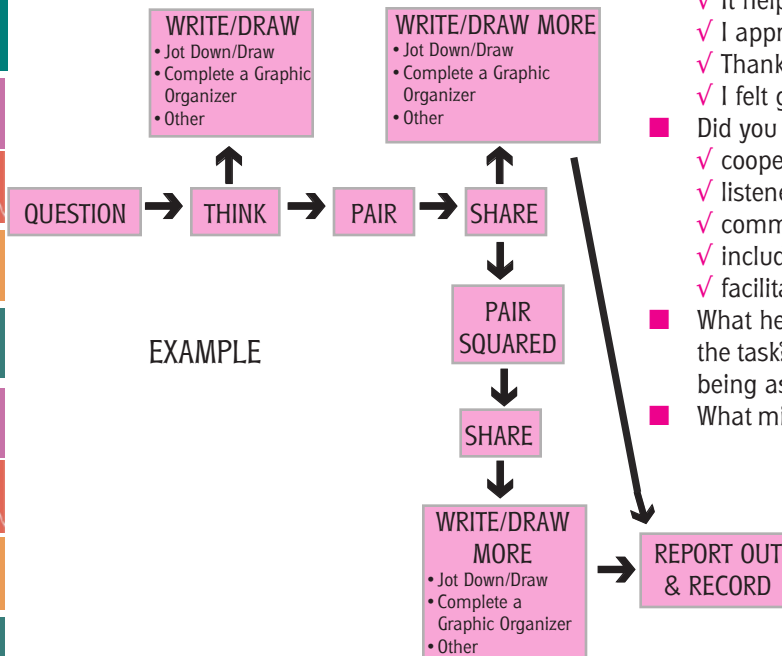
Reflection Question; Writing Supplies

Reflection

- What was the most challenging or rewarding part of this task?
- How did this activity help you remember what you already knew about the topic? How did this activity help you learn new things about the topic? How did this task help you become a better learner?
- How did this task help you (1) build stronger relationships and connections with other students; (2) develop respect for others' perspectives; (3) take responsibility for your/others' learning; and/or (4) connect to learning that is important/interesting to you?
- How will you be able to use what you did/learned in this task to help you in future learning tasks?

Process Debriefing

- Appreciation & Recognition
 - ✓ It helped me when . . .
 - ✓ I appreciated . . .
 - ✓ Thank you for . . .
 - ✓ I felt good when . . .
- Did you feel that the people in your class:
 - ✓ cooperated?
 - ✓ listened well?
 - ✓ communicated effectively?
 - ✓ included all members?
 - ✓ facilitated growth/learning for all members?
- What helped you/your group/the class succeed at the task? What kept you/your group/the class from being as successful as you would have liked?
- What might you/your group/the class try next time?



Totems, Taboos, & Repetitive Interactions

Objectives

- To identify priority values for a group or team
- To develop a deeper and shared understanding about the specific behaviors that model those values
- To develop deeper awareness of students' roles as leaders and advocates

Target VAPA Standards

Procedures

- The teacher or other adult works with a small group or team and helps the team to identify a set of values that expresses how the team wants to work together and with the rest of the class, with other students/student groups in the school, or with groups in the community.
- The teacher/facilitator then starts with the highest priority item and writes it at the top of a sheet of flip chart paper. Then s/he draws 3 columns and heads them as follows from left to right: Totems, Taboos, Repetitive Interactions.
- Starting with the column marked Repetitive Interactions, the teacher/facilitator asks: If we are actually living this value, what behaviors will we be repeatedly engaging in? What behaviors will we see being repeated in the group that manifests this value? The facilitator writes up to ten of these items in the column.
- The teacher/facilitator then moves to the column marked Taboos and asks: What behaviors do we want to stamp out? The teacher/facilitator writes up to ten of these items in the column.
- Now the teacher/facilitator moves to the column marked Totems and asks: What evidence or signs would we expect to see as a result of us 'living the value'? What would be the likely effects? The teacher/facilitator writes up to ten of these items in the column.
- The process is repeated for each of the priority values.
- The team then discusses any insights that emerged about (a) the group's values and any connections between values and behaviors; and (b) their role as student leaders and advocates for (social) justice.

Source

Adapted from Steve Zuieback

Grade

5 - Adult

Time

45 minutes

Grouping

Small Groups

Materials

Chart Paper, Markers

Reflection

- What was the most challenging or rewarding part of this task?
- How did this activity help you remember what you already knew about the topic? How did this activity help you learn new things about the topic? How did this task help you become a better learner?
- How did this task help you (1) build stronger relationships and connections with other students; (2) develop respect for others' perspectives; (3) take responsibility for your/others' learning; and/or (4) connect to learning that is important/interesting to you?
- How will you be able to use what you did/learned in this task to help you in future learning tasks?

Process Debriefing

- Appreciation & Recognition
 - ✓ It helped me when . . .
 - ✓ I appreciated . . .
 - ✓ Thank you for . . .
 - ✓ I felt good when . . .
- Did you feel that the people in your class:
 - ✓ cooperated?
 - ✓ listened well?
 - ✓ communicated effectively?
 - ✓ included all members?
 - ✓ facilitated growth/learning for all members?
- What helped you/your group/the class succeed at the task? What kept you/your group/the class from being as successful as you would have liked?
- What might you/your group/the class try next time to be more successful in a similar task?

Two-Way Tasks

Objectives

- To develop cooperative and organizational skills
- To build group inclusion and team cohesiveness
- To use communication and listening skills
- To develop oral language and artistic skills
- To structure review about specific topics already taught/learned
- To develop problem-solving approaches

Target VAPA Standards

Procedures

Clue

- Students work in groups of five or six.
- Each group member receives 1 or 2 clues. The clues provide information to be used by the group in completing the chart. The clues are interactive in that generally only by combining two or more clues will students have enough information to complete a chart cell.
- Group members may not show their clues to other group members, nor may they write the clues down for others to read.
- Group members may, however, read their clues to each other and paraphrase and discuss them.
- As the clues are “revealed,” the group pieces the information together until the group can complete all the cells in the chart.
- Each group member must be able to explain how the results were obtained.
- Once the group agrees that the information placed in the chart is correct, the group’s responses can be checked against the key.
- If the group’s results don’t match the key, the group must figure out what went wrong.

Timeline

- Working in small groups, students receive a step in an artistic process or part of a narrative.
- The task of the group is to piece together the process or story in the right or logical sequence.

Source

Based on Michael Long

Grade

3 - Adult

Time

40 minutes (may vary)

Grouping

Small Groups

Materials

Empty Chart, Key, Clues

Reflection

- What was the most challenging or rewarding part of this task?
- How did this activity help you remember what you already knew about the topic? How did this activity help you learn new things about the topic? How did this task help you become a better learner?
- How did this task help you (1) build stronger relationships and connections with other students; (2) develop respect for others’ perspectives; (3) take responsibility for your/others’ learning; and/or (4) connect to learning that is important/interesting to you?
- How will you be able to use what you did/learned in this task to help you in future learning tasks?

Process Debriefing

- Appreciation & Recognition
 - ✓ It helped me when . . .
 - ✓ I appreciated . . .
 - ✓ Thank you for . . .
 - ✓ I felt good when . . .
- Did you feel that the people in your class:
 - ✓ cooperated?
 - ✓ listened well?
 - ✓ communicated effectively?
 - ✓ included all members?
 - ✓ facilitated growth/learning for all members?
- What helped you/your group/the class succeed at the task? What kept you/your group/the class from being as successful as you would have liked?
- What might you/your group/the class try next time to be more successful in a similar task?

Personal Narratives

Objectives

- To begin to develop a shared understanding and common working definitions within teams
- To further develop personal connections to the work and build a deep sense of connection to team members involved in the work
- To build a sense of compassion for peers/others engaged in the work

Target VAPA Standards

Procedures

- The teacher sets the context by saying something like: *We're going to be working together on [specify project]. In order to do our best work, it will be important for us to know where we're coming from and to understand each others' perspectives. To help us do that, we're going to share several stories of our own journeys. You'll also have an opportunity in a few minutes to share your story with your group. These stories can be powerful ways for your group to build the trust, bonds, and relationships we need to do the work ahead of us.*
- The teacher then shares the ground rules:
 - ✓ We honor confidentiality: the stories stay inside the group.
 - ✓ We don't comment on the stories while they're being told.
 - ✓ We hold our reflections until all the stories have been told.
 - ✓ We each determine the level of personal disclosure in our stories, based on our own comfort level.
- If a Personal Experience Panel is going to be used to model the personal narrative process for the participants, the teacher introduces the panel. This group of 3-4 people will each tell a 3-5 minute story to model for the participants.
- After the panel shares its stories, or as a first step if there is no panel, teachers/facilitators work with their groups to have each student on the team share a 5-minute story about his/her own personal journey around the topic where greater shared understanding is desired.
- The teacher begins by telling his/her story and thus modeling the desired process, including the elements that every story should include:
 - ✓ What was this event in your life and when/where did it happen?

Source

Francisca Sánchez

Grade

8 - 12

Time

60 - 90 Minutes

Grouping

Small Groups

Materials

Handouts or Posters with Ground Rules and Personal Narrative Elements

Reflection

- What was the most challenging or rewarding part of this task?
- How did this activity help you remember what you already knew about the topic? How did this activity help you learn new things about the topic? How did this task help you become a better learner?
- How did this task help you (1) build stronger relationships and connections with other students; (2) develop respect for others' perspectives; (3) take responsibility for your/others' learning; and/or (4) connect to learning that is important/interesting to you?
- How will you be able to use what you did/learned in this task to help you in future learning tasks?

Process Debriefing

- Appreciation & Recognition
 - ✓ It helped me when . . .
 - ✓ I appreciated . . .
 - ✓ Thank you for . . .
 - ✓ I felt good when . . .
- Did you feel that the people in your class:
 - ✓ cooperated?
 - ✓ listened well?
 - ✓ communicated effectively?
 - ✓ included all members?
 - ✓ facilitated growth/learning for all members?
- What helped you/your group/the class succeed at the task? What kept you/your group/the class from being as successful as you would have liked?
- What might you/your group/the class try next time to be more successful in a similar task?

Procedures, cont.

- ✓ What values did it trigger for you?
- ✓ How have these values formed your life up to today that give people a better sense of why you do what you do or feel the way you do?
- After everyone has told his/her story, the teacher asks for insights and common themes that emerged.

Face to Face

Objectives

- To use communication and listening skills
- To introduce new perspectives on topics/learnings under study
- To make a personal connection to the new learnings

Target VAPA Standards

Procedures

- Teacher prepares brief excerpts from the text, visual art, or music being studied, so that there is one excerpt per page. Each page has a different excerpt. (Historical or literary speeches are good choices.)*
- Each student receives one of the excerpts.
- With the page in hand, each student goes to someone from another table or part of the room and reads the excerpt to him/her. Then, the other student reads his/her excerpt.
- Students repeat this process with 4 or 5 other people, making sure that they approach people with whom they don't usually interact.
- When time is called, students return to their tables/desks.
- With their table group, students have a conversation about the following:
 - a. Who's speech/text/work is this? Put the piece/author/artist in historical (and/or literary, cultural, political, social - depending on the piece) context.
 - b. What was your experience as you read your part and as you listened to others' parts?
 - c. Did anything surprise you?
 - d. How did this activity help you connect to others in the class?

*This structure can be used, with some modification, for non-textual pieces. For example, rather than text excerpts, students can work with excerpts from a visual art piece or from a musical composition. If students are studying vocal music or dance, they can "sing" or "dance" an excerpt. Teachers can use their creativity to consider other ways of using "texts" appropriate to their content.

Source

Francisca Sánchez

Grade

3 - Adult

Time

Varies

Grouping

Small & Whole Group

Materials

Excerpts*

Reflection

- What was the most challenging or rewarding part of this task?
- How did this activity help you remember what you already knew about the topic? How did this activity help you learn new things about the topic? How did this task help you become a better learner?
- How did this task help you (1) build stronger relationships and connections with other students; (2) develop respect for others' perspectives; (3) take responsibility for your/others' learning; and/or (4) connect to learning that is important/interesting to you?
- How will you be able to use what you did/learned in this task to help you in future learning tasks?

Process Debriefing

- Appreciation & Recognition
 - ✓ It helped me when . . .
 - ✓ I appreciated . . .
 - ✓ Thank you for . . .
 - ✓ I felt good when . . .
- Did you feel that the people in your class:
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- What helped you/your group/the class succeed at the task? What kept you/your group/the class from being as successful as you would have liked?
- What might you/your group/the class try next time to be more successful in a similar task?

Elicit High Intellectual Performance

The Pedagogy of Confidence asks that we elicit high intellectual performance. We believe that intelligence is not fixed; rather it is modifiable. We define intelligence as a behavior that elicits active processes or operations enabling an individual to accommodate him/herself to a particular situation to assimilate particular information (Feuerstein, 1982; Ginsburg, 1972; Piaget, 1965; Sternberg, 1981). Intelligence is also the act of processing information in a way that enables an individual to solve problems and create products or strategies to successfully function in a particular situation (Feuerstein, 1982; Gardner, 2000; Caine & Caine, 1994). The processing involved in intelligence is the result of learning (Jackson, 2001).

So, high intellectual performance is possible for all students,, no matter how marginalized. We can ensure their high intellectual performance, in part, by making changes in the curriculum that students experience and engaging our students in well-articulated and age-appropriate curriculum that purposefully builds engagement, skill, confidence, and 21st century success. Students must have access to cognitively complex and coherent curriculum that is rigorous, meaningful, purposeful, interesting, and rich. It must be both student-centered and student-friendly. It must be multicultural and antiracist. And it must provide for authentic, ongoing, and embedded reflection and assessment.

In order to elicit high intellectual performance, we also need sophisticated and comprehensive assessment systems designed primarily to improve academic, linguistic, and sociocultural outcomes for all groups of students. These assessment systems should include multiple measures and approaches, be ongoing, include teacher observations and judgments, and provide clear analyses of actual student work and performance. Assessment should help schools and communities know to a certainty how every student is doing. There must be structures available for classroom teachers to observe and assess students' progress on a daily basis and then apply the results of those assessments to their teaching. There must be reasonable benchmarks that allow teachers and students themselves to know how close they are to meeting the identified goals and standards. There must be ways of triangulating data so that judgments about student achievement and progress are not dependent on any single indicator.

James Cummins adds to our understanding of what learners specifically need in order to develop academic expertise. At the center, he says, there must be teacher/student interactions that are characterized by two equally critical features: maximum cognitive engagement, and maximum student identity investment. In other words, this is an extremely PERSONAL enterprise, and students must know that who they are matters hugely and is supported significantly by their teachers and other students.

If we accept this proposition, then, the curricula and pedagogy must focus students in three ways:

Elicit High Intellectual Performance

- First, there must be a focus on meaning; that is, making academic input comprehensible and developing critical literacy in both content and in language.
- Second, there must be a focus on language, which helps students develop an awareness of language forms and uses and engages them in critical analyses of those forms and uses, including the academic language of the different disciplines.
- And finally, there must be a focus on using language to generate new knowledge, create literature and art, and act on social realities.

We also have a responsibility to help students develop autonomy as learners. That means helping them to develop the sorts of social, cognitive, linguistic, and metacognitive learning strategies that help them figure out how to be better learners.

We always need to provide students with structures that help them think metacognitively about their learning. By thinking about HOW they accomplished a cognitive task, students are learning about learning. They learn how to learn by thinking critically and using information creatively. We can also provide them with questioning/reflection strategies and structures that, used regularly, help students not only learn more about their learning processes, but also begin to organize their learning strategies.

One of the issues for many students is that they may not realize that there ARE strategies they can use to help them be more successful. It's critical, therefore, that students have plenty of opportunities to debrief their learning experiences.

Guided Conversations

Objectives

- To focus on thinking deeply about how to “power up” arts learning
- To diagnose or plan what should happen next
- To focus on solutions to current problematic situations

Target VAPA Standards

Procedures

In pairs or small groups, students take turns responding to the following questions:

- As you think about your learning about this topic, what are the most important opportunities that exist? What are the greatest assets you bring to this work? What are some of the most significant challenges?
- As you extend your thinking to the future, what do you see yourselves being able to do and achieve related to this topic as a result of your teacher’s and your own efforts?
- When you think about successful learners of this topic in other classrooms or schools, what principles, practices, and behaviors most contribute to and reinforce their success?
- What behaviors, beliefs, patterns, or external conditions sometimes get in the way of your ability to learn at high levels related to this topic?
- Given what you’ve just clarified about your learning (in terms of outcomes, practices, and dilemmas/challenges), what strategies or approaches might best leverage your potential for success in this area?
- Within the next few weeks, what specifically will you commit to practice/implement as a learner to enhance your learning related to this topic?
- How will you know you are being successful in your strategy? What will you do if you aren’t getting your desired results? How will you/your team reflect on your progress/make adjustments to your plan?
- Knowing what you know about your learning needs, strengths, and potential, what types of information do you need and how will you be assured of getting this information?
- When you look at the answers to these prior questions, what role might other people/organizations play in enhancing your learning on this topic? How might this influence the way you will interact with others in your school and community?

Source

Adapted from Steve Zuieback

Grade

6 - Adult

Time

60 minutes +

Grouping

Pairs or Small Groups

Materials

Guided Conversation Questions

Reflection

- What was the most challenging or rewarding part of this task?
- How did this activity help you remember what you already knew about the topic? How did this activity help you learn new things about the topic? How did this task help you become a better learner?
- How did this task help you (1) build stronger relationships and connections with other students; (2) develop respect for others’ perspectives; (3) take responsibility for your/others’ learning; and/or (4) connect to learning that is important/interesting to you?
- How will you be able to use what you did/learned in this task to help you in future learning tasks?

Process Debriefing

- Appreciation & Recognition
 - ✓ It helped me when . . .
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 - ✓ Thank you for . . .
 - ✓ I felt good when . . .
- Did you feel that the people in your class:
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 - ✓ listened well?
 - ✓ communicated effectively?
 - ✓ included all members?
 - ✓ facilitated growth/learning for all members?
- What helped you/your group/the class succeed at the task? What kept you/your group/the class from being as successful as you would have liked?
- What might you/your group/the class try next time to be more successful in a similar task?

View-Talk-Summarize-Refine

Objectives

- To understand a complex text or composition
- To summarize a text or composition
- To move from the explicit content of a text or composition to its implications

Target VAPA Standards

Procedures

- Teacher selects a reading, text, or composition and divides it into four shorter segments.
- Students are asked to VIEW (read/play) one segment at a time.
- Then they TALK with a partner or table mate about what they read/played.
- Together, they SUMMARIZE in one sentence the content of their segment.
- After reading all four segments, they REFINE their understanding of the text/composition by writing one implication for each summary sentence.

Source

National Urban Alliance

Grade

3 - Adult

Time

40 minutes

Grouping

Pairs

Materials

Readings/Texts/Compositions, Paper

Reflection

- What was the most challenging or rewarding part of this task?
- How did this activity help you remember what you already knew about the topic? How did this activity help you learn new things about the topic? How did this task help you become a better learner?
- How did this task help you (1) build stronger relationships and connections with other students; (2) develop respect for others' perspectives; (3) take responsibility for your/others' learning; and/or (4) connect to learning that is important/interesting to you?
- How will you be able to use what you did/learned in this task to help you in future learning tasks?

Process Debriefing

- Appreciation & Recognition
 - ✓ It helped me when . . .
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- Did you feel that the people in your class:
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 - ✓ included all members?
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- What helped you/your group/the class succeed at the task? What kept you/your group/the class from being as successful as you would have liked?
- What might you/your group/the class try next time to be more successful in a similar task?

#	Summary	Implication
1		
2		
3		
4		

Circle Poster

Objectives

- To demonstrate understanding of cycles, processes, or components of a particular content topic
- To reinforce arts content learning

Target VAPA Standards

Procedures

- Teacher and students collaboratively create a rubric which will be used to assess the students' work. Areas to be addressed can include (1) content objectives, (2) artistic processes, (3) other criteria (work habits, punctuality, creativity, etc.).
- Students work individually or in pairs to cut their paper into a circle form (can be any size).
- They then fold the circle in half, then in half again.
- They unfold the paper. It should have four sections. (Note: the paper can be folded into more sections, depending on the number of components in the cycle or process.)
- Students use each panel to illustrate the cycle, process, or component of the topic/content they have been studying.
- Students present their posters to the rest of the class.
- Students and teacher assess student posters in terms of the rubric they have created.

Example of Poster Content

How to Apply Vocal Musical Skills in Performing

The content of the circle poster will include descriptions of how various musical skills -- i.e., expression, technical accuracy, tone quality, vowel shape, articulation-- can be utilized/applied in solo and ensemble musical performances to create a quality musical experience.

Source

Mike Yamakawa

Grade

3 - Adult

Time

40 minutes

Grouping

Individual or Pairs

Materials

Paper (any size), Scissors, Rubric

Reflection

- What was the most challenging or rewarding part of this task?
- How did this activity help you remember what you already knew about the topic? How did this activity help you learn new things about the topic? How did this task help you become a better learner?
- How did this task help you (1) build stronger relationships and connections with other students; (2) develop respect for others' perspectives; (3) take responsibility for your/others' learning; and/or (4) connect to learning that is important/interesting to you?
- How will you be able to use what you did/learned in this task to help you in future learning tasks?

Process Debriefing

- Appreciation & Recognition
 - ✓ It helped me when . . .
 - ✓ I appreciated . . .
 - ✓ Thank you for . . .
 - ✓ I felt good when . . .
- Did you feel that the people in your class:
 - ✓ cooperated?
 - ✓ listened well?
 - ✓ communicated effectively?
 - ✓ included all members?
 - ✓ facilitated growth/learning for all members?
- What helped you/your group/the class succeed at the task? What kept you/your group/the class from being as successful as you would have liked?
- What might you/your group/the class try next time to be more successful in a similar task?

Feedback Friends

Objectives

- To practice providing and receiving useful feedback designed to improve student work
- To experience a structure for improving a performance or product
- To learn and use effective questioning strategies

Target VAPA Standards

Procedures (SEE NEXT PAGE FOR ADDITIONAL DETAILS.)

- The teacher/students identify a piece of student work or a process/behavior that will be the focus of the feedback.
- The teacher/students identify who will receive feedback and who will provide it.
- Teacher reviews the guidelines for effective feedback:
 - ✓ REGULAR
 - ✓ TIMELY
 - ✓ SIMPLE & CLEAR
- The teacher then reviews the six characteristics of effective questions:
 - ✓ Open-Ended
 - ✓ Invitational
 - ✓ Specific
 - ✓ Evocative
 - ✓ Positively or Neutrally Stated
 - ✓ Challenge Assessments
- The teacher also reviews the five techniques for providing effective feedback:
 - ✓ Paraphrasing
 - ✓ Clarifying Questions
 - ✓ Paraphrasing with Interpretation
 - ✓ Mediational Questions
 - ✓ Summarizing Statement
- Using the characteristics of effective questions and the techniques for providing effective feedback, the student pairs or small groups together create a set of questions or comments that will cause the person who will receive them to think more deeply, differently, or critically about the issue at hand.
- Students take turns providing and receiving feedback.

Source

Adapted from Art Costa

Grade

4 - Adult

Time

30 - 45 minutes

Grouping

Pairs or Small Groups

Materials

None

Reflection

- What was the most challenging or rewarding part of this task?
- How did this activity help you remember what you already knew about the topic? How did this activity help you learn new things about the topic? How did this task help you become a better learner?
- How did this task help you (1) build stronger relationships and connections with other students; (2) develop respect for others' perspectives; (3) take responsibility for your/others' learning; and/or (4) connect to learning that is important/interesting to you?
- How will you be able to use what you did/learned in this task to help you in future learning tasks?

Process Debriefing

- Appreciation & Recognition
 - ✓ It helped me when . . .
 - ✓ I appreciated . . .
 - ✓ Thank you for . . .
 - ✓ I felt good when . . .
- Did you feel that the people in your class:
 - ✓ cooperated?
 - ✓ listened well?
 - ✓ communicated effectively?
 - ✓ included all members?
 - ✓ facilitated growth/learning for all members?
- What helped you/your group/the class succeed at the task? What kept you/your group/the class from being as successful as you would have liked?
- What might you/your group/the class try next time to be more successful in a similar task?

Feedback Friends

Effective Feedback

- It should be given often.
- It should be timely.
- It should be simple and clear of interpretation.

Techniques for Providing Effective Feedback

- **Paraphrasing**
Restate the speaker's message.
- **Clarifying Questions**
Help unpack more information about an issue.
- **Paraphrasing with Interpretation**
Restate the speaker's message and add own interpretation.
- **Mediational Questions**
Help shift/expand the lens speaker is using to look at an issue.
- **Summarizing Statements**
Keep the conversation focused and help the speaker organize his/her thinking.

Effective Questions

- **Open-Ended**
Tell me about your purpose in ...
What do you think ...?
- **Invitational**
Would you consider ...?
Let's examine this ...
- **Specific**
In your analysis of Picasso's use of the principles of design, you asked ...
I observed that during your participation in the fishbowl on the use of classical music in contemporary films, you ...
- **Evocative**
What might this mean ...?
I am wondering about ...
- **Positively or Neutrally Stated**
Tell me what you were thinking ...
What might be some other ways of doing this ...?
- **Challenge Assessments**
What evidence do you have that ...? *How could that be interpreted differently?*

Discussion Method

Objectives

- To reflect on the significance of information that's been shared or explored so far
- To focus directly on the learning so far
- To identify questions, concerns, confusions and think about how to resolve them

Target VAPA Standards

Procedures

- In a group of three or four, students discuss the following questions in this order:
 - ✓ Objective: What stood out to you from the information you've explored thus far?
 - ✓ Reflective: How does this information match or not match your life experiences?
 - ✓ Interpretive: What is the significance of this information for your work as a learner, artist, and leader in this school? In your community?
 - ✓ Decisional: (a) What questions, if any, does your group have about this information? Individually, or as a group, think about how you might go about finding an answer or deeper insight to your questions. (b) What specific next step(s) will you take as a result of your new insights/learnings? What will be your evidence of success?

Source

Adapted from Steve Zueback

Grade

3 - Adult

Time

20 - 30 minutes

Grouping

Groups of 3 or 4

Materials

Discussion Method Questions

Reflection

- What was the most challenging or rewarding part of this task?
- How did this activity help you remember what you already knew about the topic? How did this activity help you learn new things about the topic? How did this task help you become a better learner?
- How did this task help you (1) build stronger relationships and connections with other students; (2) develop respect for others' perspectives; (3) take responsibility for your/others' learning; and/or (4) connect to learning that is important/interesting to you?
- How will you be able to use what you did/learned in this task to help you in future learning tasks?

Process Debriefing

- Appreciation & Recognition
 - ✓ It helped me when . . .
 - ✓ I appreciated . . .
 - ✓ Thank you for . . .
 - ✓ I felt good when . . .
- Did you feel that the people in your class:
 - ✓ cooperated?
 - ✓ listened well?
 - ✓ communicated effectively?
 - ✓ included all members?
 - ✓ facilitated growth/learning for all members?
- What helped you/your group/the class succeed at the task? What kept you/your group/the class from being as successful as you would have liked?
- What might you/your group/the class try next time to be more successful in a similar task?

Engage Students Actively in the Learning Process

The Pedagogy of Confidence asks that we engage students actively in the learning process. This calls for pedagogy designed to maximize learning, including providing complex, hands-on learning experiences in low threat/high challenge contexts, as well as opportunities for active processing.

We also know quite a bit about how students can create meaning from the content of our academic curriculum. If we want our students to be meaningfully engaged in academic learning, then we need to structure our schools, classrooms, and curriculum so that EVERY STUDENT consistently and systematically does the following:

- Engages in a variety of active experiences –alone, with peers, and with adults– which focus attention and challenge thinking.
- Puts his/her thoughts into words –both orally and in writing– in order to organize and to clarify thinking and confront incomplete understanding.
- Use tangible, real-life experiences and primary source materials connected to students’ everyday lives.
- Create real, authentic products to exhibit conceptual understanding of the whole by using and incorporating the parts.
- Use methods, processes, and vocabularies intrinsic to specific content areas.
- Put together complex concepts and applying skills across subject matter boundaries to comprehend content.
- Weigh personal and/or group values and norms against the ethical implications of what s/he is learning.

Inquiry-based instruction is another way of actively engaging students in the learning process by tapping into students’ curiosity, engaging them in observations, asking them to reflect on those observations, encouraging them to formulate and articulate questions, ideas, and hypotheses, and involving them in a process of discovery as they explore and test those questions, ideas, and hypotheses. While inquiry-based instruction is valuable in every discipline, it is particularly essential in the sciences, where it is considered the cornerstone of good teaching at every grade level and a necessary process for learning science. For our students, inquiry involves allowing them to experience processes where they can develop “testable ideas” and where they can construct understandings of real-world ideas. These inquiry processes usually involve thinking about and posing questions, using tools to create and organize/classify observations, examining sources of information, investigating, analyzing, forming answers, and explanations, and communicating results and conclusions.

Students are able to engage in inquiry when they are given “hands-on learning opportunities, appropriate materials to manipulate, puzzling circumstances or problems for motivation, enough structure to help them focus or maintain a productive direction, and enough freedom to compare ideas and make personal learning discoveries.” (Source Unknown)

Talking Lines

Objectives

- To build inclusion
- To structure brainstorming or review
- To use language in meaningful communication activity around the arts

Target VAPA Standards

Procedures

- Teacher prepares a set of theme-related questions or topics that will allow students to explore what they already know about the theme/topic.
- The questions should be open-ended and can take the form of “what if,” “what might,” “what do you imagine.” For example, if the theme to be explored is “choreographic principles, processes, and skills,” then one question might be: “How do you imagine someone might use improvisation to create and communicate emotions or feelings?”
- Students form two lines so that each person is facing a partner. One of the lines is named as the “moving line.” (For younger students, two concentric circles might be more manageable.)
- Teacher indicates that students will have two minutes to discuss each of a number of questions/topics. After the time is up for each item, the moving line moves down one person and the person at the end moves to the front so that everyone now has a new partner.
- Students are asked to greet their new partner and to introduce themselves before the topic/question is revealed by the teacher.
- The teacher’s job is to keep time, monitor the interaction, and check for understanding at the end of the activity.
- Once the topics have all been addressed, a content review can be carried out so that misinformation or gaps in information are taken care of.

Source

Francisca Sánchez

Grade

3 - Adult

Time

30 minutes

Grouping

Whole Class

Materials

Questions/Topics

Reflection

- What was the most challenging or rewarding part of this task?
- How did this activity help you remember what you already knew about the topic? How did this activity help you learn new things about the topic? How did this task help you become a better learner?
- How did this task help you (1) build stronger relationships and connections with other students; (2) develop respect for others’ perspectives; (3) take responsibility for your/others’ learning; and/or (4) connect to learning that is important/interesting to you?
- How will you be able to use what you did/learned in this task to help you in future learning tasks?

Process Debriefing

- Appreciation & Recognition
 - ✓ It helped me when . . .
 - ✓ I appreciated . . .
 - ✓ Thank you for . . .
 - ✓ I felt good when . . .
- Did you feel that the people in your class:
 - ✓ cooperated?
 - ✓ listened well?
 - ✓ communicated effectively?
 - ✓ included all members?
 - ✓ facilitated growth/learning for all members?
- What helped you/your group/the class succeed at the task? What kept you/your group/the class from being as successful as you would have liked?
- What might you/your group/the class try next time to be more successful in a similar task?

Give One, Get One

Objectives

- To develop thinking skills
- To use oral communication skills, listening skills, and language arts skills
- To develop classroom community and collaboration skills
- To structure brainstorming or review of material already studied

Target VAPA Standards

Procedures

- Teacher gives students a topic to consider, a question to answer, a problem to solve, something to read, etc.
- Teacher asks the students to list a specific number of ideas, responses, or solutions and write them on an organizer in the “My List of Information To Share” section.
- At a signal, the students circulate around the room, meeting in pairs.
- In pairs, one of the students shares one of the items s/he recorded. The partner writes down the information and the name of the person providing the information. Then they reverse roles.
- The students move to new partners to share additional information until the signal to stop.
- After giving and collecting information, students report on and share ideas they received from other students.

Source

Linnea Mandell

Grade

2 - Adult

Time

10 - 30 Minutes

Grouping

Pairs or Small Groups

Materials

Blank Organizer Form

Reflection

- What was the most challenging or rewarding part of this task?
- How did this activity help you remember what you already knew about the topic? How did this activity help you learn new things about the topic? How did this task help you become a better learner?
- How did this task help you (1) build stronger relationships and connections with other students; (2) develop respect for others’ perspectives; (3) take responsibility for your/others’ learning; and/or (4) connect to learning that is important/interesting to you?
- How will you be able to use what you did/learned in this task to help you in future learning tasks?

Process Debriefing

- Appreciation & Recognition
 - ✓ It helped me when . . .
 - ✓ I appreciated . . .
 - ✓ Thank you for . . .
 - ✓ I felt good when . . .
- Did you feel that the people in your class:
 - ✓ cooperated?
 - ✓ listened well?
 - ✓ communicated effectively?
 - ✓ included all members?
 - ✓ facilitated growth/learning for all members?
- What helped you/your group/the class succeed at the task? What kept you/your group/the class from being as successful as you would have liked?
- What might you/your group/the class try next time to be more successful in a similar task?

Sample Organizer Form

My List of Information To Share	
Information Collected	Information From

Advantages of This Structure

- Taps prior knowledge and connects previous experiences to new knowledge by starting with student’s own ideas and information and then adding information from others.
- Provides opportunities for students to share and discuss their ideas and learn from each other.
- Creates classroom community by providing structured interaction with multiple students in a relaxed manner.
- Addresses both individual and cooperative learning styles.
- Students provide input and are actively engaged in the learning process.

Minidramas

Objectives

- To develop cooperative and organization skills
- To use communication and listening skills
- To develop language, artistic, and cognitive skills
- To structure review/synthesis/application on specific topics

Target VAPA Standards

Procedures

- Each group is assigned a portion of a text* of a story, historical topic, etc. Each group is responsible for preparing a dramatic interpretation/presentation of their text/material.
- All group members act in the minidrama. Each group member also takes on a specific role, i.e.:

Director In charge of coordinating the efforts of all group members. Makes sure the group completes the task on time and includes all the required components in the minidrama. Makes suggestions about actors' interpretation of characters/events. Gives positive recognition to contributions of group members.

Screenwriter Takes primary responsibility for the script of the minidrama. Makes sure to get ideas and input on the script from all group members. Makes copies of the script for actors.

Special Effects Arranges for any props, costumes, and sound effects to be used in the minidrama. Makes sure to get ideas and input for special effects from all group members.

Stage Manager Responsible for coordinating scene changes as well as actor/actress entries and exits during performance. Works closely with special effects person to integrate effects into production.

Understudy Is familiar with all acting and production parts and can fill in for any absent group members. Is the liaison with the teacher should any unresolvable problem arise.

- Group members brainstorm ideas for the minidrama, decide the story line, and write the script.
- Group members rehearse the minidrama.
- Group members take notes while watching other minidramas and ask questions about the other groups' interpretations of their assigned texts.
- Group members read aloud/view together/listen together to their primary source text*. They examine closely any visual/graphic/aural accompanying materials.

Source

Adapted from Bert Bower

Grade

3 - Adult

Time

Depends on complexity/length of story/topic

Grouping

Small Group

Materials

Assorted Art/Other Materials for Props, Topic/Story Texts*, Roles Description Sheet, Support Photos/Other Visuals/Audio Materials

Reflection

- What was the most challenging or rewarding part of this task?
- How did this activity help you remember what you already knew about the topic? How did this activity help you learn new things about the topic? How did this task help you become a better learner?
- How did this task help you (1) build stronger relationships and connections with other students; (2) develop respect for others' perspectives; (3) take responsibility for your/others' learning; and/or (4) connect to learning that is important/interesting to you?
- How will you be able to use what you did/learned in this task to help you in future learning tasks?

Process Debriefing

- Appreciation & Recognition
 - ✓ It helped me when . . .
 - ✓ I appreciated . . .
 - ✓ Thank you for . . .
 - ✓ I felt good when . . .
- Did you feel that the people in your class:
 - ✓ cooperated?
 - ✓ listened well?
 - ✓ communicated effectively?
 - ✓ included all members?
 - ✓ facilitated growth/learning for all members?
- What helped you/your group/the class succeed at the task? What kept you/your group/the class from

* Instead of written text, groups may receive a slide from a slide presentation, a portion of a video, an illustration, a cartoon or some other visual text, or a dance or musical piece to interpret.

Monuments

Objectives

- To develop cooperative and organization skills
- To use communication and listening skills
- To develop oral language, artistic, and cognitive skills
- To structure review/synthesis/application on specific topics

Target VAPA Standards

Procedures

- Students work in groups of four. Each group is responsible for creating a “monument,” using their bodies, that represents an important aspect of the topic/theme they have been studying.
- All group members participate in the monument. Each group member also takes on a specific role, i.e., sculptor, plaque writer, spokesperson, graphic designer.
- Group members read their handout. Each group gets a different handout. For example, if the topic of study is patterns, the handouts might be: patterns in nature, the environment, and works of art. If the topic of study is the life cycle of a butterfly, then the handouts might be: egg, caterpillar, chrysalis, butterfly.
- Group members brainstorm ideas for the monument; decide what the monument’s plaque should say; and use the map/chart to place the monument geographically, historically, biologically, artistically, etc.
- Group members “build” their monument, and then “perform” by “freezing” and letting the other students guess the nature of their monument. Then the spokesperson speaks.
- The audience takes notes while watching other monuments and asks questions about the other groups’ interpretations of their assignment.

Source

Bert Bower

Grade

3 - Adult

Time

Depends on complexity of topic

Grouping

Groups of Four

Materials

Topic Handouts; Roles Description Sheet, Support Maps/Charts/Visuals

Reflection

- What was the most challenging or rewarding part of this task?
- How did this activity help you remember what you already knew about the topic? How did this activity help you learn new things about the topic? How did this task help you become a better learner?
- How did this task help you (1) build stronger relationships and connections with other students; (2) develop respect for others’ perspectives; (3) take responsibility for your/others’ learning; and/or (4) connect to learning that is important/interesting to you?
- How will you be able to use what you did/learned in this task to help you in future learning tasks?

Process Debriefing

- Appreciation & Recognition
 - ✓ It helped me when . . .
 - ✓ I appreciated . . .
 - ✓ Thank you for . . .
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- Did you feel that the people in your class:
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 - ✓ communicated effectively?
 - ✓ included all members?
 - ✓ facilitated growth/learning for all members?
- What helped you/your group/the class succeed at the task? What kept you/your group/the class from being as successful as you would have liked?
- What might you/your group/the class try next time to be more successful in a similar task?

Responsive Rhymes

Objectives

- To introduce poetic/literary devices through a personalized process
- To engage students in the creative process

Target VAPA Standards

Procedures

- Using information gleaned from a process like Student Surveys, the teacher selects a series of video clips that feature 2-3 of the students' favorite hip hop artists.
- Since rhyme is the poetic device used in virtually all hip hop music, the teacher asks students to write a couplet, two lines that rhyme, in response to each video clip.
- Between clips, the teacher introduces other basic poetic/literary devices and challenges students to incorporate these in each subsequent couplet.
- Then the teacher introduces video clips of 2-3 artists the students have never heard before and has students write a rhyming couplet for each clip.
- At the end of this activity, students have 10 minutes to add and edit anything else to their rhymes.
- Then students get 10 minutes to rehearse with one other student and offer each other feedback.
- The lesson ends with an Open Mic session where each student performs his/her best rhymes.

Source

Bryonn Bain

Grade

4 - 12

Time

60 - 90 minutes

Grouping

Whole Class/Pairs

Materials

Variety of Video Clips

Reflection

- What was the most challenging or rewarding part of this task?
- How did this activity help you remember what you already knew about the topic? How did this activity help you learn new things about the topic? How did this task help you become a better learner?
- How did this task help you (1) build stronger relationships and connections with other students; (2) develop respect for others' perspectives; (3) take responsibility for your/others' learning; and/or (4) connect to learning that is important/interesting to you?
- How will you be able to use what you did/learned in this task to help you in future learning tasks?

Process Debriefing

- Appreciation & Recognition
 - ✓ It helped me when . . .
 - ✓ I appreciated . . .
 - ✓ Thank you for . . .
 - ✓ I felt good when . . .
- Did you feel that the people in your class:
 - ✓ cooperated?
 - ✓ listened well?
 - ✓ communicated effectively?
 - ✓ included all members?
 - ✓ facilitated growth/learning for all members?
- What helped you/your group/the class succeed at the task? What kept you/your group/the class from being as successful as you would have liked?
- What might you/your group/the class try next time to be more successful in a similar task?

Create Environments of Enrichment Rather Than Remediation

The Pedagogy of Confidence asks that we create safe, affirming, and enriched environments for participatory and inclusive learning. This is in contradiction to much of what has happened historically for students of color, poor students, and English Learners and students with special needs, where they have had to endure environments that are reductionist and focused on remediation. Rather, our programmatic reforms must include changes in the sociocultural context of schooling for students. Students must experience safe, nonthreatening, and affirming learning environments where it is the norm for them to:

- Interact, collaborate, communicate, and negotiate meaning with their peers.
- Experience education that is gifted and talented rather than remedial.
- Utilize and fully develop their languages and cultures.
- Speak their truths and have their voices heard and reflected in the whole of the school community.
- Share equitably in the allocation of power and resources.

More specifically, we need learning environments that promote:

- **COMMUNITY . . .**

So that students feel they belong and are able to establish positive relationships with other students, teachers, and other adults. In short, they feel connected to the classroom and the school.

- **SELF DETERMINATION . . .**

So that students' identities are affirmed, rather than eradicated and so students are encouraged to be self-aware, to reflect, to be responsive to those around them and to take responsibility for their own learning, including speaking out when what is happening in classrooms is not meeting their needs.

- **TRUST AND RESPECT . . .**

So that students can develop empathy for others and a certain generosity of spirit; where every student can experience dignity; where there is no room for selfishness, humiliation, or mean-spiritedness.

- **DEMOCRACY . . .**

So that students can be involved in decision-making and problem-solving both; where they are intrinsically motivated and not dependent on external punishments or rewards; where they see themselves and are seen as competent and able to make change; where their curiosities are taken seriously and so they learn to take pleasure in learning and achieving; where they learn to advocate on their own behalf and on behalf of others.

Create Environments of Enrichment Rather Than Remediation

Goals of Environments of Enrichment

- Creation of spaces for high intellectual performance.
- Positive development and affirmation of each student's cultural/linguistic identity and self-esteem, self-motivation and learner autonomy, and social skills and competency.
- Development of necessary skills for students to become academically competent, multi-lingual, multicultural, proactive, holonomous, moral, and socially responsive members of a democratic society.
- Development of a high status environment for multilingualism and multiculturalism.

Rich & Affirming Environments Should

Avoid . . .

- Exclusion/Isolation
- Individualism
- Controlling Behaviors & Environments
- Coercion & Threats/Restrictions
- Mindless Compliance
- Authoritarianism
- Mistrust
- Meanspiritedness/Humiliation
- Selfishness/Self-Centeredness
- Punishments & Rewards
- Boredom
- Helplessness/Incompetence
- Rote/Disconnected Learning
- Learning as a Chore
- Passivity & Withdrawal
- Disempowerment

Promote . . .

- Belonging/Community
- Connections to Others/Relationships
- Self-determination/Affirmation of Identity
- Self-Awareness & Reflection
- Responsiveness
- Responsibility
- Trust
- Empathy/Generosity
- Dignity/Respect for Self and Others
- Intrinsic Motivation
- Curiosity
- Competence
- Decision-Making /Problem-Solving
- Pleasure in Learning & Achieving
- Activism & Involvement
- Democracy

Imaginization

Objectives

- To explore deeper meanings and patterns
- To capture the conscious and subconscious meanings and associations held about a given situation or context
- To develop shared insights and understandings
- To create a visual or other representation of an issue under consideration

Target VAPA Standards

Procedures

- The teacher and/or the students identify a desired outcome. This could be a content outcome, i.e., the perfect freestyle dance performance, or a social outcome, i.e., the successful community of creative students.
- Students form small groups, each group representing a cross section of the classroom.
- In each group, students imagine that it is some specific time in the future, and they have been wildly successful in achieving their outcome. They use all their senses to visualize and experience that success. They capture these images and sensations, and return to the present.
- Now students share these ideas and identify commonalities, themes, and essential elements.
- Based on these, they develop a visual image (or other artistic representation) that captures their story of success.
- At the conclusion of the exercise, each small group will share its imaginization.
- The teacher leads the class in a discussion about the meaning/application of the imaginizations to their work ahead.
- A following activity will be to determine the specific elements and actions the students and teacher will need to implement in order to reach their vision of success.

Source

Adapted from Steve Zuielback

Grade

4 - Adult

Time

45 minutes

Grouping

Small Groups

Materials

Chart Paper, Markers

Reflection

- What was the most challenging or rewarding part of this task?
- How did this activity help you remember what you already knew about the topic? How did this activity help you learn new things about the topic? How did this task help you become a better learner?
- How did this task help you (1) build stronger relationships and connections with other students; (2) develop respect for others' perspectives; (3) take responsibility for your/others' learning; and/or (4) connect to learning that is important/interesting to you?
- How will you be able to use what you did/learned in this task to help you in future learning tasks?

Process Debriefing

- Appreciation & Recognition
 - ✓ It helped me when . . .
 - ✓ I appreciated . . .
 - ✓ Thank you for . . .
 - ✓ I felt good when . . .
- Did you feel that the people in your class:
 - ✓ cooperated?
 - ✓ listened well?
 - ✓ communicated effectively?
 - ✓ included all members?
 - ✓ facilitated growth/learning for all members?
- What helped you/your group/the class succeed at the task? What kept you/your group/the class from being as successful as you would have liked?
- What might you/your group/the class try next time to be more successful in a similar task?

Quick Write Reflections

Objectives

- To reflect on what has been learned or accomplished so far
- To record and document thoughts, learnings, ideas in writing
- To clarify thinking

Target VAPA Standards

Procedures

- Students engage in an inquiry or exploration that includes sharing their thinking on the topic with others.
- Then, students work individually to capture in writing their thoughts, ideas, and feelings at that moment in their learning or exploration. They write for three minutes only.
 - ✓ How did others' thinking about the topic compare to your own?
 - ✓ How did the structure of the learning activity/activities help you remember, articulate, and connect your experiences to the topic at hand?
 - ✓ What effect/impact did hearing others' thinking on the topic have on your own ideas?
- Then students pair up and share their reflections.
- As pairs, they also discuss what new insights or understandings resulted from their conversations.
- After the paired conversations have been completed, the teacher can have a whole class discussion to share new learnings and insights.

Source

Francisca Sánchez

Grade

2 - Adult

Time

3 minutes

Grouping

Individual

Materials

Student Journals or Logs

Reflection

- What was the most challenging or rewarding part of this task?
- How did this activity help you remember what you already knew about the topic? How did this activity help you learn new things about the topic? How did this task help you become a better learner?
- How did this task help you (1) build stronger relationships and connections with other students; (2) develop respect for others' perspectives; (3) take responsibility for your/others' learning; and/or (4) connect to learning that is important/interesting to you?
- How will you be able to use what you did/learned in this task to help you in future learning tasks?

Process Debriefing

- Appreciation & Recognition
 - ✓ It helped me when . . .
 - ✓ I appreciated . . .
 - ✓ Thank you for . . .
 - ✓ I felt good when . . .
- Did you feel that the people in your class:
 - ✓ cooperated?
 - ✓ listened well?
 - ✓ communicated effectively?
 - ✓ included all members?
 - ✓ facilitated growth/learning for all members?
- What helped you/your group/the class succeed at the task? What kept you/your group/the class from being as successful as you would have liked?
- What might you/your group/the class try next time to be more successful in a similar task?

Free Association Poems

Objectives

- To utilize critical observation, reading, and/or analysis skills
- To practice summarizing for real purposes
- To structure evaluation/synthesis/creativity

Target VAPA Standards

Procedures

- Students can work in pairs or small groups.
- They identify 8-10 words that are key concept words from the text, topic, or artistic work or performance they have been studying and write these words on the left side of their paper. (Students can use their text/reference materials to find these words.)
- Then they create lines based on these words, shaping a poem as they go.
- After their poem is complete, they give it a title and transfer their poem to a sheet of poster board.
- Students can also illustrate their poems using a variety of art techniques.
- When the posters are complete, students share their poems with the class.

EXAMPLE: Essential Elements of Dance Technique

CENTER	At the center of my dance there is care and grace.
GRAVITY	Gravity pulls my body.
BALANCE	I feel the tension of striving for balance in an unbalanced world.
POSTURE	My posture reveals the secrets of my feelings.
GESTURE	Your responding gesture signals that you recognize what my body is saying.
SPACE	I feel the space around me expand to accommodate the movement of my body.
RHYTHM	Our hearts beat to a common rhythm.
BREATHING	I breathe in oxygen to dance out fluency and harmony.

TECHNIQUE

I feel the tension of striving for **BALANCE** in an unbalanced world,
 And my **POSTURE** reveals the hidden language of my feelings.
 But **GRAVITY** pulls my body to the **CENTER**, where I find care and grace.
 The **SPACE** around me expands, accommodating my movement forward as I **BREATHE** in oxygen and dance out fluid harmony.
 Your responding **GESTURE** signals that you recognize what my body is saying.
 You translate our secret language:
 Yes, our hearts beat to a common **RHYTHM**.

Source

Francisco Alarcón

Grade

3 - Adult

Time

45+ minutes

Grouping

Pairs/Small Groups

Materials

Poster Board; Art Materials; Topic Reference Materials

Reflection

- What was the most challenging or rewarding part of this task?
- How did this activity help you remember what you already knew about the topic? How did this activity help you learn new things about the topic? How did this task help you become a better learner?
- How did this task help you (1) build stronger relationships and connections with other students; (2) develop respect for others' perspectives; (3) take responsibility for your/others' learning; and/or (4) connect to learning that is important/interesting to you?
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Process Debriefing

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Community Contract

Objectives

- To include students actively in the classroom decision-making
- To establish classroom norms through collaborative rule-making
- To create a safe space for risk-taking

Target VAPA Standards

Procedures

- Through an idea generation process selected by the teacher or teacher and students, students brainstorm what they need to feel safe in the classroom and to be able to fully participate.
- There's an opportunity for each of these ideas to be clarified so everyone understands what they mean.
- The class votes on which of these are the essential "needs."
- For each need that is identified as essential, the students (and teacher) craft a norm or rule of behavior that addresses that need.
- Once all the "rules" are crafted, these become the classroom's "community contract," and every student signs the contract.
- The community contract is posted where it can be seen by all students.
- At the beginning of each day, students review the community contract.
- At any time that a student feels the contract is being broken, s/he can refer to the provision in the contract that is being violated.

Source

Bryonn Bain

Grade

All Ages/Grades

Time

45+ minutes

Grouping

Pairs/Small Groups/Whole Class

Materials

Poster Board/Easel Paper, Markers

Reflection

- What was the most challenging or rewarding part of this task?
- How did this activity help you remember what you already knew about the topic? How did this activity help you learn new things about the topic? How did this task help you become a better learner?
- How did this task help you (1) build stronger relationships and connections with other students; (2) develop respect for others' perspectives; (3) take responsibility for your/others' learning; and/or (4) connect to learning that is important/interesting to you?
- How will you be able to use what you did/learned in this task to help you in future learning tasks?

Process Debriefing

- Appreciation & Recognition
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Curriculum-Based Readers' Theatre

Objectives

- To present accurate information in creative ways
- To integrate language and literacy with academic and VAPA content
- To communicate academic/arts learnings
- To deepen understanding of academic/arts content
- To develop and use of academic language

Target VAPA Standards

Procedures

- The teacher determines the content/VAPA standards for focus, and students are provided with a source for that information -- a textbook page, a fact sheet, a story or piece of literature or music, a film or video clip of a performance, an illustration, drawing, or painting, or a set of instructions.
- They are invited to create a context for presenting the "facts" through the dialogue of a script, with lines assigned to narrators and characters and individual and group voices.
- Students are challenged to present accurate information in a creative way.
- In small groups or pairs, students use prewriting strategies to generate, select, elaborate on, and organize ideas, vocabulary and information. As long as the script contains the necessary accurate information, students can be as imaginative as they wish in creating context, characters, and dialogue.
- After the first draft is compiled, it is read, critiqued, and edited by the whole group or class.
- The edited version becomes the final draft, which is copied and distributed. The completed script is usually just one or two pages long, requiring no more than 5 to 10 minutes of performance time.
- Parts are assigned, and the students highlight their lines. Remember, Readers' Theater is a rehearsed group presentation of a script that is read aloud rather than memorized. No attempt is made to hide the scripts.
- Initial rehearsals focus on reading lines correctly, listening for cues, and unison speaking. Subsequent rehearsals emphasize vocal volume and expression. All performers remain onstage throughout the performance.
- The performance can be enhanced with sound effects, gestures, and possibly music and costumes.

Source

Rosalind Flynn

Grade

3 - Adult

Time

120 minutes (can be spread over several days)

Grouping

Whole Class or Small Group

Materials

Student Information Sources

Reflection

- What was the most challenging or rewarding part of this task?
- How did this activity help you remember what you already knew about the topic? How did this activity help you learn new things about the topic? How did this task help you become a better learner?
- How did this task help you (1) build stronger relationships and connections with other students; (2) develop respect for others' perspectives; (3) take responsibility for your/others' learning; and/or (4) connect to learning that is important/interesting to you?
- How will you be able to use what you did/learned in this task to help you in future learning tasks?

Process Debriefing

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Situate Learning in the Lives of Students

The Pedagogy of Confidence asks that we situate learning in the lives of students and that we develop student voice and provide opportunities for leadership. Students must have access to culturally and linguistically responsive pedagogy that is focused on their experiences, interests, and needs to know and that helps them link new knowledge with prior knowledge. They need opportunities to bring their lives into the classroom and to examine issues of social justice which have daily impact on their families and their communities. In classrooms that are responsive to all students, there is a dynamic student/teacher collaboration around generating the inquiry that forms the basis of diverse students' new learnings and that stimulates dialogue and reflection, as well.

Culturally and linguistically responsive teaching identifies students' cultural and linguistic assets and creates learning opportunities that incorporate and build on those assets. It is an approach to situating learning in students' lives. It can be described as validating, comprehensive, multidimensional, empowering, transformative, and emancipatory.

Students construct knowledge by organizing and making meaning of their experiences. Their assumptions about knowledge mediate their learning.

Teaching, then, becomes a matter of understanding and welcoming students' ways of making meaning and simultaneously engaging them in a journey toward more complex ways of making meaning . . . Validating students as knowers means acknowledging their capacity to hold a point of view, recognizing their current understandings, and supporting them in explaining their current views. Validation as a knower helps students view themselves as capable of learning and knowing, heightening their engagement in learning. Situating learning in students' own experience means using students' experience, lives, and current knowledge as a starting point for learning. This places learning in a context students can readily understand. Situating learning in students' experience can draw students' experiences into the learning context or create experiences within the learning context from which students can work. It also means connecting to students' way of making meaning. Defining learning as mutually constructing meaning makes both teacher and student active players in learning. It suggests that the teacher and students put their understandings together by exploring students' experiences and views in the context of knowledge the teacher introduces. Together they construct knowledge that takes experience and evidence into account . . . Welcoming students' experiences makes students feel that they have a place in the learning environment. Validating students as knowers . . . lets students know that their experiences count.

Creating Contexts for Learning and Self-Authorship
Marcia Baxter Magolda

Interactive Journals

Objectives

- To use and experience literacy in its function and process as real communication for real purposes
- To establish an authentic social context where teachers and students use print to communicate and exchange ideas and to create an authentic and respectful interaction and relationship between teacher and student
- To develop literacy and other language skills (fluency and accuracy) by experimenting with language in a meaningful context
- To hypothesize about the nature of print by appropriating the strategies students have seen used by proficient language users
- To provide the teacher with insight into the thinking, interests and curiosities of the students

Target VAPA Standards

Procedures

- Students create their own personal journals. Teacher allows students to select the kind of paper they want to use, what they want to write with, and how they want to decorate the journal.
- Teacher establishes the priority of the journals by scheduling a consistent time each day for journal writing, by responding regularly to the students, and by encouraging them to take risks.
- In the beginning, the teacher can assist students in topic selection, but students must know that ultimately it is their responsibility.
- Students write for 15-20 minutes each day, dating each entry. They may respond to experiences in or out of school or explore ideas and curiosities in their journal. Students are encouraged to risk-take in topic selection as well as both mechanics and invented spelling.
- Students write in the journal using whatever form of writing they can. The student then reads what s/he has written to the teacher (or aide or another proficient writer). This person then responds in writing to the student, using authentic and meaningful language.
- Teachers authentically interact with each child for each entry by modeling and/or sharing. The teacher's written response should be an authentic one rather than a "teacher talk" response.
- The teacher models conventional usage in his/her written and oral responses. The journal is not for

Source

Barbara Flores and Kevin Clark

Grade

Pre K - Adult

Time

15-20 minutes per day

Grouping

Individual

Materials

Journals, Pens, Pencils

Reflection

- What was the most challenging or rewarding part of this task?
- How did this activity help you remember what you already knew about the topic? How did this activity help you learn new things about the topic? How did this task help you become a better learner?
- How did this task help you (1) build stronger relationships and connections with other students; (2) develop respect for others' perspectives; (3) take responsibility for your/others' learning; and/or (4) connect to learning that is important/interesting to you?
- How will you be able to use what you did/learned in this task to help you in future learning tasks?

Process Debriefing

- Appreciation & Recognition
 - ✓ It helped me when . . .
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 - ✓ Thank you for . . .
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 - ✓ communicated effectively?
 - ✓ included all members?
 - ✓ facilitated growth/learning for all members?
- What helped you/your group/the class succeed at the task? What kept you/your group/the class from being as successful as you would have liked?
- What might you/your group/the class try next time to be more successful in a similar task?

Procedures (continued)

- correction and overt lessons on spelling and grammar. It is for authentic written communication.
- Teachers can use the journal for a variety of purposes, including encouragement, discussion of class topics, and evaluating and assessing students' developing control of written language.

More on Interactive Journals

Journals give students an opportunity to:

- Learn that writing is communication.
- Experience ownership of a product that they have written.
- Develop fluency in a meaningful context.
- Use the skills learned in language, literature studies, reading, writing, and spelling lessons.
- Write on a daily basis and receive an individual reply from the teacher.
- Develop a close personal relationship through writing.
- Promote confidence in risk-taking.
- Choose their own topics.
- Experience literacy in its function and process.
- Experiment with different formats, e.g., poetry, letter writing, songs, tongue twisters, riddles.
- Experiment with a second language in a meaningful context.

Journals give teachers an opportunity to:

- Assess use of knowledge and skills that have been taught and learned in other content areas.
- Have a setting where the conventions of writing can be modeled in the context of authentic use.
- Learn about each child's interests and ideas.
- Interact on an individual basis with each child each day, creating a close personal bond.
- Obtain an easy-to-follow daily developmental record of each child's writing.
- Individually intervene in facilitating the child's connection between oral and written language.
- See when the child is transitioning into the second language.

Barbara Flores, CSU San Bernardino

Older Students

1. No two teachers do journals exactly the same way. You must approach journal writing in a manner that is convenient to you, keeping the following guidelines in mind.
2. Your introduction of journal writing to your students will often determine the success or failure of this writing venture. Set your expectations high and attainable.
3. In the beginning, brainstorm topics on the chalkboard to write about. Help your students to know what they know!
4. Encourage students to invent spelling so they don't become word bound.
5. **Write with your students.**
6. Don't set a time or page limit.
7. Stress to the students that journals are a form of personal writing. No one reads anyone else's journal without permission.
8. Write daily at a specific time.
9. **Write with your students.**
10. Students turn in journals so that the teacher can respond to the students' content or message. Spelling, grammar, and other mechanical devices should not be corrected in the context of journal writing but in the writing conference setting.
11. **The more you write, the more they write!**
12. Students who have trouble self-selecting topics should sit near the teacher to stimulate the productive thinking process.
13. **Write with your students.**
14. Have volunteers share orally from their journals. The teacher should share also. This helps to establish a sense of residency in the classroom.
15. Discuss openly with students that you expect two behaviors during journal time: writing and thinking.
16. Save completed journals in a stack accessible to students. Use them as ONE means of evaluating students' progress in writing. Utilize several forms of writing to evaluate the overall writing strengths and weaknesses of the students.
17. **Write with your students.**

Kitty Kaczmov • Glendale, AZ

Strategies for Success ■ Inspiring Voice ■ Page 91

In Quotations

Objectives

- To deepen and extend understanding
- To compare, evaluate, contrast, and draw parallels between ideas
- To synthesize insights and new learnings
- To bring awareness of others' thinking and perspectives

Target VAPA Standards

Procedures

- The teacher provides students with one or more provocative quotes or proverbs.
- Students work individually first and consider how their quote/proverb relates to what they have just been reading, learning, exploring, creating, or performing:
 - ✓ What are the connections?
 - ✓ How does the quote/proverb provide additional insight or perspective on what you have been learning?
 - ✓ In what ways does the quote/proverb reflect your own experiences as a student?
 - ✓ What additional questions does the quote/proverb raise for you about what you have been studying/accomplishing?
- Then students pair up or form small groups and share their questions, understandings, insights, and comments.
- They also discuss what new insights or understandings resulted from their conversations.
- After the group conversations have been completed, the teacher can have a whole class discussion to share new learnings and insights.
- Students can also be asked to record these new learnings and insights in their individual learning logs or journals.

Source

Francisca Sánchez

Grade

3 - Adult

Time

30 minutes

Grouping

Small Groups

Materials

Quote Cards

Reflection

- What was the most challenging or rewarding part of this task?
- How did this activity help you remember what you already knew about the topic? How did this activity help you learn new things about the topic? How did this task help you become a better learner?
- How did this task help you (1) build stronger relationships and connections with other students; (2) develop respect for others' perspectives; (3) take responsibility for your/others' learning; and/or (4) connect to learning that is important/interesting to you?
- How will you be able to use what you did/learned in this task to help you in future learning tasks?

Process Debriefing

- Appreciation & Recognition
 - ✓ It helped me when . . .
 - ✓ I appreciated . . .
 - ✓ Thank you for . . .
 - ✓ I felt good when . . .
- Did you feel that the people in your class:
 - ✓ cooperated?
 - ✓ listened well?
 - ✓ communicated effectively?
 - ✓ included all members?
 - ✓ facilitated growth/learning for all members?
- What helped you/your group/the class succeed at the task? What kept you/your group/the class from being as successful as you would have liked?
- What might you/your group/the class try next time to be more successful in a similar task?

Fishbowl

Objectives

- To deepen and extend understanding
- To engage in conversation from which new learnings emerge
- To identify next steps to engage a whole group in a conversation inside of which new learning can emerge as well as possible next steps

Target VAPA Standards

Procedures

- A circle of chairs (6-10) is placed in the middle of the room. This is surrounded by all other chairs to form concentric circles. Two additional chairs are included in the center circle (fishbowl) – an “empty chair” and a facilitator chair.
- A recorder and a facilitator are identified. The facilitator’s role is to
 - ✓ Convene the Fishbowl.
 - ✓ Frame the outcomes of the process.
 - ✓ Establish the roles and rules of engagement.
 - ✓ Lead and manage the conversation through a series of questions directed at deepening insight and building new strategies and approaches.
 - ✓ Assure that the recorder is charting key responses by category.
 - ✓ Summarize the work of the group and close the process.
- The facilitator invites students to self-select into the fishbowl by inviting those people to the center who feel that they have significant insights regarding the selected conversation topic. These people form the inside fishbowl. All other people surrounding the inner fishbowl will have an opportunity to contribute by using the “empty chair”.
- The facilitator leads the conversation through a series of areas of focus by asking directed questions. The objective is to keep the energy flowing in the fishbowl and the group as a whole. It is also essential that the facilitator and recorder pre-arrange the areas to be charted and that the recorder visually captures key responses by category. They can enlist a couple of students to assist with the task if necessary.
- Once the Fishbowl conversation is completed, the facilitator/teacher can ask students to reflect on what they heard/experienced.

Source

Adapted from Steve Zuieback

Grade

3 - Adult

Time

45 minutes

Grouping

Whole Group

Materials

Facilitator’s Questions (To be developed by the teacher and/or students)

Reflection

- What was the most challenging or rewarding part of this task?
- How did this activity help you remember what you already knew about the topic? How did this activity help you learn new things about the topic? How did this task help you become a better learner?
- How did this task help you (1) build stronger relationships and connections with other students; (2) develop respect for others’ perspectives; (3) take responsibility for your/others’ learning; and/or (4) connect to learning that is important/interesting to you?
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Process Debriefing

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- What might you/your group/the class try next time to be more successful in a similar task?

More on Fishbowl

Rules of Engagement

- Inside the fishbowl, participants are encouraged to build upon the comments of others in response to the facilitator's questions rather than get into a debate.
- Any person can enter into the group by sitting in the "empty chair". The purpose of sitting in the "empty chair" is to identify those things that are not being addressed within the fishbowl that are critical to the full discussion, insert pertinent new ideas, and push the thinking of the fishbowl. For this reason, people are encouraged to allow the fishbowl to talk for at least 15 minutes prior to using the "empty chair".
- Participants surrounding the fishbowl have an essential role of being active listeners in the process.
- When an individual elects to sit in the "empty chair," the person currently talking completes his/her thought, and the floor is yielded to the empty chair.
- The person in the "empty chair" makes a clear and concise comment or asks a provocative question and leaves the fishbowl. S/he does not become part of the fishbowl conversation.
- The fishbowl can elect to comment on the statements or question of the "empty chair" or move on.
- Everyone in the fishbowl is provided equal opportunity to contribute to the discussion.

IEPC

Imagine • Elaborate • Predict • Confirm

Objectives

- To motivate students' interest in reading/the arts while enhancing comprehension and descriptive writing/composing/creating/producing
- To focus students on important elements in a story, text, or arts selection
- To increase retention of what students have studied

Target VAPA Standards

Procedures

- The teacher selects material with content appropriate for developing imagery. This includes trade books, literature books, newspaper excerpts, arts selections, or content area or informational text selections.
- Next, the teacher displays a blank IEPC form on an overhead projector, chart, board, or handout and tells the students they're going to engage in a strategy designed to encourage them to use their imaginations to create pictures they can see in their minds.
- The teacher explains that making pictures or images before, during, and after reading or studying a selection will help students understand and remember what they read/studied.
- The teacher then explains and models the four phases of IEPC, before engaging students in the activity:

PREREADING

Imagining: Close your eyes and imagine the scene, character, and/or events. What do you see, feel, hear, smell? Share your thinking with a partner.

Elaborating: Tell, describe, or give details of what you "see" in your mind.

Predicting: Use these ideas to make some predictions or guesses about the passages to be read or selections to be studied.

READING

Making notes: Write down or make a mental note of key information while you are reading to match or refute the original predictions.

POSTREADING

Confirming: Read/study to confirm or change your predictions about the passage or selection.

Source

Karen Wood/Clare Endres

Grade

2 - Adult

Time

60 minutes +

Grouping

Whole Class

Materials

Reading/Drama/Music/Dance/ Visual Art Selection; IEPC form

Reflection

- What was the most challenging or rewarding part of this task?
- How did this activity help you remember what you already knew about the topic? How did this activity help you learn new things about the topic? How did this task help you become a better learner?
- How did this task help you (1) build stronger relationships and connections with other students; (2) develop respect for others' perspectives; (3) take responsibility for your/others' learning; and/or (4) connect to learning that is important/interesting to you?
- How will you be able to use what you did/learned in this task to help you in future learning tasks?

Process Debriefing

- Appreciation & Recognition
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 - ✓ I appreciated . . .
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- What might you/your group/the class try next time to be more successful in a similar task?

Procedures (continued)

FOLLOW UP

Writing/Composing/Creating/Producing: Use what you have been imagining, thinking, feeling, and creating to write/create/compose/produce descriptively.

Think About It

Objectives

- To process what has been read, learned, experienced, or explored thus far
- To identify questions about the learning
- To identify insights and new learnings

Target VAPA Standards

Procedures

- Students work individually first and consider what they have just been reading, learning, experiencing, or exploring:
 - ✓ Does it make sense to you thus far?
 - ✓ What questions does it raise for you?
 - ✓ What new understandings, implications, or insights does it generate for you?
- Then students pair up and share their questions, understandings, insights, and comments.
- As pairs, they also discuss what new insights or understandings resulted from their conversations.
- After the paired conversations have been completed, the teacher can have a whole class discussion to share new learnings and insights.
- Students can also be asked to record these new learnings and insights in their individual learning logs or journals.

Source

Francisca Sánchez

Grade

2 - Adult

Time

30 minutes

Grouping

Small Groups

Materials

None

Reflection

- What was the most challenging or rewarding part of this task?
- How did this activity help you remember what you already knew about the topic? How did this activity help you learn new things about the topic? How did this task help you become a better learner?
- How did this task help you (1) build stronger relationships and connections with other students; (2) develop respect for others' perspectives; (3) take responsibility for your/others' learning; and/or (4) connect to learning that is important/interesting to you?
- How will you be able to use what you did/learned in this task to help you in future learning tasks?

Process Debriefing

- Appreciation & Recognition
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 - ✓ I appreciated ...
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- What might you/your group/the class try next time to be more successful in a similar task?

Address the Prerequisites for Learning

The Pedagogy of Confidence asks that we address the prerequisites for learning. In part, this means providing and utilizing high quality standards-aligned instructional resources. Students must have equitable access to a broad range of high quality instructional resources in English and in their home languages. These resources must include electronic, digital, and technological resources as well as other traditional materials. They must not only be aligned to standards, they must facilitate students' access to the core curriculum and expand their knowledge of the world. They must provide authentic models of the vast array of academic language uses. And they must expand parents' ability to communicate with teachers, to actively engage in their children's schooling, and to participate meaningfully in decision making.

In order for students to learn to their highest potential, we also need changes in the systems that can most powerfully support the successful schooling of diverse students. One such system is that which supports the professional efficacy of teachers and others who work with diverse students. Without a doubt, teacher quality and preparation matter. Neither is there any doubt that students of color, poor students, English Learners, and students with special needs are much more likely to be assigned novice or underprepared teachers.

So in order for reforms to truly impact student achievement, teachers who work with diverse students must have a common, clear vision and well-defined standards of practice that help them close the achievement/access gaps, accelerate and sustain student achievement, and increase student college-going rates. Teachers working with diverse students need to be knowledgeable about subject matter content, child and adolescent development, cognitive development, culturally and linguistically responsive pedagogy, and the specific cultures and language of their students, as well.

Additionally, professional development programs must advocate for recruitment, development, and retention of qualified minority educators. Finally, professional development programs must include everyone who has responsibility for working with students: tutors, volunteers, parents, teachers, counselors and other support staff, principals and other administrators. We have to build a sense of professional accountability among all the adults involved in educating our students.

Another system that can support the successful schooling of students in powerful ways is family and community engagement. We know that when families, educators, and communities all work together, schools get better, and students have a better chance of getting the high quality education they need and deserve. Strong family and community engagement programs help families establish home environments that support learning for their children and provide information and ideas to families about how to help their children with homework as well as other curriculum-related activities. They work toward establishing more effective

Address the Prerequisites for Learning

tive forms of school to home and home to school communications about school programs, student progress, and family and community resources and help recruit and organize family/community help and support in the school. But most importantly of all, strong family and community engagement programs include parents in school decisions and actively promote the development of parent/community leaders and representatives who can advocate more effectively for marginalized students. They create structures to identify and integrate community resources and services to strengthen programs and practices for these students.

Finally, we must also make changes in district and school administrative and leadership systems so that issues of data, communication, accountability, and equity are addressed, and programs and services for students are effectively coordinated and administered. With regard to data, there must be student information systems established that allow teachers and administrators to recognize classroom, school, and district patterns of achievement. These systems should be sufficiently sophisticated to allow for disaggregation of student and teacher data across a broad array of student, teacher, and school demographic, background, and programmatic variables. Only when we can accurately and consistently assess the real data picture in our schools will we be able to accurately and comprehensively determine the needed changes.

Multiple-way communication protocols should ensure that administrators, teachers, students, parents, and the community regularly receive and provide communication regarding the schooling of students. Administrative systems must also establish accountability parameters and processes that guarantee student results. These accountability measures must be responsive to equity concerns. When administrative systems are firmly grounded in an equity perspective or framework that requires that everyone work from an advocacy perspective, it is much more likely that equity issues will be successfully addressed.

Tag the Gap

Objectives

- To develop strategic reading, observation, and/or analysis skills
- To be intentional about comprehension

Target VAPA Standards

Procedures

- Students work individually with their assigned text/reading material, or artistic piece.
- After reading their text or examining the artistic piece, students use one color of post-its to mark what they don't understand.
- Students use a second color to mark what they need/would like more information on.
- The teacher can see where the gaps in understanding are and adjust teaching accordingly.
- Students can be strategically paired to help each other with what they don't understand.
- Center activities can be planned to allow students to research areas where they need/would like more information.

Source

Francisca Sánchez

Grade

2 - Adult

Time

Depends on Length/Complexity of Text or Artistic Piece

Grouping

Individual

Materials

Text Material or Artistic Pieces; Post-Its (Small) (2 Colors)

Reflection

- What was the most challenging or rewarding part of this task?
- How did this activity help you remember what you already knew about the topic? How did this activity help you learn new things about the topic? How did this task help you become a better learner?
- How did this task help you (1) build stronger relationships and connections with other students; (2) develop respect for others' perspectives; (3) take responsibility for your/others' learning; and/or (4) connect to learning that is important/interesting to you?
- How will you be able to use what you did/learned in this task to help you in future learning tasks?

Process Debriefing

- Appreciation & Recognition
 - ✓ It helped me when . . .
 - ✓ I appreciated . . .
 - ✓ Thank you for . . .
 - ✓ I felt good when . . .
- Did you feel that the people in your class:
 - ✓ cooperated?
 - ✓ listened well?
 - ✓ communicated effectively?
 - ✓ included all members?
 - ✓ facilitated growth/learning for all members?
- What helped you/your group/the class succeed at the task? What kept you/your group/the class from being as successful as you would have liked?
- What might you/your group/the class try next time

Big Words for Big Minds

Objectives

- To expand and deepen academic vocabulary knowledge
- To introduce a variety of text resources and reference materials
- To make a personal connection to new vocabulary
- To gain academic vocabulary while simultaneously linking it to a new concept or idea
- To teach words as tools used to understand or express something else, much like the way young children increase their lexicon

Target VAPA Standards

Procedures

- Students work in pairs as language detectives to extend their academic vocabulary learning. Either they identify the vocabulary words to work with, or the teacher provides them. These could also be key words from their content text or focus.
- For each word, students identify:
 - ✓ Meaning
 - ✓ First Language Equivalent
 - ✓ Synonyms
 - ✓ Antonyms
 - ✓ Examples of
 - ✓ Form (Grammatical Category/Comparatives)
 - ✓ Use
- Students add these words and the related information as entries in their individual and/or class dictionaries.

WORD	TEMPO
Meaning	music's speed or pace; beat or rhythm; beats per minute
Spanish (Or other L1)	tempo (m)
Synonyms	cadence, pace, rhythm beat, pulse, stroke, beat, measure, bounce, rate, velocity
Antonyms	
Examples of	andante grazioso, presto, allegro
Form	noun
Uses	Literal: The song had an upbeat, jazzy tempo that made me want to dance. Metaphoric: The tempo of life in a small town is too slow for me.

Source

Jim Cummins

Grade

K - Adult

Time

40 minutes

Grouping

Flexible

Materials

Vocabulary Lists; Dictionaries and Other Reference/Resource Materials

Reflection

- What was the most challenging or rewarding part of this task?
- How did this activity help you remember what you already knew about the topic? How did this activity help you learn new things about the topic? How did this task help you become a better learner?
- How did this task help you (1) build stronger relationships and connections with other students; (2) develop respect for others' perspectives; (3) take responsibility for your/others' learning; and/or (4) connect to learning that is important/interesting to you?
- How will you be able to use what you did/learned in this task to help you in future learning tasks?

Process Debriefing

- Appreciation & Recognition
 - ✓ It helped me when . . .
 - ✓ I appreciated . . .
 - ✓ Thank you for . . .
 - ✓ I felt good when . . .
- Did you feel that the people in your class:
 - ✓ cooperated?
 - ✓ listened well?
 - ✓ communicated effectively?
 - ✓ included all members?
 - ✓ facilitated growth/learning for all members?
- What helped you/your group/the class succeed at the task? What kept you/your group/the class from being as successful as you would have liked?
- What might you/your group/the class try next time to be more successful in a similar task?

Snowball

Objectives

- To review a topic that has been studied
- To employ literacy for real purposes
- To utilize critical/creative thinking, synthesis, research, and problem-solving skills

Target VAPA Standards

Procedures

- Each student finds a partner.
- In each pair, students pose and answer a question or problem related to the topic they have studied. One person writes the question. The other person writes the answer on a separate sheet of paper.
- The students ball up their papers.
- The “question” students line up on one side of a line, rope, or ribbon.
- The “answer” students line up on the other side. Both lines should be facing each other.
- On the teacher’s signal, the students throw their “snowballs” across the line.
- At the teacher’s stop signal, everyone picks up one snowball and tries to find the partner snowball.
- In their new pairs, students read their question and answer, then use their resources (textbook, other print material available, posters, etc.) to verify the answer and to provide evidence (sources) that the answer is correct. If necessary, the students revise the answer.
- Students can also use their work to create group or class resource books for that topic.

Source

Francisca Sánchez

Grade

3 - Adult

Time

40 minutes (may vary)

Grouping

Pairs & Whole Group

Materials

Paper; Pens/Pencils; Rope/Ribbon

Reflection

- What was the most challenging or rewarding part of this task?
- How did this activity help you remember what you already knew about the topic? How did this activity help you learn new things about the topic? How did this task help you become a better learner?
- How did this task help you (1) build stronger relationships and connections with other students; (2) develop respect for others’ perspectives; (3) take responsibility for your/others’ learning; and/or (4) connect to learning that is important/interesting to you?
- How will you be able to use what you did/learned in this task to help you in future learning tasks?

Process Debriefing

- Appreciation & Recognition
 - ✓ It helped me when . . .
 - ✓ I appreciated . . .
 - ✓ Thank you for . . .
 - ✓ I felt good when . . .
- Did you feel that the people in your class:
 - ✓ cooperated?
 - ✓ listened well?
 - ✓ communicated effectively?
 - ✓ included all members?
 - ✓ facilitated growth/learning for all members?
- What helped you/your group/the class succeed at the task? What kept you/your group/the class from being as successful as you would have liked?
- What might you/your group/the class try next time to be more successful in a similar task?

After Action Review

Objectives

- To reflect on and process what has been learned or implemented thus far
- To identify questions about the learning/work
- To identify insights and new learnings
- To mobilize resources to solve problems
- To align thinking and strategies on a team or in a group
- To engage learners in solving their own problems
- To focus on personal and group transformations

Target VAPA Standards

Procedures

- Students stand in a circle, and the teacher or facilitator asks three sequential questions to which the students respond:
 - ✓ What happened? (What did we actually do today? What did we cover?)
 - ✓ What did we learn? (What did we learn today that will enhance our future learning and work?)
 - ✓ What are we going to do about it? (What are we going to change in how we do our work in the future? What personal boundary will we actually be willing to cross and push based on our learning?)
- Students can also be asked to record these new learnings and insights in their individual learning logs or journals. This can also be done in groups of three or four.

Source

Adapted from Steve Zuieback

Grade

2 - Adult

Time

20 minutes

Grouping

Whole Group

Materials

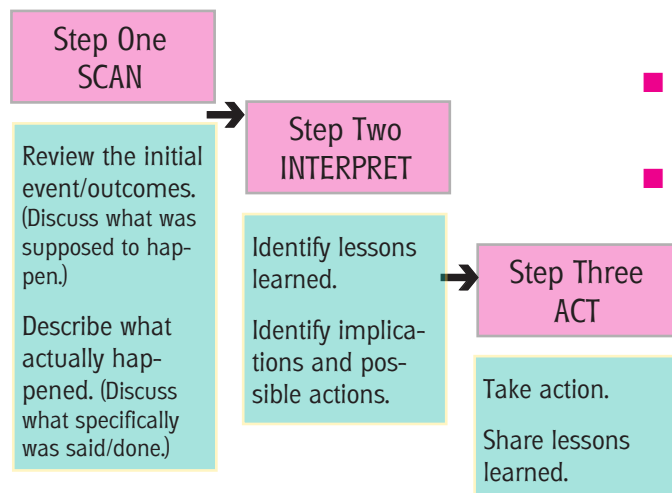
None

Reflection

- What was the most challenging or rewarding part of this task?
- How did this activity help you remember what you already knew about the topic? How did this activity help you learn new things about the topic? How did this task help you become a better learner?
- How did this task help you (1) build stronger relationships and connections with other students; (2) develop respect for others' perspectives; (3) take responsibility for your/others' learning; and/or (4) connect to learning that is important/interesting to you?
- How will you be able to use what you did/learned in this task to help you in future learning tasks?

Process Debriefing

- Appreciation & Recognition
 - ✓ It helped me when ...
 - ✓ I appreciated ...
 - ✓ Thank you for ...
 - ✓ I felt good when ...
- Did you feel that the people in your class:
 - ✓ cooperated?
 - ✓ listened well?
 - ✓ communicated effectively?
 - ✓ included all members?
 - ✓ facilitated growth/learning for all members?
- What helped you/your group/the class succeed at the task? What kept you/your group/the class from being as successful as you would have liked?
- What might you/your group/the class try next time to be more successful in a similar task?



Power Brainstorming

Objectives

- To excite the imagination
- To produce plenty of ideas in preparation for writing
- To provide more in depth word choices for students before they begin to write
- To encourage students to use poetic language in their writing to create texture and layering

Target VAPA Standards

Procedures

- The teacher draws a large square or rectangle on the board and labels it BRAINSTORM BOX.
- S/he announces to the class that they are going to brainstorm as a group.
- The teacher then asks students for answers to five questions:
 - ✓ What is your favorite animal?
 - ✓ What is your favorite gem?
 - ✓ What is your favorite bird?
 - ✓ What is your favorite item in nature outside of the animal kingdom?
 - ✓ What is your favorite flower?
- Students must limit their responses to one-word answers, and answer only one time per question.
- As the students respond, the teacher writes their responses in the BRAINSTORM BOX, keeping the answers to the different questions in separate columns.
- Students link words from different columns together to create texture and layering effects in their writing, for example *moonstone mountain, emerald pond, and sapphire heron*.

Source

Glenis Gale Redmond

Grade

4 - Adult

Time

45 minutes

Grouping

Whole Class

Materials

None

Reflection

- What was the most challenging or rewarding part of this task?
- How did this activity help you remember what you already knew about the topic? How did this activity help you learn new things about the topic? How did this task help you become a better learner?
- How did this task help you (1) build stronger relationships and connections with other students; (2) develop respect for others' perspectives; (3) take responsibility for your/others' learning; and/or (4) connect to learning that is important/interesting to you?
- How will you be able to use what you did/learned in this task to help you in future learning tasks?

Process Debriefing

- Appreciation & Recognition
 - ✓ It helped me when . . .
 - ✓ I appreciated . . .
 - ✓ Thank you for . . .
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- Did you feel that the people in your class:
 - ✓ cooperated?
 - ✓ listened well?
 - ✓ communicated effectively?
 - ✓ included all members?
 - ✓ facilitated growth/learning for all members?
- What helped you/your group/the class succeed at the task? What kept you/your group/the class from being as successful as you would have liked?
- What might you/your group/the class try next time to be more successful in a similar task?

Brainstorm Box

tiger	turquoise	hawk	river	pansy
koala	amethyst	eagle	stars	lily
lion	diamond	heron	mountain	violet
rabbit	ruby	crow	lake	camation
duck	pearl	woodpecker	fire	orchid
stallion	jade	swan	cliff	sunflower
mouse	sapphire	pigeon	leaves	rose

Next Steps



At this moment in our nation's history, there is great urgency around major transformation in America's schools. Persistently high dropout rates are evidence that many schools are no longer able to engage and motivate their students. Students who do graduate from high school are increasingly the products of narrowed curricula, lacking the creative and critical thinking skills needed for success in post-secondary education and the workforce. In such a climate, the outcomes associated with arts education -- which include increased academic achievement, school engagement, and creative thinking -- have become increasingly important. Decades of research show strong and consistent links between high-quality arts education and a wide range of impressive educational outcomes.

Reinvesting in Arts Education

Next Steps

The following activities are suggested as ways of deepening your own thinking, facilitating conversations with your colleagues, and even engaging your entire school, district, or community in next steps to move you forward in realizing sustainable student success through engagement in arts learning.

Activity #1: Think About It!

Consider what you have just finished reading.

- Does it make sense to you thus far?
- What questions does it raise for you?
- What new understandings, implications, or insights does it generate for you?

Take a few minutes, and individually, think about this and jot down any concerns, insights, or questions. Then join a colleague and share your questions, understandings, insights, and comments.

- What new insights or understandings resulted from your conversations?

Activity #2: Discussion Method

This activity will help you reflect on the significance for you of the information that's been shared or explored so far.

In a group of 3 or four, discuss the following questions in this order:

- Objective: What stood out to you from the information you've explored thus far?
- Reflective: How does this information match or not match your experience in your work setting?
- Interpretive: What is the significance of this information for your work as a leader in your school/district?
- Decisional: (a) What questions, if any, does your group have about this information? Individually, or as a group, think about how you might go about finding an answer or deeper insight to your questions. (b) What specific next step(s) will you take as a result of your new insights/learnings? What will be your evidence of success?

Next Steps

Activity #3: Consider and Imagine

Consider these eight research-based core principles:

- Enriched & Affirming Learning Environment
- Empowering Pedagogy
- Challenging & Relevant Curriculum
- High Quality Instructional Resources
- Valid & Comprehensive Assessment
- High Quality Professional Preparation & Support
- Powerful Family/Community Engagement
- Advocacy-Oriented Administrative & Leadership Systems

Think about your own local contexts, whether it's a classroom, school, or district. Select one of the core principles and imagine what currently exists that might serve as a foundation for building that principle to its fullest. What would have to change? What would need to be added?

Activity #4: Think and Share

Think about one of the suggested interactive structures shared in this handbook. How can this structure facilitate students' development?

- Artistic?
- Academic/Cognitive?
- Linguistic and Metalinguistic?
- Social/Affective?
- Metacognitive?

On a sheet of paper, write down at least two ideas for each category. Then with a colleague, share the benefits you identified. Talk about how you or other teachers can use this structure in the classroom.

Next Steps

Activity #5: Core Principle Analysis

The research-based arts learning core principles are interconnected and interdependent; no one principle stands alone. But for purpose of pushing your learning here, you can have pairs or small teams each take one of the principles. Each pair or team then prepares a brief 1-2 minute share-out for the larger group that provides a synthesis statement about what the team/pair discovered and experienced.

Step One: Read & Clarify

Because the principles are complex and dense, in each team:

- One person reads the principle out loud.
- As a group, identify the various aspects and concepts included in the principle.
- For each concept, think of at least one example of what it looks like in a school or classroom.
- One person writes down any questions or unclarities that arise about the principle.

Step Two: Rate & Reflect

- Each person individually marks the characteristics listed per principle, asking: "How do I rate our school on this characteristic?"
- Rate each item. Create an overall average score. (strength=3; work in progress=2; isn't happening=1)
- After everyone in the team has reflected on that principle, share your responses.

Step Three: Share, Compare, & Calculate

Now, share and compare your ratings:

- Why do you rate the school the way you did? What evidence led to that rating?
- Share differing perspectives and knowledge bases about the school that might lead to different ratings.
- Learn from each other. Note where there is consensus and where there is not. One team member should calculate the average and range of ratings for each characteristic and share with the whole team.

Step Four: Inquire, Assess, & Celebrate

- List all areas where team members marked "don't know".
- Add to that list any characteristics where there is wide disparity in ratings. Go back through the ratings.
- Compile a list of all those characteristics which were marked "works in progress".
- Compile a list of all those characteristics about which there is general agreement that it "isn't happening".
- Compile a list of all those characteristics that were marked as a "strength" of the school.

Next Steps

Activity #6: Appreciative Inquiry

Appreciative Inquiry is a process and philosophy that assumes that in any system there are things that work and that we should focus on using these as a foundation to build and create the future we want. The process focuses the conversation on identifying what's currently working, envisioning a future that builds on that success, looking at all the structures and procedures that would support such a future, and developing a way forward.

Now, form small groups, and select a facilitator to lead you through the Appreciative Inquiry questions. Select a timekeeper to make sure you address all the questions. Encourage everyone to contribute to the conversation that will provide us with a way into thinking more clearly about how we can create quality arts learning programs for all students. Where appropriate, remind each other about what you have learned from this handbook.

- Thinking about your experience with arts learning programs in your school/district, what have been the high points?
- What is it you appreciate/value most about marginalized students and arts learning programs in your school or district? Where are the seeds/glimmers of hope, waiting to be nurtured? Where's the passion in the arts that serves marginalized students?
- What is it you want for the future of marginalized students and arts learning programs in your school/district? What should be in place? What should exist? (Envision what might be.)
- How can we build upon the seeds of what is already working in our system to create the future we desire for marginalized students through engagement in arts learning?
- How will we measure our progress and success?

Next Steps

Activity #7: Mental Models

Another powerful facilitation structure you can try is called the Mental Models Process. You can actually do all parts of planning with it, but it's a great model for challenging and beginning to shift belief systems. Often, this is what is at stake, especially when we're talking about marginalized students and/or the arts. As leaders, we have to challenge people's thinking. We have to help people come to new insights about what's possible for marginalized students through the arts.

The Mental Models Process is based on two key principles:

- Mental models impact structure which influences behavior.
- The system is perfectly designed to get the results it gets.

The Process

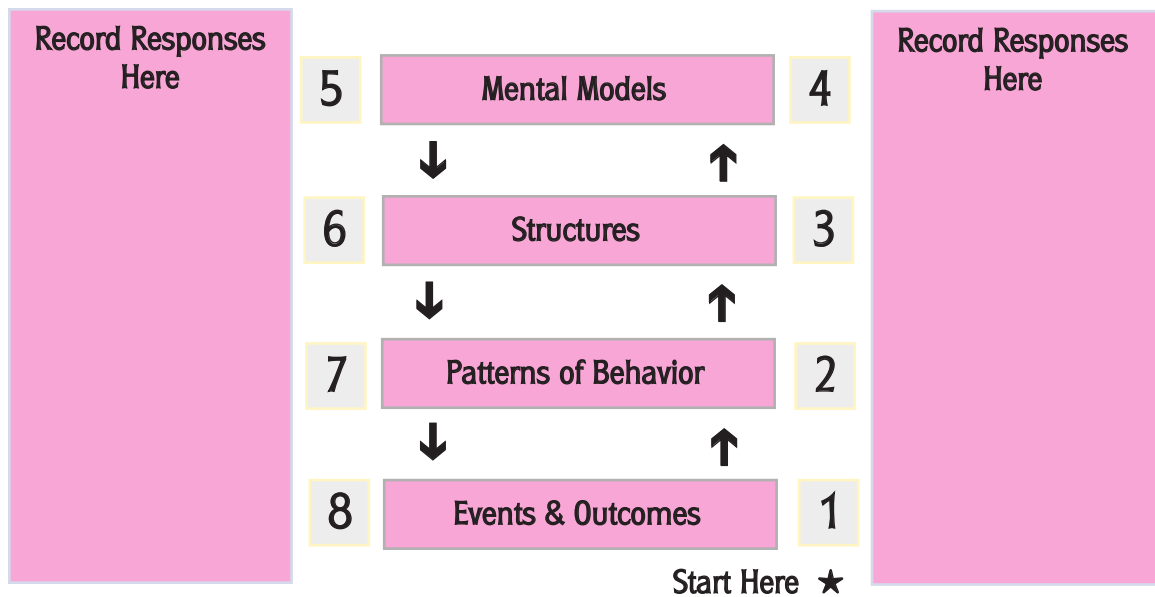
- Step 1** Start by having your team members identify the most troubling negative result they are experiencing relative to marginalized students and the arts.
- Step 2** What are the behavior patterns among the staff and students and any other relevant group that create this negative result for marginalized students?
- Step 3** What strategies, structures, processes, policies, or rules currently exist or are missing that generate the behavior patterns that YOU just identified with regard to your arts learning programs for marginalized students?
- Step 4** When the original architects designed your system/programs for marginalized students, what beliefs and values must they have had to come up with these structures, strategies, processes, rules, or policies?
- Step 5** What beliefs and values do you want to use NOW as a foundation to redesign your (arts learning) system to see dramatically improved results for marginalized students that can be sustained over the long-term?
- Step 6** If you really believe this, what strategies, solutions, and actions do you need to put in place that model our outcomes for marginalized students and the arts learning programs that serve them?
- Step 7** Then as you redesign your system founded on your new beliefs and values, what specific principles do you want to establish that will guide you in design of all your decisions, strategies, and actions regarding marginalized students and the arts learning programs that serve them?

Next Steps

Activity #7: Mental Models (continued)

Step 8 Finally, as you look out 6 to 12 months in the future and imagine that you have implemented these changes, what measurable results would you anticipate experiencing for students as outcomes of your shared work?

Debriefing with Whole Group:
 What did you experience? What did you observe? What insights did you experience about your roles as leaders and advocates for marginalized students and the arts?



Next Steps

Activity #8: Guided Conversation

The power of the Guided Conversation process is related to the honesty of the conversations and following a sequence of questions. The sequence is important because it helps focus on what's desired in the future and solutions v. problems in the present and problem solving. Guided Conversation can be used in a variety of ways: as a diagnostic, planning model, for community development, or as a leadership model. All that changes are the questions for each of the nine elements.

When used with a small group, each person in the group takes a turn responding to each question. In a pair setting, this process usually takes about an hour for a quick run through each of the questions. For small groups, the process will take longer. You can also take much longer and really drill down in a much deeper way for each of the issues that get raised. Here's one set of questions to get a serious dialogue started around creating success for marginalized students through powerful arts learning:

- As you think about your district's or school's current situation with regard to its marginalized students and/or arts learning programs, what are some of the most important opportunities that exist? What are your staff's greatest assets that they bring to this work? What are some of the most significant challenges?
- As you extend your thinking to the future, what would you see your marginalized students being able to do and achieve as a result of the staffs/school's/district's arts learning work with/for marginalized students?
- When you think about successful arts learning programs for marginalized students (in other schools/other districts), what principles, practices, and behaviors most contribute to and reinforce these programs' success?
- What behaviors, beliefs, patterns, or external conditions sometimes get in the way of your staff's, your school's, your district's ability to put in place and sustain arts learning programs that lead to high levels of success for marginalized students?
- Given what you've just clarified about your arts learning programs (in terms of outcomes, practices, and dilemmas/challenges), what strategies or approaches might best leverage marginalized students' potential for success in your school/district?
- Within the next semester, what specifically will you commit to practice/implement as a leader for powerful arts learning for marginalized students in your school/district?
- How will you know you are being successful in your strategy? What will you do if you aren't getting your desired results for marginalized students? How will you and your team reflect on your progress and make adjustments to your plan?
- Knowing what you know about marginalized students and their needs, strengths, and potential, what types of information do you need and how will you be assured of getting this information?

Next Steps

Activity #8: Guided Conversation (continued)

- When you look at the answers to these prior questions, what role might other people/ organizations play in enhancing your arts learning programs/results for marginalized students? How might this influence the way you will interact with others in your school, district, and community?

Activity #9: Reflection

Think about your marginalized students and the arts learning programs that serve (or should serve) them – where they are and where they could be. Consider what you’ve explored in this handbook. Consider the current political, school reform, and accountability contexts.

- What leadership can or will you demonstrate NOW?
- What other supports do you need to GROW your leadership?
- What structures are available for you (and your colleagues) to continue to ponder and explore these types of leadership questions?
- How can you use your current and potential networks, partnerships, and alliances to help you leap into action on behalf of marginalized students and in support of 21st century arts learning programs that provide excellence, success, and equity for all?

Final Thoughts

Achieving sustainable culturally and linguistically responsive arts learning success for marginalized or traditionally underserved students, as defined by a big vision of student success and the requirements of our 21st century world, is not an impossible task. We already have the know-how and many of the resources to guarantee the following:

- High levels of engagement
- High levels of artistic and academic achievement
- Sophisticated multicultural and multilingual competency
- Preparation for successful transition to higher education
- Motivation, confidence, and self-assurance
- High levels of parent satisfaction and support

There are schools and districts and communities who have already made an action-oriented commitment to excellence for their most underserved students and have figured out how to utilize local arts learning resources to make their vision a reality. They have been able to go from just knowing to actually doing. They have made significant strides in closing the knowing/doing gap talked about in the current school reform literature.

While they do not yet represent the norm in California, neither are they isolated examples that we can or should dismiss as flukes. In fact, they are the living proof that we can build powerful schools with powerful goals that do yield world class artistic, academic, linguistic, and social/affective results for students from all types of circumstances.

By the same token, however, there are also program models in place in many of our schools that don't do any of these things. The key for us as educators and policy makers is to know the difference between the two, and then to act on that knowledge so that every student -- regardless of their linguistic, ethnic, cultural, or socioeconomic status -- in our schools has access to the most powerful and culturally/linguistically responsive educational programs possible, including arts learning.

We need to ask how every group of students in our schools is doing. And we need to look at how different groups of students are doing in the context of the current accountability system, which at least in concept is based on a gap closure model. That is, schools are supposed to make a certain amount of growth each year so that eventually the gaps between groups of students are eliminated.

Part of our responsibility is to help each other make values-based, principles-driven decisions, guided and informed by ethical research and data, that actually result in powerful artistic, academic, linguistic, and socio-affective outcomes for all students -- outcomes that at minimum close the achievement gap in our students' lifetimes.

Final Thoughts

Our students are depending on us to use all of our capacity and will to provide guidance and support so our schools and districts can create excellent educational environments that guarantee that students succeed in and beyond school. This means that all of us must make a commitment to serve as the strongest possible advocates for excellence.

The real challenge, as Laurie Olsen so eloquently points out, lies in figuring out how we can help create schools which bring accountability INSIDE their own doors, but still remain responsive to changing circumstances and needs, and maintain clearly defined responsibility for the success –or failure– of their own students. The late Ron Edmonds reminded us that whether we successfully teach every one of our children finally depends on how we feel about the fact that we haven't done it thus far. Making quality education -- including quality arts learning -- a reality for every student in California is exactly what is at stake here. This is a powerful and challenging undertaking. But I believe it's the right undertaking. . . the right road upon which to embark.

And the road begins at the doorstep of our own personal and professional resolve to step off into another direction -- a direction that guarantees success for the most marginalized of our students. This, also, is part of accountability - having the strength and the courage to change direction when it becomes necessary, even in the face of political controversy. Each one of us can play a big leadership role here. But know that we don't need to travel that road alone -- that there are friends and potential allies all around us. We need to reach out and reconnect to old friends and forge alliances with new friends.

Meg Wheatley reminds us of how critical and fundamental this is to the success of our endeavors. "We are our hope for creating a future worth working for", she says. "We can't go it alone, we can't get there without each other . . ."

So we need to help our colleagues think about what we might do together to establish "arts learning for all" as a priority goal. This would certainly fit in with what business leaders are telling us we'll need to compete in the global market. We can work together to showcase success in local innovative arts learning programs. We know this will lead to greater community-wide support for local efforts that yield results.

And we can reach out and become overt and explicit advocates for the types of arts learning programs that "accelerate and sustain achievement," "close the gap," help students meet standards, boost the college going rates, and ensure 21st century success. By becoming advocates of this type, we as local leaders can ensure that programs that work are recognized, supported, and expanded.

Final Thoughts

We can also enlist others around us in civic and educational partnerships that create a community environment supportive of the arts. Through city and county initiatives, for example, cities and municipalities can take a positive, concrete step to go on record as proud of their arts learning resources and committed to supporting the development of culturally and linguistically responsive arts resources as the rich assets they can be to the economy, the cultural life, and the social fabric of our cities and to democratic participation in our communities.

I believe our students are depending on our skill and our will to find the right direction and the right allies, and to create a new road that we can all walk together as educators, parents, artists, community members, and students. The time is now for us to be bold; to believe that we can do what's necessary and what's right; to use all the genius power that we have, individually and collectively, to step forward on this very important and necessary journey.

After all, what we are being asked to do is, quite literally, to rethink and redesign our approach to education, to put into effect a journey of teaching and learning that has as its final destination success for every student, in school and beyond. That is a journey worth taking, and as the leadership of this state, we have incredible power to make sure we reach our ultimate destination: programs powerful enough to guarantee that all students are fully equipped to succeed in the 21st century. As we move forward today and in our joint endeavors, we need to insist that this big vision of success be our daily guide in determining the paths we take.

Make no mistake about it: When we can use our own talent and strength and commitment to reach out in solidarity to our students and families and communities in this vital work, we are doing holy work, heart and soul work, and at the end of the day, that is the most important work we can do.

References



The first step in winning the future is encouraging American innovation. None of us can predict with certainty what the next big industry will be or where the new jobs will come from. Thirty years ago, we couldn't know that something called the Internet would lead to an economic revolution. What we can do--what America does better than anyone else --is spark the creativity and imagination of our people. But if we want to win the future then we also have to win the race to educate our kids . . . And so the question is whether all of us -- as citizens, and as parents--are willing to do what's necessary to give every child a chance to succeed.

President Obama, State of the Union Address, January 25, 2011



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Notes & Reflections



The arts are a vital part of the culture and life of this country, and all students deserve access to the arts in school as part of a complete education. Just as science and social studies are deemed essential subjects independent of their value to other learning outcomes, the arts merit a similar unambiguous place in the curriculum. Decades of research and experience show that high quality arts education can play an important part in achieving a range of educational objectives. The arts can motivate and engage students; stimulate curiosity and foster creativity; teach 21st Century Skills such as problem solving and team work; and facilitate school-wide collaborations. While there is certainly room for additional information in these areas, there is no doubt that research about the value of arts education is positive and consistent.

Reinvesting in the Arts

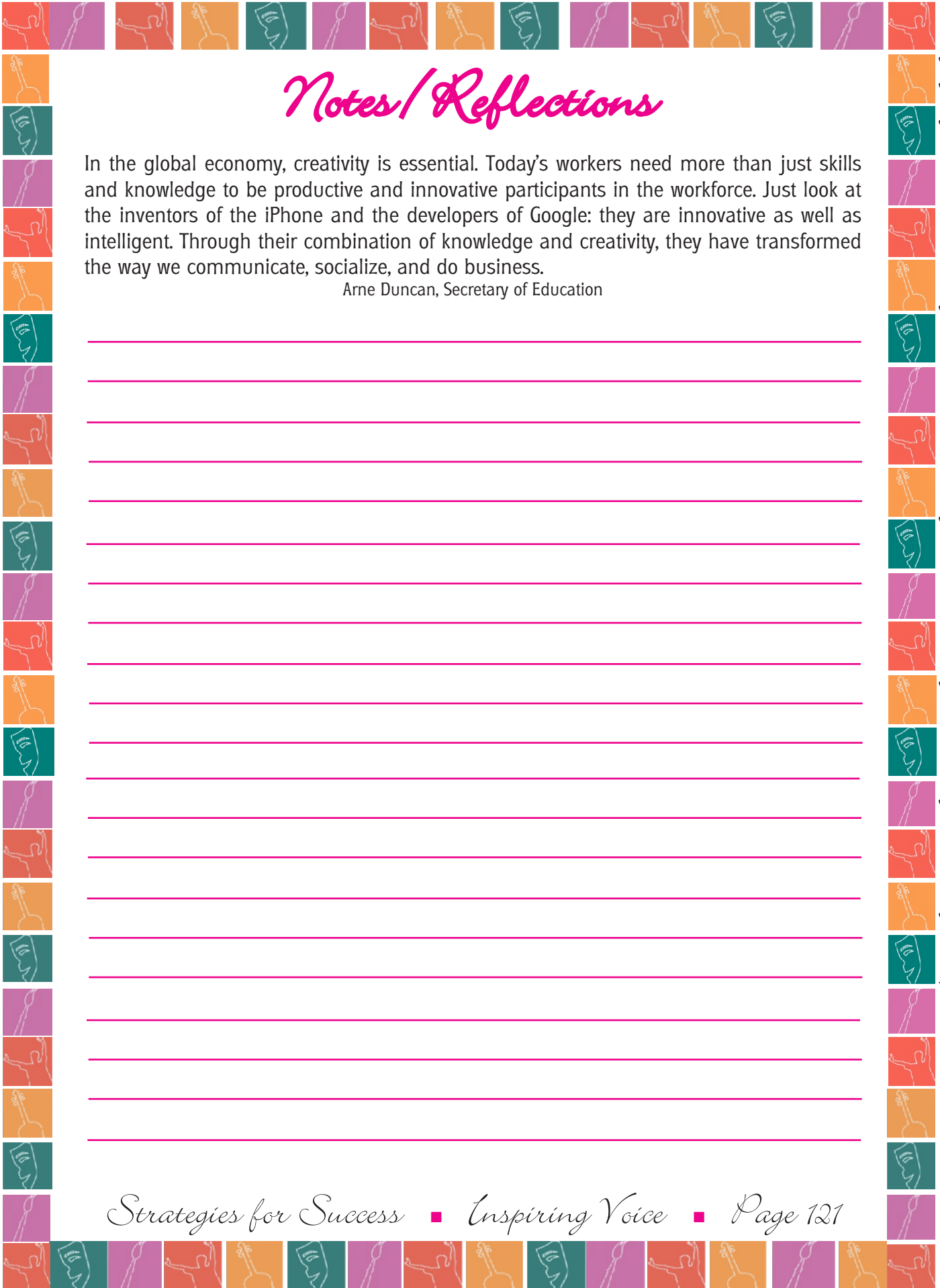


Notes/Reflections

For today's students to be the innovators and economic leaders of the future, they will need to have experiences as musicians and dancers, painters and sculptors, poets and playwrights -- in short, they will need to be creative innovators who will build our nation's economy for the future. They also will sustain a rich and vibrant culture to nourish the heart and soul of the American people, and to communicate with our neighbors around the globe.

Arne Duncan, Secretary of Education

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Notes/Reflections

In the global economy, creativity is essential. Today's workers need more than just skills and knowledge to be productive and innovative participants in the workforce. Just look at the inventors of the iPhone and the developers of Google: they are innovative as well as intelligent. Through their combination of knowledge and creativity, they have transformed the way we communicate, socialize, and do business.

Arne Duncan, Secretary of Education

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Notes / Reflections

With my students I have learned another view of education, another approach to educating.
I no longer practice a curriculum made for failure and poverty.

Bill Terrazas - Channel Islands High School



Notes/Reflections

Creative experiences are part of the daily work life of engineers, business managers, and hundreds of other professionals. To succeed today and in the future, America's children will need to be inventive, resourceful, and imaginative. The best way to foster that creativity is through arts education.

Arne Duncan, Secretary of Education

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Notes / Reflections

If a child is to keep alive his inborn sense of wonder, he needs the companionship of at least one adult who can share it, rediscovering with him the joy, excitement, and mystery of the world we live in.

Rachel Carson, American Marine Biologist & Conservationist

Notes/Reflections

Just when they need it most, the classroom tasks and tools that could best reach and inspire these students --- art, music, movement, and performing -- are less available to them. Sadly, this is especially true for students from lower-income schools, where analyses show that access to the arts in schools is disproportionately absent.

Reinvesting in Arts Education

About the Author

During the writing of this handbook, Francisca Sánchez was Chief Academic Officer with the San Francisco Unified School District. Recently, she became Chief Academic Officer with Hayward Unified School District and has served in a variety of leadership, administrative, and teaching positions at the district, county office, regional, and state levels. A multilingual individual and former English Learner, she served a two-year term as president of the California Association for Bilingual Education.

In her current position, she is responsible for providing district wide curriculum and instruction leadership and support to the district's schools through a broad array of initiatives, programs, and services. She is recognized nationally as an educational leader, presenter, teacher trainer, and curriculum developer and regularly presents at national and state conferences and local community forums.

In 1991, she was inducted into the Mount Pleasant High School Hall of Fame for her contributions to education, and in that same year, Alameda County Office of Education honored her as Employee of the Year. In recognition of her continuing contributions to education, she was awarded a Presidential Excellence Medallion from CSU, San Bernardino in 2002, named as 2002 Inland Empire Educator of the Year, and inducted into the East Side Union High School District Hall of Fame in 2003. Francisca has been named to a number of influential national and state task forces and serves as a member of the statewide Curriculum & Instruction Steering Committee. She served as the chair for the 2005 California Curriculum & Instruction Leadership Symposium and is chair of the state Visual and Performing Arts Subcommittee. She was selected as recipient of ACSA's 2005 State Valuing Diversity Award and of CABE's 2006 Vision Award.

Passionate about her work, Francisca strives to be an advocate for equity and justice. She has authored a number of publications and articles. Her most recent publications are *Schooling English Learners for Success in the 21st Century* and *Interactive Classroom Strategies & Structures for Success: Focus on English Learners*. She strives to focus her work and that of her staff to support schools and communities in closing the achievement and access gap, accelerating and sustaining student achievement K-12, ensuring every student meets meaningful academic standards, and preparing each child as a successful twenty-first century citizen. She is proudest of her son, who is an artist, and her granddaughter, who is a dancer, and is most grateful to her parents, who have always valued education and who have modeled values of family, a strong work ethic, and excellence.



Strategies for Success



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