

Books and Strategies for Culturally Responsive Pedagogy:

By
Mandy Stevens,

B.ED University of Victoria, 1999

A Project Submitted in Partial Fulfillment
Of the Requirements for the Degree of
MASTER OF EDUCATION

In the Areas of Language and Literacy
In the Department of Curriculum and Instruction

Mandy Stevens, 2011
University of Victoria

© Mandy Stevens, 2011
University of Victoria

All rights reserved. This paper may not be reproduced in whole or in part, by photocopy or other means, without the permission of the author.

Supervisory Committee

Books and Strategies for Culturally Responsive Pedagogy:

By

Mandy Stevens

B.Ed. University of Victoria, 1999

Supervisory Committee:

Dr. Ruthanne Tobin (Department of Curriculum and Instruction)

Supervisor

Dr. Alison Preece (Department of Curriculum and Instruction)

Member

Abstract

The purpose of this project is to develop a multicultural literature (MCL) handbook as a resource for teachers in British Columbia's K-3 primary program in language and literacy. In this project I reviewed professional literature based on culturally responsive pedagogy (CRP) and multicultural literature (MCL) in the classroom and its implications for teaching language and literacy at the primary level. In particular, I critically examine Charles Taylor's views of multiculturalism and determine how Taylor's work may be applied to the teaching of primary language and literacy. I examine a culturally responsive teaching framework (Gay, 2002) and consider the strengths and challenges of Charles Taylor's (1994) work. The reasons why Taylor's work influences a framework for culturally responsive pedagogy in the classroom is also analysed.

I examine eight picture books and offer differentiated lesson plans. The CRP acknowledges the importance of differentiated instruction that provides instruction for exceptional, at risk and diverse learners. CRP creates a responsive environment through effective literacy instruction where learners' strengths rather than their deficits are emphasized (Primeaux, 2000).

These differentiated lessons allow students to access multiple modes of learning to aid students in achieving success with the curriculum. Students are able to interpret text with varying meaning as influenced by social and cultural context. The underlying philosophy of differentiated instruction is responsive instruction where teachers become proficient in understanding their students as individuals (Tomlinson, 2003).

Table of Contents

Abstract

Acknowledgements.....	6
Chapter 1 Introduction: What is Multicultural Literature and Culturally Responsive Pedagogy?	7
Multicultural Literature.....	7
What is Culturally Responsive Pedagogy?	7
Why Culturally Responsive Pedagogy Makes Sense	8
Background and Rationale for Project	10
Role of the Multicultural Literature Handbook in Teaching Language and Literacy in the Primary Program.....	11
Project Overview.....	13
Chapter 2.....	16
A Review of Professional Literature.....	16
The Role of Culturally Responsive Pedagogy in Language and Literacy	18
A Culturally Responsive Teaching Framework.....	24
Implementing a Culturally Responsive Teaching Framework.....	26
Academic Achievement and the Situated View.....	27
Cultural Competence and the Analytical View	29
Socio-Political Consciousness and the Public Sphere	30
Suggestions for Successful Implementation of the Multicultural Literature Handbook and Culturally Responsive Pedagogy in the Classroom.....	32
Limitations of the Multicultural Literature Handbook.....	33
Conclusion.....	35
Annotated Bibliography for Sample Primary Multicultural Children’s Literature	49
Glossary of Drama Strategies Used in the Lessons.....	57
Multicultural Literature Lesson Plans	59
Lesson 1 Something Beautiful Kindergarten – Grade 3	59
Lesson 2 The Arrival Grades 1-3.....	61
Lesson 3 Four Feet, Two Sandals Grades 2-3.....	64
Lesson 4, 5, 6 Adaptations of the Cinderella Fairy Tale using The Persian Princess, Mufaro’s Beautiful Daughters and The Rough Faced Girl Grades 1-3.....	66
Lesson 7 The Magic Fan Grades 1-3.....	68

Lesson 8 Whoever You Are: Kindergarten-Grade 3 70

Recommended Reading List for Multicultural Literature in a Primary Classroom (Kruse & Horning,
2010) 72

Handbook References..... 74

Project References 75

Acknowledgements

I would like to thank my supervisors, Dr. Ruthanne Tobin and Dr. Alison Preece for your guidance and support through the process of this project. I appreciate all the time and mentoring that you have provided to me through the duration of my Graduate studies. Both of you have truly helped me to see the importance of differentiated instruction in the classroom and providing every child the opportunity to have their voice heard. It has been an honour to work on this project with you.

I would also like to thank my husband, Jeff and my daughters, Jemma and Maya for believing in me and all of their support and understanding during my Graduate work. All of your encouraging words, patience, and unconditional love were very appreciated during the process of this project.

Chapter 1

Introduction:

What is Multicultural Literature and Culturally Responsive Pedagogy?

Multicultural Literature

For the purpose of this project, multicultural literature (MCL) refers to picture books written about children of varying cultural backgrounds. The literature in the picture books reflects the diverse demographics in Canada's communities. As societies change, so do children's relationships with the world. Living in a global economy we need to acknowledge a variety of cultural influences in our schools (Miller-Lachmann, 1992). By including texts written about children with diverse cultural backgrounds, teachers are recognizing and modeling for the students the importance of commonalities as well as our differences (Miller-Lachmann, 1992). MCL is comprised of resources offered to students that reflect cultural diversity. Authentic MCL is foundational to implementing successful culturally responsive pedagogy.

What is Culturally Responsive Pedagogy?

Culturally responsive pedagogy (CRP) facilitates and supports the achievement of all students (Richards, Brown, & Forde, 2007). Proponents of CRP argue that recognition of cultural diversity is imperative to meeting the educational needs of ethnically diverse students (Gay, 1995). This recognition includes understanding the cultural characteristics and contributions of different ethnic groups (Gay, 2002).

In a culturally-responsive classroom, effective teaching and learning occur in a culturally supported and learner-centered context where the strengths students bring to school are identified, nurtured, and utilized to promote student achievement (Richards, et al., 2007). CRP aims to facilitate and support the achievement of all students. CRP takes into account the social

and cultural contexts in which children live and therefore increases the likelihood of success. Proponents of CRP believe that learning experiences need to be meaningful, relevant, and respectful of children, their families and communities (Chapman et al., 2000).

Why Culturally Responsive Pedagogy Makes Sense

Culturally responsive pedagogy makes sense in today's classroom because of changes in classroom demographics. Students from all over the world are bringing with them many different cultural and social experiences. With these varying experiences also come varying ways of accessing prior knowledge and making personal connections to curricular material. All children enrich the classroom through the diversity of their origins, beliefs, values, and languages. Children come to school with a vast storehouse of knowledge, skills, and attitudes learned in their homes and communities. It is important to acknowledge and understand children's historical backgrounds, oral and literate traditions, and lifestyles (Chapman, et al., 2000). The researchers highlighted in this project are advocates of CRP and acknowledge the importance of diverse literate traditions.

Today's culturally and linguistically diverse classrooms require teaching that is also culturally and linguistically sensitive. CRP takes into account planning for differentiated instruction, and recognizes that applying the principles of learning and of developmentally appropriate practice is even more critical for children who come from a variety of backgrounds (Chapman, et al., 2000).

Primeaux (2000) asserts that differentiated instruction accomplished through a social constructionist model includes a responsive literacy environment, explicit comprehension strategy instruction and time spent engaged with connected text using authentic materials. In a

responsive literacy environment, the student's voice is honoured by cultivating interaction and decision making and supporting reading and writing through student experiences (Primeaux, 2000). CRP provides students with the opportunity to make meaningful connections to the text and become more engaged. Because culture and language are critical components of children's cognitive development, practices cannot be developmentally appropriate unless they are responsive to an array of ethnic backgrounds (Chapman, et al., 2000).

CRP is a type of differentiated instruction that offers students a sense of cultural identity through a variety of methods. Instruction is supplemented with resources rich in diversity and is sensitive in portrayal of individuals from different backgrounds. By utilizing images and practices familiar to students, teachers can capitalize on the strengths students bring to school. The more students' experience differentiated practices in instruction and are encouraged to learn from each other's individual cultural identities, the greater the feeling of inclusion and the higher the probability of success. For example, in some communities, members work together in a supportive manner to accomplish many tasks in their daily lives. Reflecting these home practices in our instructional approaches, such as the use of cooperative learning, increases the likelihood of success for these students (Villegas & Lucas, 2002). When students are provided the opportunity to see their cultural identities mirrored in texts, they become more engaged and their self efficacy may increase. Their motivation becomes intrinsic and their learning becomes meaningful (Miller, 1998). CRP allows students the opportunity to demonstrate their understanding of knowledge using a variety of strategies. These include using imagery, partner talk and drama to help students connect text to their prior life experiences and allows for students to see the story through the perspectives of the characters. When the tools of instruction, such as books, teaching methods, and activities are incompatible with, or worse marginalize, the

students' cultural experiences, a disconnect with school is likely (Villegas & Lucas, 2002). CRP strategies such as explicit comprehension strategies, instruction time spent engaged with connected text, and honouring the students' voice through socially constructed interaction will support reading and writing, and oral language.

Background and Rationale for Project

During my formative school years there were few if any picture books in the classroom that mirrored my cultural identity. I experienced a mixed sense of cultural identity in my youth. Emerging from a culturally diverse family in a predominantly Caucasian community, I found myself trying to create an identity that assimilated to the world around me rather than trying to contribute my cultural and personal attributes. As a result, I was embarrassed by my attributes and became an easy target for bullies. My loss of cultural identity began to lead to personal disengagement. I would spend more time as the class clown to mask my hurt, rather than focusing on the curriculum. My academics began to decline. Reflecting back on my formative school years, perhaps more multicultural literature in the classroom would have helped young culturally diverse students such as me to become more engaged in learning, especially through picture books which offered culturally diverse storylines.

I entered my undergraduate studies at university with the intent of being an educator who created a classroom where all students were provided the opportunity to achieve success. While working in primary classrooms, I observed students from a variety of cultural backgrounds who were not always able to connect to the characters in the picture books. I began to seek solutions to assist culturally-diverse students in achieving academic success.

The past thirteen years I have worked extensively with at-risk students. The correlations between culturally responsive teaching and academic achievement have always been an area of

high interest. In the past I have taken courses which are centered on differentiated instruction. I have been involved in District-wide initiatives which focused on diverse learners' academic success in our school system. A common challenge each year was how to maintain student motivation and engagement, while supporting the development of comprehension as mandated by the provincial curricular materials.

The majority of my career so far has been teaching in elementary schools in Ontario and British Columbia. Both provinces are filled with culturally diverse communities. The growth in cultural diversity has increased each year, yet in many classrooms the literature used continues to omit multicultural story books. In graduate school, after taking a course on diversity in our society, I became interested in creating this project to contribute to the awareness of the need to incorporate cultural, relevant literature into classroom instruction so as to assist all students to achieve success with their learning.

The Multiculturalism Act of BC (BC-Ministry-of-Education, 2002) asserts that the purpose of the British Columbia school system is to enable all learners to develop their individual potential and to acquire knowledge, skills and attitudes needed to contribute to a healthy, democratic and pluralistic society. Similarly, Taylor (1994) recognizes that our society is enriched with many cultures, people of various backgrounds and he acknowledges the importance of the Multiculturalism Act of BC. This project was created in response to this need for pedagogical approaches that are culturally responsive (Richards, et al., 2007).

Role of the Multicultural Literature Handbook in Teaching Language and Literacy in the Primary Program

The multicultural literature handbook fills a gap and a growing need for a reference work that provides children, parents and educators with a selection of fiction based on multicultural themes

(Miller-Lachmann, 1992). The MCL handbook allows teachers to have convenient access to book lists and explicit teaching strategies that provide teachers with the opportunity to implement all three parts of the culturally responsive teaching framework outlined by Gay (2002) into their existing pedagogical strategies. Applying CRP strategies and the use of multicultural literature, the MCL is designed to encourage teachers to create an intellectually engaging, responsive environment to promote each child's learning and development (Chapman, et al., 2000).

The development of the MCL handbook recognizes the importance of key features of the Primary Program: A Framework for Teaching (2000). This pivotal document recognizes that learning requires the active participation of the student, and that children learn in a variety of ways and at different rates, and that learning is both an individual and a group process. The Primary Program goal is to provide a framework that teachers can utilize to foster the growth of students' knowledge and understanding of themselves and their world. The Primary Program reflects an understanding that students learn through active engagement and play, and that they represent their knowledge in a variety of ways. It is based on recognition of the individual and social nature of learning and the essential role of language in mediating thought, communication, and learning (Chapman, et al., 2000). As well, strategies in the MCL handbook support an updated draft of the Primary Program: A Framework for Teaching (2010) that includes the latest research and effective practices to support children's learning and development.

The MCL handbook provides opportunity for teachers to apply differentiated instruction through the use of a range of instructional strategies that are learner-centred, open-ended, flexible and developmentally appropriate, including explicit teaching and the use of varied

groupings for differing purposes (Chapman, et al., 2000). The handbook offers educators opportunities to have more success reaching the needs of all of the learners in the classroom. The handbook contains strategies that utilize effective instruction that may help prevent or minimize the effects of potential learning difficulties (Chapman, et al., 2000).

Explicit CRP strategies used in the development of the MCL handbook are intended to support teachers in fostering students' global awareness and to recognize diverse cultures. Global awareness is defined by Schuerholz-Lehr (2007) as the extent to which a person is cognizant of the fact that experiences and events are part of a global society, and the understanding of individual selves in relation to that society (Schuerholz-Lehr, 2007). The MCL handbook provides students with the opportunity to share and reflect on their cultural background. Global awareness is supported through the use of MCL when students are provided the opportunity to reflect upon their cultural identity and be an 'expert' contributor rather than a bystander.

Project Overview

In this project, I offer educators an opportunity to experience the benefits of utilizing culturally responsive pedagogy (CRP) in the classroom, through the design of a multicultural literature (MCL) handbook. In the handbook, there are explicit instructional strategies providing educators the opportunity to see how utilizing CRP in the classroom can foster students' engagement in language and literacy activities in the primary classroom. CRP and MCL provide opportunity for students to make personal connections to texts that reflect characters with similar cultural backgrounds and provide them the opportunity to experience success with the curriculum.

This is a project that attempts to provide context for how our educators may provide culturally responsive teaching strategies. These strategies may afford our culturally diverse student population success in the classroom.

The annotated bibliography and the lesson sequences can be readily implemented into the primary language and literacy program in BC schools. The MCL handbook is essentially meant as a practical guide to implement CRP in the primary classroom. With the convenience of the MCL handbook, teachers are able to access effective CRP teaching strategies and a MCL booklist with annotated bibliographies for the K-3 classroom. Professional articles were examined and pedagogical strategies selected. These were centralized around my two research questions:

Based on the research literature how may culturally responsive teaching support student comprehension and success in learning?

How may a culturally responsive teaching framework (Gay, 2002) be applied in a handbook for teachers?

In the MCL, handbook I focused mainly on proven pedagogical strategies such as: read alouds, shared reading, interactive writing, writing in role, Venn diagrams and various drama strategies used by primary classroom teachers. I explore a selection of multicultural children's books and CRP teaching strategies. Integrating the curriculum with multicultural literature assists teachers in representing the changing socio-cultural demographics of our society.

The handbook has been designed to create opportunities for greater balance and integration among the three aspects of learning in English Language Arts: oral language, reading and viewing, and writing and representing. The Primary Program document notes that effective teachers use a variety of resources. By doing so, teachers are better able to address diversity

within the classroom and meet the various developmental needs of young children (Chapman, et al., 2000). Culturally diverse classrooms increase the need for varying strategies for students to acquire literacy skills.

While facilitating primary level instruction in language and literacy, educators need to acknowledge the importance of their own literacy skills and their ability to teach literacy in different contexts (Thwaite & Rivalland, 2008). From the researched literature, I learned how CRP allows students the opportunity to demonstrate their understanding of curricular knowledge in a variety of ways. With a diverse student body consisting of diverse learning profiles, socio-cultural contexts and backgrounds, it is becoming critical to examine the similarities and differences in our cultures.

Chapter 2

A Review of Professional Literature

This literature review reveals how educators may provide culturally responsive teaching strategies. Such strategies may afford our culturally diverse student population success in the classroom, preparing them for success in our society. In this review, I examined research on the relationship between multicultural pedagogical practices implemented by culturally responsive educators and how these practices may contribute to student comprehension and success in learning. I examined articles which answered my research questions of how applying the culturally responsive framework and using multicultural literature (MCL) in the classroom and culturally responsive teaching may increase student comprehension and success in learning.

The literature supported the idea that all students are capable learners who bring a wealth of knowledge and experience to school (Villegas & Lucas, 2002). Schuerholz –Lehr (2007) asserted that CRP prepares our students for success in society and provided evidence that CRP assists educators in effectively responding to the needs of their students resulting from the changing demographics. Her research emphasized the importance of preparing pre-service educators using CRP and socially constructed learning experiences that may increase the likelihood of academic success (Sternberg, 2008).

Schuerholz-Lehr (2007) asserts that when we share and acknowledge a variety of cultural backgrounds in the classroom we are teaching students the power of socially constructed knowledge (Schuerholz-Lehr, 2007). When teachers affirm students by encouraging socially constructed knowledge, they promote the integration of the culture of their students with curriculum and instruction. Tomlinson (2003) asserts the importance of teaching not only the subjects of the curriculum, but the human being that is involved as well. When our students are

given the opportunity to share a part of themselves, their confidence begins to build and they see themselves as worthwhile members of not only the classroom, but society as well.

Charles Taylor is a Canadian philosopher concerned with the politics of recognition and identity in our society. Taylor (1994) examines multiculturalism in Canada and how multiculturalism recognizes and values the ethno-cultural diversity of our society. Charles Taylor's ideas resonated with me because his philosophical ideas reinforce the importance of recognizing diversity. Taylor values the principle that students from diverse cultural backgrounds in Canada need to be treated with dignity and respect. While conducting my literature review, I reflected on how Taylor's philosophical findings fit into the idea of a MCL handbook and the importance of encouraging the use of CRP.

Taylor examines the relationship between educators who practice CRP and students' academic success. His work reflects the need for educators to critically examine pedagogical strategies that can be used effectively in the classroom to promote these goals. Such strategies would supplement current practices to ensure that students may have opportunities for the increased comprehension that can result when their cultural identities are mirrored in the curricular activities. Both Taylor and I recognize that there are potential benefits when educators recognize how culture, intelligence, and schooling interact (Sternberg, 2007).

When examining multiculturalism in society, Taylor concludes that CRP is critical and advocates its use in the classroom. He acknowledges the importance of offering all students - regardless of their diverse cultural backgrounds - the opportunity to achieve success with our curriculum. Howard (2007) also asserts that it is pedagogically necessary for educators in our school system to recognize the rapidly changing demographics, and reinforces Taylor's belief in

ongoing professional development to prepare all educators to function effectively in a highly diverse environment.

Taylor frames Canadian multiculturalism into three main views: the situated, the analytical, and the synopsis of our society and world (C. Taylor et al., 1994) . In essence, my project connects the work of Charles Taylor's multiculturalism to a culturally responsive teaching framework. My project does this by using the MCL as a vehicle to apply CRP in the classroom to enhance language and literacy at the primary level.

The Role of Culturally Responsive Pedagogy in Language and Literacy

The three main components for primary language and literacy are oral language, reading, and writing. The Ministry of Education (BC-Ministry-of-Education, 2006b) defines each of the three components in its integrated resource package (IRP). The predominant component of the language arts curriculum is oral language. This fundamental skill provides the foundation for all literacy development. Talking about experiences and ideas builds the concepts used later in reading, writing, and numeracy (BC-Ministry-of-Education, 2006b). The multicultural (MCL) handbook can be applied to all three areas of the primary language and literacy program. The oral language component is explored foremost as it is the component that binds the primary language and literacy program together.

CRP acknowledges that oral language is a major component of primary language and literacy, by supporting the use of purposeful talk in the classroom. Oral language activities in CRP provide students with the means to demonstrate their understanding and knowledge of cultural identity through talk. When provided with MCL and explicit instruction, students may connect to the characters' cultural identities and life experiences providing opportunity for

students' to access prior knowledge and to become engaged. Students are then provided the opportunity, through classroom discussion, to demonstrate their curricular knowledge.

The next integral component of the language arts curriculum is reading. In this component, the Ministry of Education (2006) states that reading is central to success in school and in life. The BC performance standards for reading describe student achievement in two types of reading: reading literature and reading information. With the skill of reading, students will be able to access the ideas, information, and experiences that help them to understand themselves and their world (BC-Ministry-of-Education, 2006b). Developing reading skills and strategies is a primary focus of English Language Arts; however, students extend and apply these skills across all curriculum areas.

CRP and the MCL handbook strives to foster the development of the skill of reading literature and reading information. Using MCL in the classroom enables the students' to access ideas, information, and experiences which may reflect their cultural identity as well as a more global representation of world cultures.

The final component, writing, is also described by the Ministry as central to success in school and in life. People write to record and explore their thoughts, feelings, and opinions; to communicate with others; and to express their ideas through the power and beauty of language (BC-Ministry-of-Education, 2006b). The BC performance standards for writing describe student achievement in three types of writing: personal writing, writing to communicate ideas and information, and literary writing.

CRP utilizes this final component of writing enabling students to explore other's cultures through a variety of means, including writing in role, creating posters, and Venn diagrams. The

student's creations are displayed so that students can gain insight into each others' interpretations, viewpoints, and values.

The MCL handbook and CRP effectively intertwine all three components of the language arts curriculum. The use of dramatic strategies combined with exposure to MCL in the classroom foster the development of key oral, reading and writing skills in the primary years.

First of all, the MCL handbook and CRP acknowledge that through purposeful talk, students can become empowered and supplement standardized tasks, such as tests and pencil paper tasks, with oral language activities that demonstrate their understanding. Both CRP and the MCL handbook afford students opportunities to connect to the text and discuss their personal experiences.

Students need to speak in order to acquire and display knowledge (Bloem, Klooster, & Preece, 2008). CRP promotes oral language and the social construction of knowledge, fostering a classroom community where students tap into their own knowledge as they discuss and connect to what they know about a topic. They draw on their life experiences, experiences with other texts and with events in the world. Generating and discussing the child's prior knowledge builds a foundation for new learning. CRP assists teachers in drawing out and working with the pre-existing understandings (BC-Ministry-of-Education, 2006b). CRP encourages oral language skills in the classroom and allows for students of diverse backgrounds to be a part of a meaningful learning environment where all students can access learning (Bloem, et al., 2008). CRP assists in building a classroom environment where the students are given the right to speak which is balanced by the responsibility to have something to say, and then to listen, consider and respond thoughtfully to what others say. When teachers use talk as a form of scaffolding in

teaching, students are provided an opportunity to use their own cultures and experiences to expand their intellectual horizons and academic achievement (Gay, 2002). Imagine the great possibilities of tomorrow's society if we encourage our learners today to develop respectful, purposeful talk so that it becomes second nature to contribute and learn from others' cultural backgrounds as a way to increase our wealth of knowledge. This will put us one step closer to a respectful society where cultural identity is fostered and celebrated.

Secondly the MCL handbook and CRP acknowledge the importance of the reading component in language and literacy. In the primary classroom the reading component is viewed as the most important. The careful selection of story and picture books by the teacher provides invaluable opportunities to challenge the preconceptions students have about how the world works. For example in the story *Four Feet, Two Sandals*, students learn about the experiences of two young girls in a refugee camp. This story connects students to real life hardships and circumstances connecting people together. When I shared the story with my students, most students didn't know what the word refugee meant; so we discussed why refugee camps are created. As the lesson sequence continued, empathy and awareness began to grow among the students. As the lesson sequence progressed they began to gain a new understanding of the lives of a refugee, and how their perceptions of what a refugee camp entails had changed. The literature allowed the students to share in each others' lives and the lives of children around the world.

Successful reading requires reader motivation and students that want to read and engage in reading. CRP provides reasons and purposes for reading that relate to students' perceptions of the world (Chapman, et al., 2000) and engages students' interest in text. Students are vulnerable

and if their initial understanding is not fostered, they may fail to grasp new concepts and information. Reflected identity in multicultural literature, provides an increased opportunity for students' initial understandings to be fostered. Subsequently students can be more motivated to learn, increasing their comprehension and demonstration of knowledge.

Writing is the final component of the language arts curriculum that is fostered through the application of CRP. The MCL handbook and CRP provide various drama strategies that foster students writing in a safe environment. Drama activities, like role playing, are suggested to generate and extend ideas for writing. These may assist students to make decisions about stories and demonstrate their comprehension. These writing-in-role activities can occur spontaneously when students are free to explore meanings and interpret their experience through writing (Dahl & Farnan, 1998). The MCL handbook provides lessons which foster primary childrens' need to write in a playful environment (Chapman, et al., 2000) , such as writing-in -role or writing character attributes on large cut outs of characters on the wall. The act of writing-in-role provides opportunity for the students to demonstrate their knowledge of the story elements by reflecting what happened inside the story and the drama.

Drawing on knowledge from the written and visual text of the story in the classroom and the drama text created by the students provides various opportunities for students to access and comprehend story elements. Unpacking dramatic texts, provides insights about individual students' knowledge, and suggests how their meaning making processes inform a community of writers. As well, as how communal knowledge informs the students' writing.

The MCL handbook provides drama as a strategy used to engage young children and creates dialogue among classroom members (O'Connor, 2009). The MCL handbook and CRP

creates spaces for written dialogue. Strategies have been chosen that project students into genuine experiences of feeling, learning, and quality artistic expression (O'Connor, 2009). When students participate in writing-in-role activities, this provides students a safe place to demonstrate their knowledge without fear of getting it wrong. They can assume the identity of the character, and interpret the motivations of that character 'from the inside'. It becomes 'safe' because it is not them, it is 'in role' and this offers a buffer and protection.

Writing activities provided through dramatic strategies in the classroom allow for students to be challenged and engaged. Each student is provided with the opportunity to contribute to a shared writing activity. This fosters an environment where knowledge is socially constructed and each learner is valued for the contribution that he or she makes. The process of writing in structured drama activities provides opportunity for teachers and students to demonstrate student knowledge in a collaborative and supportive environment (Neelands & Goode, 2000) and fosters the development of writing in the primary program.

The effective CRP strategies described, address each of the three main learning components of language and literacy (oral language, reading, and writing). The role of CRP in language and literacy is to ensure that the oral language, reading, and writing learning outcomes are met. For example, oral language learning outcomes include: (a) retelling stories, (b) recounting personal experiences in a logical sequence (making connections), and (c) discussing characters and situations in stories. Examples of reading outcomes include: (a) expressing clear responses to written material and (b) relating ideas with own knowledge and experience. Writing learning outcomes include: (a) communicating ideas for specific purposes, (b) personal writing that develops ideas through the use of relevant ideas, and (c) writing informational ideas from details. This handbook gives teachers strategies to help students see themselves and their

life experiences being mirrored in the curriculum and then respond via oral, reading, and written responses.

A Culturally Responsive Teaching Framework

A culturally responsive teaching framework can be divided into three areas: academic achievement, cultural competence and socio-political competence (Gay, 2002). Culturally responsive teaching facilitates and supports the achievement of all students. All three areas of this framework provide the opportunity for educators to offer a classroom program that minimizes cultural biases.

The first part of the framework, academic achievement, involves making learning rigorous, exciting, challenging and equitable (Barnes, 2006) through cultural recognition. The instructional dimension (which my project addresses) includes culturally relevant materials, strategies, and activities that form the basis of instruction (Richards, et al., 2007). According to Montgomery (2001) a culturally responsive classroom is one that acknowledges the presence of culturally diverse students and the need for students to find connections among themselves and with the subject matter and the tasks the teacher asks them to perform (Montgomery, 2001). In addition to defining a culturally responsive classroom, Montgomery provides guidelines for teachers to follow. These include: (a) conduct a self-assessment to determine the knowledge base of one's own and others' cultures, (b) use varied culturally responsive methods and materials in the classroom, (c) establish classroom environments that respect individuals and their cultures, (d) establish interactive classroom learning environments, and (e) employ ongoing and culturally aware assessments (Montgomery, 2001).

The culturally responsive teaching framework used in this project employs differentiated instructional strategies that use multi modal tools such as computers, tape players, magazines and

graphic novels. Having work translated over voice activation on computers allow children with linguistic barriers the opportunity to access the material. Tape players allow children with English as a second language (ESL) to access text regardless of their language barriers. Limiting the amount of text can provide greater opportunity for information access, which may facilitate greater academic success and achievement (Montgomery, 2001).

Cartledge and Kourea (2008) report that low-income students from diverse backgrounds spent significantly less time in the classroom actively engaged in academic subjects (Cartledge & Kourea, 2008). Further, Good and Nicholls (2001) found that students deemed to be less capable had lower academic response rates. Therefore, truly effective and culturally responsive instruction must actively promote motivation and engagement (Good & Nichols, 2001). Several strategies for promoting active student responses have been identified. For example, shared oral, reading, and writing activities such as role play, choral reading and creating a class bulletin board display can encourage student engagement.

The second part of the framework is cultural competence (Gay, 2002). This refers to how educators recognize and facilitate learning in children's various cultural and linguistic groups. Instructional practices that address issues of culture and language hold the greatest promise for helping culturally and linguistically diverse learners to become successful readers (Callins, 2006). By including texts written by authors of diverse cultural backgrounds teachers are recognizing and modeling for the students the importance of material with diverse cultural influences.

The last part of the framework is socio-political consciousness, where educators assist students in the understanding that education and schooling do not occur in a vacuum (Gay, 2002). Gay asserts that CRP in the schools may be transferred to fostering a society where

cultural identity is celebrated and may foster global awareness. Global awareness refers to the extent to which a person is cognizant of the fact that experiences and events are part of an international, global, or world society, and their understanding of themselves as a member of that society (Schuerholz-Lehr, 2007).

CRP may promote our students to become globally aware; learning from one another and celebrating each other's strengths. In addition to using effective methods and materials, teachers should possess cross-cultural communication skills and develop clear understandings of their students (Callins, 2006). Through consistent modelling our students may become more aware of the many cultures in our society. CRP uses oral language, reading and writing to construct meaning through interactions among the reader, the text, and the social text. This view of oral language, reading and writing reminds us of the importance of the background knowledge those students bring to the task.

The interaction of all three dimensions of a culturally responsive teaching framework may assist teachers in significantly meeting the needs of the diverse student population. The goal of the framework is to facilitate and support the achievement of all students (Charles Taylor, 1994) – those who may have difficulties connecting to the curriculum, and recognizing cultural diversity, and assist teachers in creating a learning environment where all students are welcomed, supported, and provided with the best opportunities to learn (Barnes, 2006).

Implementing a Culturally Responsive Teaching Framework

The multicultural (MCL) handbook provides a resource for integrating a culturally responsive teaching framework into a primary language and literacy program. Charles Taylor's key multicultural ideas are addressed (the situated view, analytical view, and the public sphere) in congruence with the three parts of the culturally-responsive teaching framework (Gay, 2000),

(academic achievement, cultural competence, and socio-political consciousness). I have taken each of the areas and synthesized the findings to demonstrate how Taylor's findings connect to CRT framework.

Academic Achievement and the Situated View

Academic achievement in the culturally responsive teaching framework refers to making learning challenging and equitable, providing students the opportunity to achieve success with the curriculum. Each student may be provided an opportunity for their cultural background to be recognized and celebrated. As a result of cultural recognition, self efficacy increases, leading to increased self esteem and potentially, increased academic achievement. The opposite effect may result when academic achievement is not fostered through culturally responsive teaching, there is a personal disconnect from the curricular material (Charles Taylor, 1994) and academic achievement may diminish. Taylor recognizes that there is a link between cultural recognition and identity and an individual's understanding of who they are. A distorted self image may twist students' global views and lead to low self esteem possibly decreasing academic achievement (Taylor, Appiah, Habermas, Rockefeller, Walzer, & Wolf, 1994).

CRP and the MCL handbook promote multiculturalism and cultural identity by using literature which reflects various cultural identities and strategies such as classroom discussion and drama which promote socially constructed learning. When students are provided the opportunity to participate in drama activities and shared writing, as offered in the CRP teaching strategies, there is an opportunity for each student to tap into their prior knowledge increasing their opportunity to engage with the curricular material. Additionally each student is provided an

opportunity to learn from their peers' experiences and gain a more global understanding of their surrounding community.

In contrast, students who are surrounded by literature which omits images of their cultures, may infer that their culture is not being valued (Charles Taylor, 1994) and therefore that they are not being valued in our society, leading to a low self esteem, diminishing students' confidence and performance. Students who are not as confident are less intrinsically motivated to succeed and this can lead to lower academic achievement. If all of the literature used in the classroom only presents images of Eurocentric characters, it is less likely that all of the students in the classroom will have an opportunity to connect with the text (C. Taylor, et al., 1994).

CRP and the MCL handbook use culturally diverse story books. These have storylines that represent a culturally diverse array of characters through pictures and text providing the opportunity for students with similar experiences and backgrounds to connect. Once students have made a connection with a text there is a possibility for comprehension and interest level to increase, leading to greater intrinsic motivation and greater academic achievement (Bloem, et al., 2008). Supplementing the curriculum with culturally-responsive strategies, enlarges the curriculum in order to give due recognition and to address any unintentional exclusion of cultures (C. Taylor, et al., 1994). Academic achievement and the situated view both acknowledge that it is important to recognize the influence teachers have in the classroom. Each gives recognition to the changing dynamics of the classroom and the importance of implementing more multicultural material.

Upon implementing MCL material into the classroom, teachers should caution against "verbal highlighting" of a particular student and culture in the classroom. This may lead to

student resentment (both individual and whole class). The initial step is to discreetly reveal the cultures represented in the classroom. In September, I send home a class note in the form of “all about me”. In the note the students are asked to sit down with their parents and fill out answers about their family heritage and holidays celebrated. This is very informational and allows for me to collect picture books to integrate into yearly themes. As I am teaching various themes through the year the selected MCL picture books are integrated into the subject areas. This avoids any “highlighting” and possible resentment. It also avoids the annual December “multicultural highlighting” that is often done in primary schools, but then not explored at other times in the year. This sends an important message that multiculturalism is recognized on an ongoing basis.

Cultural Competence and the Analytical View

Cultural competence refers to how educators know and facilitate the learning process within various different cultural and linguistic groups (Gay, 2002). This implies that explicit knowledge about cultural diversity is imperative to meeting the educational needs of ethnically diverse students. An affirming attitude toward students who differ from the dominant culture is fundamental for ensuring all students can become successful learners. Teachers who see their students in an affirming light acknowledge the existence and validity of a plurality of ways of thinking, talking, behaving, and learning (Villegas & Lucas, 2002). Cultural competence implies that teachers with an affirming perspective see all students, as learners who already know a great deal and who have experiences, concepts, and languages that can be built on and expanded to help them learn even more (Villegas & Lucas, 2002). Culturally competent teachers see their role as adding to rather than replacing what students bring to learning.

The importance of cultural competence in the culturally responsive teaching framework is emphasized in Taylor’s analytical view of the importance of multiculturalism in Canadian

schools. The CRT framework and Taylor aim to eliminate criticizing images and terms that stunt possibilities for self definition (C. Taylor, et al., 1994) and instead seek to boost self efficacy. Both cultural competence and Taylor's analytical view recognize that increased student self worth may lead to students achieving greater academic success.

Socio-Political Consciousness and the Public Sphere

Socio-political consciousness occurs when educators recognize and assist students in understanding that education and schooling occur in a context (Gay, 2002). Socio-political consciousness recognizes that there are implications for understanding how culture, intelligence, and schooling interact (Sternberg, 2008). Culture encompasses many things, some of which are more important for teachers to know than others because they have direct implications for teaching and learning (Gay, 2002). Among these are ethnic groups' cultural values, traditions, communication, learning styles, contributions, and relational patterns.

Socio-political consciousness correlates to Taylor's thoughts on multiculturalism and our society as a whole. Taylor examines where the politics of recognition play a bigger role as a part of our society. Whilst Taylor makes important arguments for recognizing diverse cultures in our society, (the politics of recognition) we must look at this as something that is bigger than the classroom community. In recognizing that our society is composed of multiple cultures, it is important that we do not try to assimilate the cultures into one. Taylor addresses the public sphere where politics of recognition play a bigger role in democracy. Taylor recognizes the importance of avoiding first class and second class citizens, and looks at our society as having many cultures which contribute to its communities and schools.

Taylor and CRP recognize and celebrate our society's cultural similarities and differences. The CRT framework enables teachers and students to use the power of difference to strengthen one another. This can be accomplished by learning and sharing strengths and using this knowledge to ensure that we gain the most from each other to create learners who are critical thinkers and able to be active members in a democratic society that is socially responsible (Schuerholz-Lehr, 2007).

Both Charles Taylor and the CRT framework emphasize the importance of acknowledging the uniqueness of each culture as well as the similarities shared with the "mainstream" culture (Miller-Lachmann, 1992). The MCL handbook resource is meant to acknowledge the ways in which we can learn and gain knowledge from the variety of cultural experiences brought to the classroom. It is not the intention to assimilate the cultures but to celebrate, acknowledge and better understand our society. Recognizing that similarities across cultures are much greater than differences and that cultural pluralism is a positive aspect in our society, affirms and enhances self-esteem through pride in heritage, and provides opportunities for individuals to appreciate the cultural heritage of others (BC-Ministry-of-Education, 2006a).

CRP along with explicit instructional strategies, educate students about cultural pluralism, ensuring that differences among learners do not impede their participation in school, their mastery of learning outcomes, or their ability to become contributing members of society (BC-Ministry-of-Education, 2006b). The MCL handbook and CRP acknowledge that the school system strives to create and maintain conditions that foster success for all students, developing strategies to promote mutual understanding and increased respect for cultural differences (BC-Ministry-of-Education, 2006b).

Suggestions for Successful Implementation of the Multicultural Literature Handbook and Culturally Responsive Pedagogy in the Classroom

Through the culturally responsive teaching framework, educators not only learn to be sensitive to the needs, interests and abilities of students, parents and communities, but also to validate the whole person (Gay, 2002). As educators we are able to enhance opportunities for our children to live and learn together if we provide them with fair and enriching materials that describe one another's heritage and experiences (Miller-Lachmann, 1992).

By implementing the MCL handbook and using CRP in the classroom, educators lead by example. Students are provided opportunities to connect their learning environment to their life experiences. Materials need to be carefully selected to avoid those with biases. These opportunities are provided when teacher preparation for CRP instructional strategies includes deep cultural analyses of textbooks and other instructional materials. Teachers constantly revise their selection of books and materials for better representations of cultural diversity that can be integrated into the curriculum.

When implementing the framework, another way in which teachers may counter cultural biases is through the symbolic curriculum (Gay, 1995). The symbolic curriculum (Gay, 1995) includes images, symbols, icons, mottoes, awards, celebrations, and other artefacts that are used to teach students knowledge, skills, morals, and values. The most common forms of symbolic curricula are bulletin board decorations; images of heroes and heroines; trade books; and publicly displayed statements of social etiquette, rules and regulations, ethical principles, and tokens of achievement. Classroom and school walls become valuable "advertising" space, and

students learn important lessons from what is displayed there. Over time, they come to expect certain images, value what is present, and devalue that which is absent.

Successful implementation of the CRP teaching framework requires teachers needing to thoroughly understand existing obstacles to culturally responsive teaching before they can successfully remove them. When implementing the CRP teaching framework educators accept the responsibility to educate to the best of each child's ability, while recognizing and understanding the cultural influences on students learning in order to help students achieve success.

Limitations of the Multicultural Literature Handbook

The multicultural literature (MCL) handbook is intended to complement current pedagogical practices in the classroom. The MCL handbook may be most successfully implemented by educators who choose to use CRP strategies along with the handbook. A basic understanding of multiculturalism and the importance of CRP practices is fundamental to implementing the MCL handbook in the primary classroom.

While creating this project, I was all too aware of stereotypes, and carefully tried to select literature which did not depict stereotyping as this would cause more harm than good. I did this by avoiding controversial issues such as racism, historical atrocities, powerlessness, and hegemony. I provided an array of cultural groups and did not focus on the accomplishments of the same few high-profile individuals repeatedly.

Teachers participating in CRP may avoid perpetuating cultural biases by studying a wide range of ethnic individuals and groups and contextualizing racial issues, class, ethnicity, and

gender, providing multiple kinds of knowledge and perspectives (Gay, 2002). Culturally responsive teachers know how to determine the multicultural strengths and weaknesses of curriculum designs and instructional materials and make the changes necessary to improve their overall quality. These analyses should focus on the quantity, accuracy, complexity, placement, purpose, variety, significance, and authenticity of the narrative texts, visual illustrations, learning activities, role models, and authorial sources used in the instructional materials.

The stories that were selected as examples in the MCL handbook did not focus on general characteristics of the groups, but on its cultures' diversity and individuality (Miller-Lachmann, 1992). The stories are only a part of successful CRP in the classroom. Teacher quality is still the most powerful school-related influence on childrens' academic performance (Barnes, 2006). Taking the time to reveal the variety of cultural backgrounds and traditions in a classroom and then incorporating corresponding authentic material is a powerful beginning to incorporating CRP into the present curriculum and avoiding unintentional stereotyping.

Conclusion

In providing the multicultural literature (MCL) handbook, teachers have access to a tool to implement culturally responsive strategies. Students will begin to connect their learning environment to what occurs in the world. Connecting Gay's culturally responsive teaching framework to the work of Charles Taylor was an important component of this project because both recognize the importance of multiculturalism in our schools and society. Both Gay and Taylor are aware of the importance of students feeling valued in our society and that cultural biases may affect our students' learning needs in the classroom. As educators we have a responsibility to provide opportunities so that each child maximizes their potential. It is up to us as educators to understand the cultural influences on students' learning in order to help our students achieve success. For example, teachers need to know (a) which ethnic groups give priority to communal living and cooperative problem solving and how these preferences affect educational motivation, aspiration, and task performance; (b) how different ethnic groups' protocols of appropriate ways for children to interact with adults are exhibited in instructional settings; and (c) the implications of gender role socialization in different ethnic groups for implementing equity initiatives in classroom instruction. This information constitutes the first essential component of the knowledge base of culturally responsive teaching (Gay, 2002). My goal in developing this MCL handbook is to provide teachers' access to a resource with a sampling of CRP strategies and literature that demonstrate effective ways to integrate MCL resources into their current literacy instruction.

Multicultural Books and Culturally Responsive Pedagogy Strategies

A Handbook for the Primary Classroom



© Mandy Stevens, 2011
University of Victoria

All rights reserved. This handbook may not be reproduced in whole or in part, by photocopy or other means, without the permission of the author.

Table of Contents

Purpose of MCL Handbook.....	39
Explicit Instructional Strategies Included.....	39
Goal of Handbook.....	40
Research.....	41
Summary of Findings.....	41
Frequently Asked Questions.....	43
Examples of Prescribed Learning Outcomes Met Using the CRT Framework and Multicultural Literature.....	46
Rationale/Criteria for Selecting Books.....	47
Reflection of the Lessons and Current Practices.....	48
Guidelines for Using the MCL Handbook.....	49
Annotated Bibliography for Sample Primary Multicultural Children’s Literature.....	50
Glossary of Drama Strategies.....	58
Multicultural Literature Lesson Plans.....	60
Recommended Reading List for Multicultural Literature in a Primary Classroom.....	73
Handbook References.....	75

Purpose of MCL Handbook

The purpose of the multicultural literature (MCL) handbook is to provide a convenient and effective resource for primary teachers which encourages teachers to integrate MCL into their existing curriculum. The objective is to prepare teachers to integrate content in a culturally responsive way, focusing on student engagement and academic achievement. The lesson plans are based on a social constructionist model and offer suggestions for differentiated instruction.

Explicit comprehension strategies offered in the MCL handbook provide opportunity for the students to spend time connected with text through the use of authentic materials that represent a variety of cultures. Convenient access to an annotated bibliography and explicit teaching strategies are provided, with the goal of fostering the students' motivation and comprehension. These instructional practices that address issues of culture and language encourage culturally and linguistically diverse learners to become successful readers (Callins, 2006).

Explicit Instructional Strategies Included

Each MCL lesson plan provides drama strategies, classroom discussion, and authentic material reflecting a variety of cultural identities. The lessons provide personal and impromptu writing activities through a number of strategies such as writing in role, journal entries, creating posters, and shared writing activities. Each of the activities allow for the students' voice to be honoured by cultivating interaction and decision making. The design of the MCL handbook allows for each student to be given a purpose for meaningful learning. Each lesson has been tried in my primary classroom and demonstrates the qualities of a culturally responsive teaching framework. These include: culturally responsive literacy instruction that bridges the gap between the school and the world of the student; instruction and learning experiences that are

consistent with the values of the students' own culture aimed at assuring academic learning; and suggestions that encourages teachers to adapt their instruction to meet the learning needs of all students (Callins, 2006).

Goal of Handbook

The goal of the handbook is to give teachers a jumping off point to integrating culturally responsive pedagogy (CRP) in the classroom. The handbook is not meant as a prescriptive piece, but merely as a suggestive way to integrate CRP strategies and MCL into daily teaching practices. By providing access to MCL and differentiated lesson plans, students are provided the opportunity to experience their cultural identities being reflected in the literature and are provided with meaningful and engaging lessons that they may be able to connect with personally. Providing students more opportunities to become engaged in the text may increase their motivation to read and to respond to the literature and therefore may increase their comprehension and overall success with their learning.

Research

A reader's background knowledge strongly influences variations of interpretations of text due to differences in the prior knowledge or cultural schemata students bring to the reading task (Callins, 2006).

Research indicates that in order for culturally and linguistically diverse students to reach their full potential, instruction should be provided in ways that promote the acquisition of increasingly complex knowledge and skills in a social climate that fosters collaboration and positive interactions among participants. Culturally responsive classrooms are inclusive in their emphasis on high standards and outcomes for all students, including culturally and linguistically diverse learners (Callins, 2006).

Summary of Findings

- Differentiated instruction through culturally responsive teaching (CRP) may increase the likelihood of academic success (Sternberg, 2008).
- When using CRP in the classroom, teachers succeed in contributing significantly to the development of students' minds (Tomlinson, 2003).
- Taylor emphasizes the importance of fostering the growth of globally responsible citizens which is a position now being promoted in our schools and in our society (C. Taylor, et al., 1994).
- What it means for students to be intelligent or to act intelligently can vary from one cultural context to another (Sternberg, 2007). It is important to provide culturally diverse students with the opportunity to connect with the text in a variety of ways.
- When teachers use talk and peer interactions as a form of scaffolding in teaching, students are provided an opportunity to use their own cultures and experiences to expand their intellectual horizons and academic achievement (Gay, 2002).

- In addition to using effective methods and materials, teachers should possess cross-cultural communication skills and develop clear understandings of their culturally and linguistically diverse students (Callins, 2006).
- Through consistent modelling, our students may become more aware of cultural diversity and grow to become socially and globally responsible citizens (Schuerholz-Lehr, 2007).
- Students whose language, ethnicity, and race are not represented in the school's dominant culture experience varying degrees of success in reading achievement, resulting in persistent gaps in reading achievement (Risko & Walker-Dalhouse, 2007).
- As educators we need to recognize that there are positive implications for understanding how culture, intelligence, and schooling interact (Sternberg, 2007).

Frequently Asked Questions

- **What is multicultural literature?**

For the purpose of this handbook, multicultural literature (MCL) refers to picture books written about children of varying cultural backgrounds. The literature in the picture books reflects the diverse demographics in Canada's communities.

- **What is Culturally Responsive Pedagogy?**

Culturally responsive pedagogy (CRP) facilitates and supports the achievement of all students (Richards, et al., 2007). Proponents of CRP argue that recognition of cultural diversity is imperative to meeting the educational needs of ethnically diverse students. This recognition includes understanding the cultural characteristics and contributions of different ethnic groups (Gay, 2002).

CRP is a teaching practice that enhances a curriculum that is reshaped to be culturally responsive to the background of students, where teachers know the cultural heritage of their students and include informative and appreciative references in the curriculum to a broad range of cultures.

- **How do we become culturally sensitive teachers?**

Teachers can demonstrate cultural sensitivity by acknowledging the legitimacy of the cultural heritages of different ethnic groups, both as legacies that affect students' dispositions, attitudes, and approaches to learning and as worthy content to be taught in the formal curriculum.

- **How does culturally responsive pedagogy foster the use of differentiated instruction?**

When teachers implement CRP strategies they use a wide variety of instructional strategies that are connected to different learning styles.

- **Why are drama strategies effective?**

Students are given the opportunity to control some portion of the lesson, providing teachers with insight into the ways that speech and negotiation are used in the home and community.

Drama provides opportunity for the students to demonstrate their knowledge of the story elements by reflecting what happened inside the story and the drama.

- **How can stereotypes and cultural biases be avoided?**

A culturally responsive curriculum does not rely on one-time activities units.

Implementing MCL and CRP strategies throughout the curriculum avoids cultural highlighting and infusing the traditional curriculum with only a few minority individuals.

- **How is culturally responsive pedagogy transformative?**

CRP respects the cultures and experiences of various groups and then uses these as resources for teaching and learning.

It appreciates the existing strengths and accomplishments of all students and develops them further in instruction.

- **Do I need to rewrite my entire curriculum?**

No, thoughtfully integrated multicultural materials and activities supplement and enhance the current curriculum with multiculturalism.

- **What is a social justice theme?**

Social justice themes touch on world issues such as poverty, globalization, and human rights.

- **Do I need to provide a culturally responsive teaching framework if all my students are members of the mainstream culture?**

Yes, a culturally responsive teaching framework provides students with a global understanding of society as a whole and extends students' perceptions of the world beyond their immediate classroom.

- **How does CRP fit with the curriculum? My responsibility is to address the provincial prescribed learning outcomes?**

Implementing a culturally responsive teaching framework allows for curricular themes to be taught and integration of multicultural themes and prescribed learning outcomes to be met.

(See p.46 for samples of prescribed learning outcomes that are addressed using the framework).

Examples of Prescribed Learning Outcomes Met Using the CRT Framework and Multicultural Literature

<u>Language Arts: Term One</u>	<u>Language Arts: Term Two</u>	<u>Language Arts: Term Three</u>
<ul style="list-style-type: none"> • <u>Writing</u> <ul style="list-style-type: none"> ○ Communicate ideas for specific purposes. ○ Personal: ideas develop through use of relevant details - simple sentences/ sentence fluency. ○ Informational: ideas from details, fluency, word choice - organize and use of word banks. ○ Organize ideas in logical sequence. • <u>Reading</u> <ul style="list-style-type: none"> ○ Read fluently and demonstrate comprehension of grade appropriate literacy. ○ Self correct/monitor/predict/ask questions. ○ Set a purpose. • <u>Oral & Visual Communication</u> <ul style="list-style-type: none"> ○ Communicate messages, follow instructions and directions. ○ Follow 3 or 4 step directions. ○ Stay on topic in discussion/exchange ideas on a topic. ○ Make a prediction. ○ Make a simple plan for a goal (contribute to class goal). 	<ul style="list-style-type: none"> • <u>Writing</u> <ul style="list-style-type: none"> ○ Produce short pieces of writing using simple forms (posters, captioning, diary entries, labelling). ○ Develop word choice using varied and descriptive language. ○ Imaginative writing. ○ Revising/editing. • <u>Reading</u> <ul style="list-style-type: none"> ○ Express clear responses to written material, relating ideas with own knowledge and experience. ○ Independently select stories and other reading material by a variety of authors. ○ Compare and infer. ○ Write a response. ○ Retell /summarize. ○ Elements of story (characters, setting, problem and solution). • <u>Oral & Visual Communication</u> <ul style="list-style-type: none"> ○ Retell stories and recount personal experiences in a logical sequence. (Making Connections). ○ Discuss characters and situations in stories. ○ Discuss information materials. ○ Apply rules of conversation (speaker/listener). ○ Making predictions. ○ Retelling/paraphrasing information. ○ Adjust volume and tone for audience. 	<ul style="list-style-type: none"> • <u>Writing</u> <ul style="list-style-type: none"> ○ Revise and edit (teacher and peer) written work focusing on specific features (sequencing of ideas). ○ Use and spell correctly the conventions for grade level. ○ Logical organization. ○ Use writing to extend ideas in another form (comic/poetry). • <u>Reading</u> <ul style="list-style-type: none"> ○ Understand the vocabulary and the language structures appropriate for this grade level. ○ Use conventions of written materials to help them understand and use materials (title, author, index, table of contents). ○ Inquire/generalize. ○ Sketching. ○ Vocabulary association with text. • <u>Oral & Visual Communication</u> <ul style="list-style-type: none"> ○ Recall main ideas. ○ Report on a topic-summarize with supporting ideas. ○ Retell stories including plot/characters/setting. ○ Focus on speaker/ask questions. ○ Receptive listening posture. ○ Share connections made. ○ Access prior knowledge.

Rationale/Criteria for Selecting Books

- Picture books written about children of varying cultural backgrounds.
- Books that provide students with the opportunity to make meaningful connections to the text and become more engaged.
- Books that meet the learning outcomes for a variety of subjects in the K-3 curriculum. For Example: science (weather), social studies (community, cultures in Canadian societies, family), language arts, (story elements, fairy tales), social responsibility (friendship, health), math (sorting, Venn diagrams, comparisons).
- Quality literature which omits stereotypes.
- Books written by authors from a variety of cultures.
- A selection of fiction based multicultural themes.
- Books that represent the changing socio-cultural demographics of our society.
- Grade appropriate literacy.
- Picture books that include illustrations honouring the integrity of the text and avoiding caricatures.

Reflection of the Lessons and Current Practices

The lessons in the MCL handbook reflect current practices such as differentiated instruction, drama strategies, culturally responsive teaching, and social justice themes. The lessons can be integrated into the present primary curriculum with ease. The lessons provided in the MCL handbook provide opportunities for students to demonstrate their knowledge and comprehension in a variety of ways. The lessons allow for the language and literacy skills, oral language, reading and writing, to be fostered and developed on a daily basis. The lessons are designed to enable students to work as individuals as well as gain a collective understanding of the group. Opportunities are provided for students to access their own prior knowledge, as well as the thinking and attitudes of others. The MCL handbook invites students to reflect on the issues that are prevalent and important in today's society.

Overall the lessons encourage multiple perspectives and foster and encourage our students to become globally responsible citizens (Gay, 2002). Strategies and lessons used in the manual are open ended and allow for individual teachers and students to complete lessons in a flexible time frame that best suits their classroom. The time suggested on the lesson plans is only suggestive; as a teacher I recognize that classrooms vary as does time allotted for given lessons. Time is not a critical factor in the implementation of these lessons. It is critical is that students are able to see a variety of cultural identities reflected and are engaged and motivated to participate in the lessons.

Guidelines for Using the MCL Handbook

- *Demonstrate cultural sensitivity.* To maximize learning opportunities, it is important that teachers gain knowledge of the cultures represented in their classrooms and translate this knowledge into instructional practice. This can be done by sending home a note at the beginning of the year in the form of “All about Me”.
- *Reshape the curriculum.* A curriculum reshaped to be culturally responsive incorporates students' interests and backgrounds. This can be accomplished by integrating multicultural literature into the current curriculum.
- *Promote student controlled classroom discourse.* When strategies such as drama are used to access student knowledge, students are given the opportunity to control some portion of the lesson. This provides teachers with insight into the ways that speech and negotiation are used in the home and community.
- *Include small group instruction and cooperative learning.* Promoting classroom discussion and encouraging socially constructed learning in the classroom provides instruction that is organized around student-controlled learning groups that can assist in the development of student learning.
- *Provide a background for utilizing multicultural literature.* It is important that students are given a background for selection of MCL picture book so that students are provided the opportunity to access prior knowledge. This can be done by explaining how the selected picture book fits into the present themes being studied. For example the story *Something Beautiful* explores a girl’s quest for something beautiful in her community. I shared this picture book with my students prior to a community walk where we explored what makes an individual community special.
- *Avoid cultural highlighting.* Ensure that the selected MCL picture books integrate with the present themes being explored in the curriculum, so that the lesson does not appear as a onetime exploration.

Annotated Bibliography for Sample Primary Multicultural Children's Literature

Note: All summaries are written by the authors of the picture books and were found on the back cover or online.

CRP opportunities are included in the annotations that may be provided when integrating these picture books with the primary curriculum. These are only some of the examples of how these stories may contribute to culturally responsive pedagogy in the classroom.

1. Something Beautiful

By Sharon Dennis Wyeth Illustrated By Chris K. Soentpiet New York New York Bantam Doubleday Publishing Group 1998. (Wyeth, 1998)

Grade Level: Kindergarten –Grade 3

Summary: This is an endearing story of a young girl who longs to see something beyond the vandalized trash ridden streets of her neighbourhood. After learning the word beautiful in school, she begins to search for something beautiful in her neighbourhood. *Something Beautiful* is a powerful reminder that there is strength in the cultural diversity of our community and one of the greatest strengths are our children.

Some CRP Contributions

The Situated View is explored as the story examines the intimate sphere in formation of identity as the young girl explores her neighbourhood for something beautiful. The cultural identity reflected in this story provides an opportunity to see the many ways in which children may define “beautiful”.

Cultural Competence is fostered with use of this picture book as it recognizes the importance of multiculturalism in our society and our schools.

Socio-Political Consciousness and the Public Sphere is achieved when the teacher utilizes this book and demonstrates recognition that there are implications for understanding how culture, intelligence, and schooling interact. The story celebrates how the word “beautiful” may be interpreted differently in different cultures and communities.

2. The Arrival

By Shaun Tan New York: Arthur A. Levine Books, 2007 (Tan, 2007)

Grade Level: Grade 1-3

Summary: The Arrival is a wordless graphic novel. Tan captures the sensation in which immigrants respond to their new surroundings. The Arrival depicts the journey of one man, threatened by dark shapes that cast shadows on his family's life, to a new country. The only writing is in an invented alphabet, which creates the sensation immigrants may feel when they encounter a strange new language and way of life. This wordless picture book portrays a variety of ethnicities which are represented in the novel, and cultural sensitivity for others, regardless of race, age, or background, is present on nearly every page (Tan, 2007).

Some CRP Contributions

Academic and the Situated View is explored as the story examines the intimate sphere of a young man struggling to hold on to his previous identity and find his place in a new country. The situated view is explored as the author connects with a variety of students who may have experienced a sense of disconnect due to differences, yet find a way to connect using a variety of forms of language (pictures, gesture, expression).

Cultural Competence and the Analytical View is captured through the form of the wordless picture book. Students are provided an opportunity to explore the various means of communication as illustrated by the author. As this story is used in the classroom it provides student affirmation that the teacher recognizes a variety of ethnic groups and cultural values, traditions, communication, learning styles, and contributions. Through activities such as tapping in, soundscape and creating wordless picture books, students are provided an opportunity to connect with the experiences of learning a new language and adjusting to life in a new land.

Socio-Political Consciousness and the Public Sphere is acknowledged while sharing this story with students as the teacher demonstrates subtle recognition that there are diverse cultures in our society. The teacher demonstrates recognition that our society is composed of multiple cultures while implementing lesson plans along with the explicit instructions.

3. Four Feet Two Sandals

By: Karen Lynn Williams & Khadra Mohammed Illustrated by Doug Chayka. 2007
Grand Rapids, Michigan: Wm. B. Eerdmans Publishing Company. (Williams, 2007)

Grade Level: Grade 2-3

Summary: Two Afghani girls living in a refugee camp in Pakistan share a precious pair of sandals brought to them by relief workers. This book portrays the strength, courage, and hope of refugees around the world whose daily lives are marked by uncertainty and fear. This story was inspired by a refugee girl who asked the authors why there were no books about children like her.

Some CRP Contributions

Academic and the Situated View is demonstrated as the teacher uses the book and explicit instructional strategies displaying cultural sensitivity to community members who have had to leave their countries to start a new life in Canada and what their journey may have entailed.

Cultural Competence and the Analytical View is fostered as teacher awareness of multiple cultures represented in a community and of the cultures represented in their classrooms, translating this knowledge into instructional practice.

Socio-Political Consciousness and the Public Sphere is tapped into when the teacher uses this story as a tool to reshape the curriculum and become responsive to students' interests and backgrounds. This can be accomplished by integrating this multicultural literature picture book into the current curriculum explored in this story such as community and friendship

4. The Persian Cinderella

By: Shirley Climo and Illustrated by Robert Florczak Copyright 1999 Los Angeles, California: Harper Collins Publishers. (Climo, 1999)

Grade Level Grade 2-3

Summary: Climo's adaptation of this Arabian Nights myth offers a twist on the Cinderella story. In preparation for a No Ruz (New Year) celebration at the Royal Palace, Settareh and her stepsisters go to the bazaar to choose cloth for gowns. Settarah, however, gives alms to a beggar and buys a curious blue jug instead. But inside the jug is a pari, or fairy, who grants her wish for a gown. She captures the attentions of the prince, and a lost diamond bangle fallen from her ankle provides the clue to her whereabouts. On the day of Settareh's anticipated wedding to the Prince, the jealous stepsisters seek vengeance; they fasten Settareh's hair with enchanted hairpins to transform her into a turtledove. But Prince Mehrdad's affections remain steadfast, and it is he who breaks the spell. The exotic setting and cultural details make this one of interest to any collector of Cinderella tales.

Some CRP Contributions

Academic and the Situated View is found in this story as an opportunity is provided for different cultural backgrounds to be recognized and celebrated. There are similarities to the traditionally Cinderella story as well as some notable differences that may be discussed and explored through various explicit instructional strategies (see lesson plans).

Cultural Competence and the Analytical View The writing and the illustrations respect the cultural traditions found in an ancient Persian community. For example, the prince may not search the households looking for Settareh, only the Queen may and Setterah is hesitant to look directly at the prince, for fear of being shamed, so at first only looks at his reflection. These are important, yet subtle acknowledgements of cultural sensitivity and provide opportunities for deeper exploration into cultural traditions through classroom discussion.

Socio-Political Consciousness and the Public Sphere are present as the story assists teachers in demonstrating recognition that there are implications for understanding how culture, intelligence, and schooling interact by providing students an opportunity to connect to another version of the Cinderella. Fairy tales are often explored as a part of the primary curriculum so it is important to offer a variety of fairy tales from around the world, representing a variety of cultures.

Note: This Cinderella adaption may be combined with the two other Cinderella adaptations as is demonstrated in the attached lesson plan.

5. The Magic Fan

By: Keith Baker. 1989 Orlando, Florida Harcour Brace & Company. (Baker, 1989)

Grade Level: Grade 1-3

Summary: A magic fan reveals to Yoshi, a young builder, new projects to construct a boat that sails across the sea to catch the moon; a dragon kite that is released to the clouds to look over the world, and a bridge that arches from end to end over the village. Angered because the new bridge blocks the sun, the villagers wonder why Yoshi has built it. As he is sawing the bridge in half, the fan reveals to Yoshi that a tsunami is coming. The villagers climb onto the bridge and are saved. The rest of the village is destroyed, leaving Yoshi many opportunities to build. The illustrations in this tale are done on double page spreads in the shape of fans. The riveting illustrations clearly depict life on an island. Imperial red borders frame the fan on each page.

Some CRP Contributions

Academic and the Situated View: When teachers provide access to this book and integrate the story into the theme of community along with explicit instruction, an opportunity for connections to be made to the importance of community in different cultures. This is illustrated in the story as a young boy and a village learn the importance of working together to rebuild a community after a tsunami destroys their village.

Cultural Competence and the Analytical View is provided when there is opportunity for deeper exploration into cultural traditions through classroom discussion about community and weather.

Socio-Political Consciousness and the Public Sphere is brought to the forefront by the awareness of earthquakes and the imminent threat of the effects of an earthquake in British Columbia. There is plenty of opportunity for classroom discussion and connections to be made to the text.

6. Rough Faced Girl

By Rafe Martin Illustrated by David Shannon 1992 New York, New York GP Putnam's Sons. (Martin, 1992)

Grade Level: Grade 2-3

Summary: Martin retells an Algonquin folktale. The youngest of three sisters is forced by the other two to sit by the fire and feed the flames, which results in the burning and scarring of her hair and skin. Desirous of marriage to an Invisible Being who lives in a huge wigwam across the village, these cruel siblings must prove to his sister that they have seen him, but they fail. The Rough-Face Girl, however, sees the Invisible Being everywhere and can answer his sister's questions correctly. Another in the recent succession of Cinderella stories, The Rough-Face will provide both entertainment and a cultural lesson.

Copyright 1992 Reed Business Information, Inc.

Note: CRP contributions can be found below with Mafaro's Beautiful Daughter's.

7. Mufaro's Beautiful Daughters

By: John Steptoe 1993 New York, New York Harper Collins Publishers (Steptoe, 1993)

Grade Level: Grade 2-3

Summary: Mufaro's Beautiful Daughters is a beautiful African tale that has been compared to the familiar story of Cinderella. In it, Mufaro has two lovely daughters. Manyara is cruel and self-centered, while Nyasha is sweet and kind. The king sends notice to Mufaro that the girls should come before him so that he might choose one of them for a wife. Manyara sneaks out of the village early so that she might be the first to appear before the king, ignoring a child's plea for food and an old woman's stern advice along the way. The next day, Nyasha goes with the wedding party as planned, giving food along the way to the hungry boy. Upon arriving at the king's chambers, Manyara runs out, crying that there is a monster in the room who said that he was very displeased with her. Bravely, Nyasha enters the room and sees her friend, a small snake that helped her from time to time in her garden. He transforms before her eyes and says he knows of her kindness and is pleased with her, and Nyasha becomes the queen.

Some CRP Contributions for the Rough Faced Girl and Mufaro's Daughters

Academic and the Situated View is touched upon in these stories when similarities and differences are explored in the traditional Cinderella story and these adapted versions. Through vivid illustrations students are provided an opportunity to connect to how beauty is valued in all cultures and also acknowledges that intelligence is a very important trait.

Cultural Competence and the Analytical View is explored when the books provide an opportunity to affirm that beauty can be interpreted in many different ways. Students are provided the opportunity to see beauty in Aboriginal cultures and African cultures. This can be extended as students bring in pictures of children around the world and then display them in the classroom.

Socio-Political Consciousness and the Public Sphere is explored as these two picture books make important arguments for recognizing diverse cultures in our society and that we must look at perceptions of beauty as something that is bigger than just one cultural definition, and that it is important that we do not try to assimilate beauty into one definition.

8. Whoever You Are

By: Mem Fox Illustrated by: Leslie Staub, 1997 Orlando, Florida Harcourt Books. (Fox, 1997)

Grade Level: Kindergarten – Grade 2

Summary: This is a high interest repetitive picture book with bright colourful illustrations which is suitable for a kindergarten class as an introduction to multiculturalism and individualism. The book sends the message in easy to read font and bright pictures that despite differences between people around the world, there are similarities that join us together such as pain, joy, and love. Mem Fox uses this picture book to send a very important message to young children that “everyday all over the world, children are laughing and crying, playing, learning, eating, and sleeping. They may not look the same. They may not speak the same language. Their lives may be quite different. But inside they are just like you.

Some CRP Contributions

Academic and the Situated View can be accessed when there is an opportunity for students’ cultural identities to be reflected and a personal connection can be made to the curricular material and students may be motivated to succeed.

Cultural Competence and the Analytical View is explored when the books provide an opportunity to affirm how it is important to celebrate similarities and differences in our world. Students are provided an opportunity to see similarities such as smiles and tears and differences such as skin colour, and eye colour, and may explore these traits in the classroom community.

Socio-Political Consciousness and the Public Sphere is accessed when teachers share with their students the important message portrayed by the author that all children and cultures are important contributions to the community and world.

Glossary of Drama Strategies Used in the Lessons

Note: The following glossary of terms were selected directly from the book *Into the Story* By : Carole Miller and Julianna Saxton (C. Miller & Saxton, 2004).

Building lists:

List building is a useful way to share what is in the minds of an individual and to gain a collective understanding of the group.

Building questions:

The value of questions is to inquire into students' previous knowledge, accessing thinking, motivation, and attitude of others. This strategy can prepare students for other drama activities such as hot seating and mantle of the expert.

Captioning:

Expressing meaning in written form through a statement that depicts what is being presented visually.

Conscience Alley:

Students form two lines facing each other and the student who is in role to make a choice walk slowly in between. As the student in role moves slowly down the line students on either side verbalize a reflection about the choice. The line acts as a group conscience, giving the character advice on a moral decision. Conscience alley can also be used to express the thinking or feelings of the character from the story.

Gossip Mill:

Students are asked to think of a reason that caused an event story and retell their memory of that event. On a signal from the teacher they mill about and then stop to share their story with one other student. Repeat 3 or 4 times and then share out and reflect on stories.

Hot Seating:

Hot seating is used when students have a need to develop their understanding by questioning a character in role. Sharing the role of hot seating allows for different perspectives to be heard, building on what has been heard.

Interviewing:

This strategy is designed to reveal information, attitudes, and motivation of participants in role. It is important that students rather than the teacher are the ones asking the questions.

Reflection:

Reflection assists students in being able to stand back from the drama and to solidify the meaning and issues that are arising. Reflection can also be used to

comment on the actions in the story and the drama. Reflection is fluid and occurs both in role and out of role.

Retelling:

Students retell the events of the story through the perspective of a character in the story. This strategy encourages multiple perspectives.

Role:

This is when the students enter the role of pretend and it is foundational to drama. To be in role means to assume the attitudes and character traits of a fictitious person. What is said and done in role must be true to the context of the character in the story. When in role students have a perception of safety because they are protected by the role and have a freedom to express themselves in ways that may be different from their own.

Role on the wall:

Life size blank cut outs are used to build background knowledge by having students write words or phrases that describe the character traits (thoughts and feelings).

Soundscape:

This is a free form composition using any arrangement of sounds (voices, instruments, found objects and body percussion). This creates a picture in sound of a particular location, mood or story setting.

Tableau:

Tableau is a frozen three dimensional picture of a person or a group of people representing their understanding of a particular context. Can be used with questioning, “What do we see?” or by tapping in, “Who shall we speak to?” “What question shall we ask?” This is another strategy that allows for multiple perspectives to be shared and celebrated in the classroom.

Tapping In:

After working in groups of 4 or 5 students and creating a tableau, students freeze while the teacher walks around to different groups. In this task students are frozen standing still with their eyes closed. The teacher moves through the class and taps into different members in separate groups while other groups observe. The teacher asks questions such as, “What are you thinking right now?” “What is worrying you?”. This strategy helps to develop empathy with characters in the story increasing story comprehension.

Writing In Role:

This strategy is used as a means of reflecting inside the story and the drama. The writing is always purposeful whether it is a dairy entry a letter or a persuasive poster. The context of the drama provides motivation for various types of writing.

Multicultural Literature Lesson Plans

Note: Each lesson is planned to include an opportunity for students to connect, transform and process the text. Each lesson is only a suggestion of time and teachers should account for variances. Some lessons may take longer than one day to complete. Reading over the glossary of drama strategies prior to utilizing the lessons may enhance understanding of the lesson plans and student experience.

Lesson 1 Something Beautiful Kindergarten - Grade 3

<p>Day 1</p> <p>Read story up until:</p> <p><i>“Where is my something beautiful?”</i></p>	<p><u>Connecting</u></p> <p>Strategy: Gossip Mill</p> <p>Ask the students to think of something beautiful in their lives that makes their heart happy.</p> <p>Note: Prompt with sentence frames: My something beautiful is ____.</p> <p>It makes my heart happy because_____.</p> <ul style="list-style-type: none"> • Each student walks around and tells another student the story of their “something beautiful”. • At the end the story they heard becomes their story and they need to share that story with another student. • Repeat three times. 	<p><u>Transforming</u></p> <ul style="list-style-type: none"> • In groups of 4 or 5 students negotiate and choose one story to share out from the gossip mill. <p>note: This activity can be done over a number of days as a warm up to the story drama so that each child has the opportunity to have their story told.</p> <p>Strategy: Role Play</p> <ul style="list-style-type: none"> • One group performs a tableau of the something beautiful that is being represented. • Teacher comes around with other groups so that they may see the tableaus representing “something beautiful” that made children’s heart happy. 	<p><u>Processing</u></p> <ul style="list-style-type: none"> • Each draw a picture of what the last story they heard was or of one of the tableaus they saw. • Post all pictures on the white board. <p>Strategy: Writing in role</p> <ul style="list-style-type: none"> • Each child creates the story of their “something beautiful”. • The story can be adapted from the pictures that were drawn and shared on the whiteboard. • Early primary students may need sentence frames. • Example Sentence Frames: My something beautiful is ____. It makes my heart happy because_____. • Kindergarten and grade 1 may use pictures to create a wordless picture book, sequencing the events of how their something beautiful made their heart happy.
--	--	--	---

Lesson 1 Something Beautiful Kindergarten – Grade 3

<p>Day 2</p> <p>Read up until:</p> <p><i>“I go back home and sit down on my stoop.”</i></p>	<p>Strategy: Building Lists</p> <ul style="list-style-type: none"> • On a piece of poster paper create a list of all the things that students had created as “something beautiful” the day before. • Discuss things that are beautiful in their community that make their hearts happy. 	<p>Strategy: Building Lists/Role Play</p> <ul style="list-style-type: none"> • Create a list Something Beautiful in story community. • Add something beautiful from the students’ community. • Look at similarities and differences. <p>Strategy: Tableau</p> <ul style="list-style-type: none"> • Students create a three-dimensional picture of a scene from a neighbourhood (either from the story or their own) representing something beautiful. <p>Strategy: Captioning</p> <ul style="list-style-type: none"> • Give each group a strip of paper to label their tableau. 	<ul style="list-style-type: none"> • Create a class book of Something Beautiful. • Each child creates a picture of something beautiful in their neighbourhood. • Students may label picture or print a simple sentence to go with their picture (Gr.2/3). • Bind the class book together and add to the classroom library.
<p>Day 3</p> <p>Complete the story.</p>	<ul style="list-style-type: none"> • Review class book of Something Beautiful. • Encourage children to add to the book. <p>Strategy: Building Questions:</p> <ul style="list-style-type: none"> • Ask students to think and pair share why diversity in our community makes it something beautiful. 	<p>Discuss with the children</p> <ul style="list-style-type: none"> • That there is strength in every community. • What strength is in our community? • Discuss author’s view that: The greatest strength was the power that each child found something beautiful to make their heart happy. • Discuss the image of the little girl cleaning the walls of her community. Explain the strength in this image. 	<p>Building a wall for the community</p> <ul style="list-style-type: none"> • Give each child a paper brick and a red pastel. • Have each child write down an item that represents “something beautiful”. • Continue until you have created a brick wall representing the diverse reflections of the classroom.

Lesson 2 The Arrival Grades 1-3

<p>Day 1:</p> <p>Read the Story The Arrival</p> <p><i>Read Part I</i></p> <p><i>Stop when the mother and child are walking back home together.</i></p> <p><i>Focus on the images.</i></p>	<p><u>Connections</u></p> <p>Strategy: Building Lists</p> <ul style="list-style-type: none"> • On poster paper list student suggestions of a time when they have had to leave somewhere and leave behind family or friends to go somewhere new. • Examples might be: <ul style="list-style-type: none"> • the first day of school, joining a new team, saying good bye to family at the airport, moving. • Describe and list feelings that we experience when we have to leave somewhere or someone to experience somewhere new. • Discuss some reasons that people need to move to another country, school, or neighbourhood. 	<p><u>Processing</u></p> <p>Strategy: Role Play</p> <ul style="list-style-type: none"> • In groups of 4 or 5. Students role play having to leave family members to go away on a trip. You are at the sight of departure (perhaps the ferry, airport, camp, train station). • You are packing to go on a trip, and you may only take two of your own prized possessions. • What two things would you put in your bag? <p>Strategy: Tapping In</p> <ul style="list-style-type: none"> • Tap into individual groups as the other groups watch. Individuals who are tapped into are saying their good-byes, expressing their feelings they may experience when they are being separated from family members (from list building in previous activity). 	<p><u>Transforming</u></p> <p>Strategy: Writing In Role/Dear Diary</p> <p>Set the mood for the students. They have just departed and are on their way to a new experience.</p> <p>They pull out a diary and begin to write in their diary of their experiences.</p> <p>Brainstorm and list different emotions using sentence frames:</p> <p>I feel _____ because _____.</p> <p>I am worried because _____.</p> <p>I am excited because _____.</p> <p>I will miss _____.</p> <p>In role students write about their feelings.</p> <p>When the entries are complete students share out their diary entries.</p> <p>Read out with lights off for safety and effect.</p>
---	--	--	---

Lesson 2 The Arrival Grades 1-3

<p>Day 2:</p> <p>Read Part II</p> <ul style="list-style-type: none"> • The man arrives in a new land. • Explore how the images have changed. • Explore the shadows following the man. • Build questions around the images. 	<p>Strategy: Building Lists</p> <ul style="list-style-type: none"> • On poster paper create a list of emotions people may experience when they arrive in a new place. (Review Day 1 activities). • List emotions that students may feel when they are the new member to a group. 	<p>Strategy: Role play</p> <ul style="list-style-type: none"> • In groups of 4 or 5 have students role play arriving in a new place (examples may be: a new classroom, a new country, getting off the bus in a new city, arriving at a busy train station in a new country). <p>Strategy: Soundscape</p> <ul style="list-style-type: none"> • Create a variety of sounds that depict what the man hears as he steps off the ship. • Create sounds of everyone talking in a made up language. • Share out in groups of 4 or 5. • One group presents while the others close their eyes and pretend that they have just arrived in a new land. • Explore how this might make a character in role feel. <p>Strategy: Conscience Alley</p> <p>Students create a pretend language of gibberish to evoke a sense of alienation perceived by new arrivals.</p> <ul style="list-style-type: none"> • Students form two lines and one student walks down the center. As the student walks down the line other students call out gibberish. • List thoughts that new arrival may have after walking down the pier. 	<p>Strategy: Reflection</p> <ul style="list-style-type: none"> • Students come out of role and discuss the long trip down the pier that the new arrival needed to take. • Discuss the perception of new arrivals in our country. • List frustrations that new arrivals may experience upon entering a new country. <p>Create a wordless picture book</p> <ul style="list-style-type: none"> • Focus on colour and facial expressions to depict emotions. • Revisit the idea of the shadows which loom in the background of the story. • Adding shadows to their pictures may evoke emotions unseen in other parts of their pictures. • Put out on the desks and have students do a gallery walk.
--	---	--	---

Lesson 2 The Arrival Grades 1-3

<p>Day 3:</p> <p>Complete the story</p> <p><i>Continue to explore the images.</i></p>	<ul style="list-style-type: none">• Review the conscience alley activity from the previous day.• Examine the list of frustrations that the students heard from the character walking down conscience alley.	<p>Strategy: Role Play</p> <ul style="list-style-type: none">• Prepare students by telling them they are forming groups and one student will try asking for help using nonverbal communication.• The other students will try to help the one student but may also only offer nonverbal communication.• Have students communicate to each other without using words.• They can draw and act out, but cannot use English or any other primary language.• Share aloud frustrations they encountered when trying to ask for help only using nonverbal communication.• Make connections to the main character in the Arrival. <p>Strategy: Interviewing</p> <ul style="list-style-type: none">• Students (in role) interview the new arrival (played by the teacher).• The purpose of the interview is to reveal information, attitudes, and motivation of the new arrival.• Students may need sentence frames to prompt interview questions such as:• Why did you come to this country?• What can we offer you that your country cannot?• Where is your family?• How long will you be here for?	<p>Strategy: Write in Role/Retelling</p> <ul style="list-style-type: none">• Complete story with a Dear Diary entry as a new arrival in a new land.• Students write in role and retell the experiences of the main character in the story and his arrival in a new land.
---	--	--	--

Lesson 3 Four Feet, Two Sandals Grades 2-3

<p>Day 1:</p> <p>Read up to:</p> <p><i>“taking the matching sandal with her”</i></p>	<p><u>Connecting</u></p> <p>Strategy: Role Play</p> <p>Something Precious</p> <ul style="list-style-type: none"> • Put a shoe into the center of a circle. • Have students turn the shoe into something that is “precious” to them (e.g. a baby, a glass slipper, an old family picture, a puppy, a kitten). <p>Strategy: Gossip Mill Revised</p> <ul style="list-style-type: none"> • Ask students to think about their “something precious”. • What does it feel and look like? • Find a partner, pass your precious object on to your partner and they pass you theirs. • Do exchange 3 times. • Sit in circle and share precious gifts. • What made them precious? • Would you give away something precious? <p>Strategy: Building Lists</p> <ul style="list-style-type: none"> • On poster paper create a list of the “something precious” shared by the students. 	<p><u>Processing</u></p> <p>Strategy: Role Play</p> <p>1 pair of shoes for 2 girls</p> <p>Remind students that Lina has not worn sandals for years, and through the absence of footwear in the rugged terrain of Afghanistan, a sandal can become “something precious”.</p> <p>Strategy: Freeze Frame /Tapping In</p> <p>In groups of 4 or 5 have students engage in a role play consisting of the children waiting for the truck to deliver their “something precious” to a camp.</p> <p><i>How will they feel if someone else walks away with their “something precious” to a camp?</i></p> <p>Tap into individual groups as the other groups watch. Individuals who are tapped into should portray their feelings of watching their “something precious” being taken away.</p> <ul style="list-style-type: none"> • What they would say to someone who wanted their “something precious” as much as they did? 	<p><u>Transforming</u></p> <p>Strategy: Captioning</p> <ul style="list-style-type: none"> • Groups create captions for their freeze frames, thinking of what sentence or phrase best depicts the role play. • Print statements on large pieces of paper. • Place paper in front of students who stand in a freeze frame. • Students then write down captions on paper sandals and place on classroom community wall.
--	--	--	--

Lesson 3 Four Feet, Two Sandals Grades 2-3

<p>Day 2:</p> <p>Read up to:</p> <p><i>“The two girls ran ahead to the office”</i></p>	<p>Strategy: Building Lists/Questions</p> <ul style="list-style-type: none"> • Review the captions placed on the sandals on the community wall. • Discuss how the girls built a friendship around their “something precious”. • Discuss how as the story developed “something precious” transformed from the sandal into their friendship. <p><i>Explain that refugee camps are meant to be temporary and families leave when the opportunity arises.</i></p> <ul style="list-style-type: none"> • Prediction: If one of the girls leaves the camp what will become of the two sandals? • List predictions on poster paper. 	<p>Use list from prediction activity to aid students in the two lines for the alley in verbalizing reflections</p> <p>Strategy: Conscience Alley</p> <p>Student in role as Lina walks down alley reflecting on choices about the sandal and leaving Feroza behind.</p> <p>Strategy: Reflection:</p> <p>Think of how hard it would be to say good bye and leave someone or something behind to be with your family.</p>	<p>Create the next page of the story</p> <ul style="list-style-type: none"> • Using cartoon bubbles to depict their predictions. • Divide the class in half. The cartoons of one half of the class should depict Feroza’s perspective and the cartoons of the other half of the class should depict Lina’s perspective. • Cartoon could illustrate things left behind and things in the future.
<p>Day 3:</p> <p>Read up to:</p> <p><i>“What good is one sandal?”</i></p>	<ul style="list-style-type: none"> • What acts of friendship did Feroza and Lina share with each other? 	<p>Strategy: Building Lists</p> <ul style="list-style-type: none"> • Brainstorm with the students different acts of friendship (e.g. sharing a snack, helping with reading, helping deliver newspapers). • Print various acts of friendship on poster paper. 	<ul style="list-style-type: none"> • Create a wall of friendship. • Students cut out and decorate sandals. • On each sandal there is an act of friendship printed on it. • Display sandals on the Wall of Friendship.

Lesson 4, 5, 6 Adaptations of the Cinderella Fairy Tale using The Persian Princess, Mufaro’s Beautiful Daughters and The Rough Faced Girl Grades 1-3

<p>Day 1:</p> <p>Read:</p> <p><i>The Persian Princess</i></p>	<p><u>Connecting</u></p> <p>Strategy: Building Lists</p> <ul style="list-style-type: none"> • Students think of a time when they felt left out from a celebration (birthday party, BBQ, New Year’s party). • Why does jealousy happen when we feel left out from what a brother, sister, or friend is doing? 	<p><u>Transforming</u></p> <p>Strategy: Role on the Wall</p> <ul style="list-style-type: none"> • Paper cut outs of the sisters and Setterah. • Children post characteristics of the sisters and Setterah using sticky notes on each of the cut outs. • List character traits (e.g. jealous, kind, cruel, and loving). • On chart paper list the similarities to the original Cinderella story. 	<p><u>Processing</u></p> <p>Each student will:</p> <ul style="list-style-type: none"> • Fold an 8.5 x 14 paper in two. • Create two pictures: on one side a picture from the original Cinderella story and on the other side a picture from the Persian Princess. • Laminate pictures. • Working with a partner, students circle all the similarities. • Present laminated pictures on walls for a gallery walk (students walk through class looking at display of pictures).
<p>Day 2:</p> <p>Read:</p> <p><i>Mufaro’s Beautiful Daughter</i></p>	<p>Strategy: Building Lists</p> <p>Class Discussion</p> <ul style="list-style-type: none"> • Does good always wins out over bad? • Is this a universal theme in movies, books, video games? • Can you think of real life scenarios when good wins over bad? • And when bad wins over good? 	<p>Strategy: Building Lists</p> <ul style="list-style-type: none"> • On chart paper list the differences to the original Cinderella. • Use a Venn diagram to explore what this story and the original story both have and their differences. 	<p>Create a large Venn Diagram</p> <ul style="list-style-type: none"> • Depicting similarities and differences of Mufaro’s Beautiful Daughters and Cinderella. • Discuss that all human beings in all cultures have a sense of right and wrong, a sense of justice and kindness.

Lesson 4, 5, 6 Adaptations of the Cinderella Fairy Tale using The Persian Princess, Mufaro’s Beautiful Daughters and The Rough Faced Girl Grades 1-3

<p>Day 3:</p> <p>Read:</p> <p><i>The Rough Faced Girl</i></p>	<p>Strategy: Reflection</p> <ul style="list-style-type: none"> • What attributes to author’s find are critical to create a Cinderella story? • Brainstorm a list and then place on the board. 	<p>Strategy: Tableau</p> <ul style="list-style-type: none"> • Provide each group of three to four students a large piece of poster paper. • Create a list of Cinderella story attributes needed to create a version of a Cinderella story. • Using poster paper list attributes for a potential author of a Cinderella Story. • Students create a tableau from a page from one of the three adapted Cinderella stories. 	<p>Strategy: Write in Role</p> <p>Create posters</p> <ul style="list-style-type: none"> • Posters should advertise for an imaginary performance of one of the three Cinderella adaptations. • Have students do a mini version of their own Cinderella adaption and perform for another class.
---	--	--	--

Lesson 7 The Magic Fan Grades 1-3

<p>Day 1:</p> <p>Read up until:</p> <p><i>“Yoshi opened the fan and this is what he saw...”</i></p>	<p><u>Connecting</u></p> <p>Strategy: Building Lists</p> <ul style="list-style-type: none"> • Have a class discussion and build list of things that we have in our community that help others (e.g. hospitals, schools, vets). <p>Strategy: Building Questions</p> <ul style="list-style-type: none"> • How does Yoshi help his community? • How do our families help others in the community? 	<p><u>Transforming</u></p> <p>Strategy: Building Lists</p> <ul style="list-style-type: none"> • Create a list of all the things that we have in a community that helps others. • Have students work in groups to invent a new building or item on poster paper that can be used to help a community. • Label the parts of the building/item and list all of the people in the community this item will help. 	<p><u>Processing</u></p> <p>Create fans</p> <ul style="list-style-type: none"> • Students draw pictures on the inside of fans representing items that help a community. • Post fans on classroom community wall.
<p>Day 2:</p> <p>Continue reading the story. Stop at:</p> <p><i>“to reach so high”</i></p> <p>Continue reading. Stop at:</p> <p><i>“to stretch across a rainbow”</i></p>	<p>Strategy: Building Lists</p> <ul style="list-style-type: none"> • Discuss and draw on the back of an individual fan all of the things that reach so high (e.g. trees, cliffs, airplanes). • Share out and then on a second fan draw something that could reach across the rainbow. 	<p>Strategy: Hot Seating</p> <p>Theme: The village people are angry that Yoshi’s fan could not save the village.</p> <ul style="list-style-type: none"> • Villagers interview Yoshi. • Write down villagers questions on poster board. • Strategy: Conscience Alley • Yoshi walks down conscience alley with the weight of the villagers’ words on his shoulders. • After walking down conscience alley, Yoshi sits down after the villagers have left and takes out his diary to prepare to reflect in his diary about how he is feeling about letting the villagers down. 	<p>Strategy: Write in Role</p> <ul style="list-style-type: none"> • Yoshi has angered the villagers because they feel it is his fault that the village has been destroyed by a tsunami. <p>Strategy: Building Lists</p> <p>It is helpful to build a list of emotions on poster paper to help students get started with their writing.</p> <ul style="list-style-type: none"> • How is Yoshi feeling?(e.g. frustrated , sad, angry, helpless) • May want to give sentence frame: I feel ____ because ____. • Read out diary entries to each other with lights out and heads down to elicit the echoing voice of a diary.

Lesson 7 The Magic Fan Grades 1-3

<p>Day 3:</p> <p>Read up until:</p> <p><i>"We can build"</i></p>	<p>Class Discussion</p> <p>Strategy: Building Lists</p> <ul style="list-style-type: none">• Working in partners, students discuss what a community needs (e.g. shelter, food, water) versus what it wants (e.g. movie theatre, video arcade).• Share out how different communities around the world may need different things to survive.	<p>Strategy: Building Lists</p> <ul style="list-style-type: none">• Create a large poster paper with sticky notes and have students negotiate and create items a community needs versus wants.	<p>Culminating Activity</p> <ul style="list-style-type: none">• Let students know that we are going to take on the role of Yoshi and build a new community.• Using a large tarp, each student creates an item to put onto the tarp.• The criterion for the item is that it must be something that "helps" a community.• Encourage students to refer to the list of different ways their own families help the community.
--	--	---	--

Lesson 8 Whoever You Are: Kindergarten-Grade 3

<p>Day 1</p> <p>Read story through once.</p> <p>Repeat story and stop at:</p> <p><i>“Their skin may be different from yours, and their homes may be different from yours”</i></p>	<p><u>Connecting</u></p> <p>Strategy: Building Lists</p> <ul style="list-style-type: none"> • Sit with a partner and share one thing you have the same and one difference. <p>Note: Kindergarten may need prompting or picture cards with eye colour, hair colour, skin colour, girl, boy, and house or apartment.</p>	<p><u>Processing</u></p> <p>Play 4 corners</p> <p>Go to corner 1 if you have blue eyes.</p> <p>Go to corner 2 if you have brown eyes.</p> <p>Go to corner 3 if you have curly hair.</p> <p>Go to corner 4 if you straight hair.</p> <p>Come to the carpet and hold hands if you go to _____ school.</p> <ul style="list-style-type: none"> • At end of activity discuss how some attributes like hair colour and eye colour may be different, but others like age, and classroom shared may be the same. 	<p><u>Transforming</u></p> <ul style="list-style-type: none"> • Each student creates a self portrait and sticks it onto a replica of the earth. • Post above the carpet area to depict the classroom community.
<p>Day 2</p> <p>Reread the story</p> <p>Repeat the story and stop at:</p> <p><i>“Their hurts are like yours and they cry like you too, whoever they are, wherever they are, all over the world.”</i></p>	<p>Strategy: Building Lists</p> <ul style="list-style-type: none"> • Using an oversized class list and Velcro cards sort picture cards of different homes, clothes, and food and put them onto display board beside pictures or names of students. 	<p>Play 4 corners again</p> <p>Go to corner 1 if you live in an apartment.</p> <p>Go to corner 2 if you speak a second language at home.</p> <p>Go to corner 3 if you have pants on.</p> <p>Go to corner 4 if you have shoes on.</p> <p>Come to the carpet and hold hands if you have a name.</p> <ul style="list-style-type: none"> • As done on the previous day revisit similar and different attributes children in the class share. 	<p>Strategy: Role on the wall</p> <ul style="list-style-type: none"> • Create a cut out of a child and post it onto the wall. • Students put picture cards on the cut out of their homes, food, clothes. • Discuss similar and different attributes the class has cut out posted onto the role on the wall. • As a final activity students print their name and stick it on the world cut out. Discuss how each student shares the similarity of having a name.

Lesson 8 Whoever You Are: Kindergarten-Grade 3

<p>Day 3</p> <p>Reread the story:</p> <p>Students may enjoy choral reading this time through.</p> <p>Stop at:</p> <p><i>“But remember this”</i></p>	<p>Review</p> <p>Strategy: Building Lists</p> <ul style="list-style-type: none">• As a class discuss which attributes to people share? <p>E.g. joy, love, pain, tears, laughter</p> <ul style="list-style-type: none">• Create a list on poster paper.• Draw pictures to record attributes people all over the world share.	<p>Class Discussion</p> <ul style="list-style-type: none">• What do students notice is similar or different about each other three days after the lesson sequence first began?• Are there more similarities or differences?• How do the similarities make our classroom stronger?• How do differences make our classroom stronger?	<p>Culminating Activity</p> <p>Create a Remember This Banner</p> <ul style="list-style-type: none">• Create sentence templates and have students fill blanks with picture cards of images they have created. <p>We all have _____.</p> <p>We all feel _____.</p> <ul style="list-style-type: none">• Sample words for picture/word cards: joy, love, pain, smiles, hearts, blood.• Display banner on classroom community wall.
--	--	--	---

Recommended Reading List for Multicultural Literature in a Primary Classroom (Kruse & Horning, 2010)

Kindergarten-Grade 2

Cheng, Andrea. **Grandfather Counts**. Illustrated by Ange Zhang. Lee & Low, 2000. 32 pages.

Cisneros, Sandra. **Hairs/Pelitos**. Illustrated by Terry Ybáñez. Knopf, 1994. 32 pages.

Diakit , Penda. **I Lost My Tooth in Africa**. Illustrated by Baba Wagu  Diakit . Scholastic Press, 2006. 32 pages.

Greenfield, Eloise. **Honey, I Love, and Other Poems**. Illustrated by Leo & Dianne Dillon. Harper, 1978.

Harjo, Joy. **The Good Luck Cat**. Illustrated by Paul Lee. Harcourt, 2000. 32 pages.

Look, Lenore. **Uncle Peter's Amazing Chinese Wedding**. Illustrated by Yumi Heo. Anne Schwartz / Atheneum, 2006. 32 pages.

McKissack, Patricia C. **Mirandy and Brother Wind**. Illustrated by Jerry Pinkney. Knopf, 1988.

Messinger, Carla and Susan Katz . **When the Shadbush Blooms**. Illustrated by David Kanietakeron Fadden. Tricycle Press, 2007. 32 pages.

Pinkney, Sandra L. **Shades of Black: A Celebration of Our Children**. Illustrated by Myles Pinkney. Scholastic, 2000. 28 pages.

Tafolla, Carmen. **What Can You Do With a Paleta?**. Illustrated by Magaly Morales. Tricycle Press, 2009. 32 pages.

Vyner, Tim. **World Team**. U.S. edition: Roaring Brook Press, 2002. 32 pages.

Waboose, Jan Bourdeau. **Morning on the Lake**. Illustrated by Karen Reczuch. Kids Can Press, 1998. 32 pages.

Zepeda, Gwendolyn. **Growing Up with Tamales = Los tamales de Ana**. Translated by Gabriela Baeza Ventura (from the English). Illustrated by April Ward. Pi ata Books / Arte P blico Press, 2008. 32 pages.

Grades 2-3

Ada, Alma Flor. **My Name Is Maria Isabel**. Illustrated by K. Dyble Thompson. Atheneum, 1993. 57 pages.

Alarcon, Francisco X. **From the Bellybutton of the Moon, and Other Summer Poems / Del ombligo de la luna, y otros poemas de verano**. Illustrated by Maya Christina Gonzalez. Children's Book Press, 1998. 32 pages.

Campbell, Nicola I. **Shin-chi's Canoe**. Illustrated by Kim LaFave. Greenwood Books / House Anansi Press, 2008. 40 pages.

Cha, Dia and Chue and Nhia Thao Cha . **Dia's Story Cloth: The Hmong People's Journey to Freedom**. Denver Museum of Natural History/Lee & Low, 1996. 24 pages.

Hamilton, Virginia. **The People Could Fly: American Black Folktales**. Illustrated by Leo and Diane Dillon. Knopf, 1985.

Lester, Julius. **John Henry**. Illustrated by Jerry Pinkney. Dial, 1994. 40 pages.

Look, Lenore. **Ruby Lu, Brave and True**. Illustrated by Anne Wilsdorf. An Anne Schwartz Book / Atheneum, 2004. 105 pages.

Ortiz, Simon. **The People Shall Continue**. Illustrated by Sharol Graves. Children's Book Press, 1988.

Perkins, Mitali. **Rickshaw Girl**. Illustrated by Jamie Hogan. Charlesbridge, 2007. 91 pages.

Ringgold, Faith. **Tar Beach**. Crown, 1991. 32 pages.

Smith, Cynthia Leitich. **Indian Shoes**. Illustrated by Jim Madsen. HarperCollins, 2002. 66 pages.

Walter, Mildred Pitts. **Justin and the Best Biscuits in the World**. Lothrop, 1988.

Woodson, Jacqueline. **Show Way**. Illustrated by Hudson Talbott. Putnam, 2005. 40 pages.

Handbook References

- Baker, K. (1989). *The Magic Fan*. Orlando: Voyager Books.
- Callins, T. (2006). Culturally responsive literacy instruction. *Teaching Exceptional Children*, 39(2), 62-65.
- Climo, S. (1999). *The Persian Cinderella* Los Angeles: Harper Collins Publishers.
- Fox, M. (1997). *Whoever You Are*. Orlando: First Voyageur Books.
- Gay, G. (2002). Preparing for Culturally Responsive Teaching. *Journal of Teacher Education*, 53(2), 106-116.
- Kruse, G. M., & Horning, K. T. (2010). 50 Multicultural Books Every Child Should Know. Retrieved March 26, 2011, from <http://www.education.wisc.edu/ccbc/books/detailListBooks.asp?idBookLists=42>
- Martin, R. (1992). *Rough Faced Girl* New York: G.P Putnam's Sons
- Miller, C., & Saxton, J. (2004). *Into the Story*. Portsmouth: Heinemann.
- Richards, H. V., Brown, A. F., & Forde, T. B. (2007). Addressing Diversity in Schools: Culturally Responsive Pedagogy. *Council For Exceptional Children*, 39(3), 64-68.
- Risko, V. J., & Walker-Dalhouse, D. (2007). Tapping Students' Cultural Funds of Knowledge to Address the Achievement Gap. *The Reading Teacher*, 61(1), 98-100.
- Schuerholz-Lehr, S. (2007). Teaching for Global Literacy in Higher Education: How Prepared Are the Educators? *Journal of Studies in International Education*, 11(2), 180-204.
- Step toe, J. (1993). *Mufaro's Beautiful Daughters* New York: Harper Collins Publishers.
- Sternberg, R. (2007). Who Are The Bright Children? The Cultural Context of Being and Acting Intelligent. *Educational Researchers*, 36(3), 148-155.
- Sternberg, R. (2008). Excellence for All. *Educational Leadership*, 66(2), 14-19.
- Tan, S. (2007). *The Arrival*. New York: Arthur A. Levine Books.
- Taylor, C. (1994). *Multiculturalism: Examining the Politics of Recognition*. Princeton: Princeton University Press.
- Tomlinson, C. (Ed.). (2003). *Fulfilling The Promise Of The Differentiated Classroom*. Alexandria: Association for Supervision and Curriculum Development.
- Williams, K. L. (2007). *Four Feet Two Sandals* Grand Rapids: Wm. B. Eerdmans Publishing Company.
- Wyeth, S. D. (1998). *Something Beautiful* New York Bantam Doubleday Publishing Group

Project References

- Baker, K. (1989). *The Magic Fan*. Orlando: Voyager Books.
- Barnes, C. J. (2006). Preparing Preservice Teachers to Teach in a Culturally Responsive Way. *The Negro Educational Review*, 57(1-2), 85-100.
- BC-Ministry-of-Education. (2002). *BILL 39 -- 1993 MULTICULTURALISM ACT*. Retrieved from http://www.leg.bc.ca/35th2nd/1st_read/gov39-1.htm
- BC-Ministry-of-Education. (2006a). *Diversity in Schools A Framework*. Retrieved from http://www.bced.gov.bc.ca/diversity/diversity_framework.pdf.
- BC-Ministry-of-Education. (2006b). *English Language Arts Grade 2: Integrated Resource Package 2006*. Retrieved from http://www.bced.gov.bc.ca/irp/ela_2_irp.pdf.
- Bloem, P., Klooster, D., & Preece, A. (2008). Many Voices in the Classroom: The Role of classroom talk in education for democracy. *Thinking Classroom*, 9(4), 12.
- Callins, T. (2006). Culturally responsive literacy instruction. *Teaching Exceptional Children*, 39(2), 62-65.
- Cartledge, G., & Kourea, L. (2008). Culturally responsive classrooms for culturally diverse students with and at risk for disabilities. *Exceptional Children*, 74(3), 351-371.
- Chapman, M., Balabanov, R., Bischoff, C., Dean, H., Denyer, D., Jesten, B., et al. (2000). *The Primary Program: A Framework for Teaching*.
- Climo, S. (1999). *The Persian Cinderella* Los Angeles: Harper Collins Publishers.
- Dahl, K. L., & Farnan, N. (Eds.). (1998). *Children's Writing: Perspectives From Research*: International Reading Association.
- Fox, M. (1997). *Whoever You Are*. Orlando: First Voyageur Books.
- Gay, G. (1995). A multicultural school curriculum. In C. A. Grant & M. Gomez (Eds.), *Making school multicultural: Campus and classroom* (pp. 37-54). Englewood Cliffs: Merrill/Prentice Hall.
- Gay, G. (2000). *Culturally responsive teaching: Theory, research, and practice*. New York: Teachers College Press.
- Gay, G. (2002). Preparing for Culturally Responsive Teaching. *Journal of Teacher Education*, 53(2), 106-116.
- Good, T. L., & Nichols, S. L. (2001). Expectancy effects in the classroom: A special focus on improving the reading performance of minority students in first-grade classroom. *Educational Psychologist*, 36(2), 113-126.

- Kruse, G. M., & Horning, K. T. (2010). 50 Multicultural Books Every Child Should Know. Retrieved March 26, 2011, from <http://www.education.wisc.edu/ccbc/books/detailListBooks.asp?idBookLists=42>
- Martin, R. (1992). *Rough Faced Girl* New York: G.P Putnam's Sons
- Miller-Lachmann, L. (1992). *Our Family Our Friends Our World*. New Providence, New Jersey: R.R. Bowker, a division of Reed Publishing Inc.
- Miller. (1998). Literacy in the 21st Century: Emergent themes. *Peabody Journal of Education*, 73, 14.
- Miller, C., & Saxton, J. (2004). *Into the Story*. Portsmouth: Heinemann.
- Montgomery, W. (2001). Creating culturally responsive inclusive classrooms. *Teaching Exceptional Children*, 33(4), 6.
- Neelands, J., & Goode, T. (2000). *Structuring Drama Work* (9th ed.). Cambridge: Cambridge University Press.
- O'Connor, P. (2009). Unnoticed Miracles. *The Journal of Applied Theatre and Performance*, 14(4), 14.
- Primeaux, J. (2000). Focus on Research: Shifting perspectives on struggling readers. *Language Arts*, 77(6), 6.
- Richards, H. V., Brown, A. F., & Forde, T. B. (2007). Addressing Diversity in Schools: Culturally Responsive Pedagogy. *Council For Exceptional Children*, 39(3), 64-68.
- Risko, V. J., & Walker-Dalhouse, D. (2007). Tapping Students' Cultural Funds of Knowledge to Address the Achievement Gap. *The Reading Teacher*, 61(1), 98-100.
- Schuerholz-Lehr, S. (2007). Teaching for Global Literacy in Higher Education: How Prepared Are the Educators? *Journal of Studies in International Education*, 11(2), 180-204.
- Step toe, J. (1993). *Mufaro's Beautiful Daughters* New York: Harper Collins Publishers.
- Sternberg, R. (2007). Who Are The Bright Children? The Cultural Context of Being and Acting Intelligent. *Educational Researchers*, 36(3), 148-155.
- Sternberg, R. (2008). Excellence for All. *Educational Leadership*, 66(2), 14-19.
- Tan, S. (2007). *The Arrival*. New York: Arthur A. Levine Books.
- Taylor, C. (1994). *Multiculturalism: Examining the Politics of Recognition*. Princeton: Princeton University Press.
- Taylor, C., Appiah, A., Habermas, J., Rockefeller, S., Walzer, M., & Wolf, S. (1994). *Multiculturalism*. Princeton: Princeton University Press.

Thwaite, A., & Rivalland, J. (2008). How can analysis of classroom talk help teachers reflect on their practices? *Australian Journal of Language and Literacy*, 32(1), 38-54.

Tomlinson, C. (Ed.). (2003). *Fulfilling The Promise Of The Differentiated Classroom*. Alexandria: Association for Supervision and Curriculum Development

Villegas, A. M., & Lucas, T. (2002). Preparing Culturally Responsive Teachers: Rethinking the Curriculum. *Journal of Teacher Education*, 53(1), 20-32.

Williams, K. L. (2007). *Four Feet Two Sandals* Grand Rapids: Wm. B. Eerdmans Publishing Company.

Wyeth, S. D. (1998). *Something Beautiful* New York Bantam Doubleday Publishing Group