

Invitations for Students

This section features a series of invitations for students that can be used in conjunction with the chapters in this book or as standalone curricular engagements. Each *invitation* is based on a particular social issue such as name-calling or consumerism and consists of a rationale, needed materials, and how to get started. We wrote the invitations for use as whole-class activities, but each one is followed by a *learning center extension* that was designed for students to do in small groups or on their own. As you will see, it takes little work to convert a whole class engagement into a learning center and vice versa. Each invitation consists of the elements described in Table 10.1.

TABLE 10.1
Elements of Invitations

Element	Description
Rationale	Sets the stage for getting started with students and gives background information about the content of the invitation
Materials	What you will need to implement the invitation in your classroom
Getting Started	The step-by-step description of how to implement this invitation as a whole-class engagement
Learning Center Extension	A different teaching strategy based on the same theme as the invitation, but designed to be used in a learning center; written in center-card format so that it can be reproduced and used directly by students
Learning Center Materials	What you will need to implement the center in your classroom
Taking Action	Suggestions for how you and your students might take action following the invitation; these are meant to serve as starting points from which you and your students can develop your own action plans

We invite readers to think of these invitations not as step-by-step recipes, but rather as springboards to developing your own critical classroom engagements. We envision these initiations as organic entities that will grow and change based on the needs of your class. We hope you and your students find the invitations as stimulating and enjoyable as we have found them when using them with both children and adults.

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Digging Deeper into Texts through Drama

Digging Deeper into Texts through Drama, based on the subtext strategy developed by Jean Anne Clyde (2003), helps students take on the perspective of various characters in a story and think beyond the written text. Using process drama techniques, students are asked to act (typically using the text and pictures as clues) like one of the characters in a story and write out (on index cards) two things: (1) what they think that character might be thinking, and (2) what that character is actually saying.



Materials:

- Any picture book that you want to use for dramatization—in this case, Eve Bunting's *Your Move* (1998).
- Enough 3" x 5" index cards (different colors help), to put a stack at each table or with each group.

Getting Started:

1. Read a picture book aloud and ask students to select a character, step into role, and write out what that character is saying (on one side of an index card) in contrast to what that character might be thinking (on the other side of the index card). For example, using this strategy with Eve Bunting's *Your Move* (1998), there are four major roles:
 - James, the older brother (yellow cards)
 - Isaac, the little brother (green cards)
 - Mom (blue cards)
 - The leader of K-Bones, the neighborhood gang (pink cards)

2. A good way to begin is by referring students to the cover of the book where James is shown with his arms draped over Isaac's shoulders and Isaac has reached up to clasp James' arm. Essentially the scene is one of big brother protecting little brother. Given this picture as a reference point, students select a character and write out what it is they think that character is saying as well as thinking:

James is Saying: "Mom, don't worry. Go to work. You know I will take good care of Isaac."

James is Thinking: "Little brothers are a pain in the neck. I want to join the K-Bones. They have all the fun and they are my own age. I don't know why Mom hates them so."

Isaac is Saying: "Bye Mom. Me and James have big plans today. We won't get bored nor get in trouble."

Isaac is Thinking: "I hope James doesn't run off to be with the K-Bones all day and leave me on my own. The K-Bones scare me, and they don't like me either."

Although only two characters are shown here as an example, cards can be written for Mom and the leader of the K-Bones, even though they don't appear on the cover illustration.

3. Ask for two volunteers, one James and one Isaac, and have them stand in a tableau (frozen picture) based on the cover. First, direct the two characters to have a conversation based on their index card "saying" notes. The James character can read his "saying note," then the Isaac character, and finally have them ad lib a conversation for two turns beyond what they have written.
4. Next ask the same students to look at what they've written for their "thinking" notes. Ask the two characters to adopt body language and facial expressions that fit what they are thinking. They are usually very expressive and the class can comprehend without language being spoken.
5. Then ask if there is someone who has a different James and a different Isaac for the same cover picture. (This is a great way to demonstrate multiple interpretations of text.)
6. Continue working through the story by selecting key pictures as points to stop and invite students to write out what they think various characters are saying and thinking and act out the scene in tableau fashion.

7. When the story is complete, divide students into four groups by each of the four major characters in the story and have them look across the story as to what they and their classmates thought these characters were saying as well as thinking. Their task, at this point, is to identify the major premise (set of beliefs or values) that the character was operating from throughout the story. James, for example, sees belonging to the K-Bones as his road to developing an identity. The peer group is particularly important to him at this point in time in his life. Isaac, on the other hand, sees gangs as dangerous and James as a role model. Mother hates to leave her children alone but she knows she has to work in order for them to survive.
8. As a culminating activity have groups share what they see as the major systems of meaning (premises, belief systems, value systems) that were operating in the story, how these might differ from their own community, and what such differences signify.

Learning Center Extension: *Digging Deeper into Texts through Tableaux*

Hertzberg (2003) discusses how process drama is a great tool to help kids dig deeper into text meanings by having them read critically to understand characters' motivations and beliefs. She calls the tableau strategy (used in the invitation above) "still image." In this center, groups of students create a tableau based on a social issues book (see resources) and then present the tableau to the class during meeting time. Make sure to debrief with students after their presentations (e.g., How did you feel playing that role? Was it difficult? What did you learn about your character?)

Possible Social Issues Books

Amelia's Road
(Altman, 1991)
Willy the Wimp
(Browne, 1995)
White Socks Only
(Coleman, 1996)
Radiance Descending
(Fox 1997)
My Man Blue
(Grimes, 1999)

Materials for Learning Center Extension

- A number of social issues books that you have read aloud and discussed with students prior to this invitation (see sidebar)
- 5x8 cards, markers, hole punch, string
- Table 10.1.1, Learning Center Directions

Taking Action

There are a number of ways to take action following this initiation. Here is one possibility: Groups can be invited to identify some problematic issues (like name calling or bullying) that they have observed in their classroom, lunchroom, on the playground, etc. and represent them in tableaux. If students identify multiple perspectives on the issues they are portraying, they can present more than one tableau. Follow this with a conversation about what the tableau(x) showed and why this issue is worth discussing.

TABLE 10.1.1

Learning Center Directions

Digging Deeper into Texts through Tableaux

1. Find three other people to work at this center with you. As a group, decide on a book that you all like and take turns reading it aloud.
2. While reading, pay special attention to what the characters are doing and thinking. Discuss what you all think are the most important issues in the book.
3. Each of you picks a character to play and together decide on a tableau (still picture, frozen picture) that shows your group's understanding of the story. Your tableau might not be an actual scene from the book.
4. To create a tableau, your group decides:
 - Who are we? (characters, roles)
 - Where are we? (setting, context)
 - What are we doing? (problem, tension)
 - Why are we doing it? (focus, theme, issue)
 - How will we show this? (body language, movement, mood) (Hertzberg, 2003)
5. You will probably try out a number of tableaux before you find the one that captures your ideas the best.
6. Make "name cards" for your characters to hang around their necks.
7. Perform your tableau in front of the class during meeting time. You may want to hold the tableau perfectly still for a minute and then have each character say one line that sums up who he or she is and what he or she is feeling.

Double Standards— Bringing Consumerism Home

Advertisers have become extremely adept at gearing ads toward particular target audiences. You and your students can find some amazing examples of this by comparing ads from the same company in publications geared for two different audiences. With the ever-increasing bombardment of ads into our homes, on our computer screens, and even in our classrooms, it behooves us to begin interrogating how sophisticated advertisers have become in exploiting the desires and needs of different demographic groups.

Parent Magazine Suggestions

- *Family Circle*
- *Kraft Kitchens*
- *People Magazine*
- *Ebony*
- *Today's Parent*
- *US Magazine*

Materials

- Parent and teen magazines

Getting Started

1. Write a letter home asking parents or guardians to send in as many back issues of parent magazines as they might be able to part with (see sidebar). At the same time, ask students to bring in copies of any teen magazines (see sidebar) that they might own or have available. Since bookstores destroy magazines at the end of each month, it might be possible to convince a manager to donate a few old copies to the school.
2. Once you have a fairly good-sized collection of magazines, pair students up to look for ads from the same company across both teen and parent magazines.

Teen Magazine Suggestions

- *MAD Magazine*
- *Spin Music*
- *Transworld*
Skateboarding
- *Teen Vogue*
- *Smack Down Wrestling*
- *Sports Illustrated Kids*
- *Gamepro*
- *Teen*

3. The results of this activity can be pretty startling. In one classroom, students found that McDonald's advertised its "premium green salad lunches" to parents in *People Magazine* but had ads saying things like, "Have you had your hands on a great set of buns today" on the Internet and in their ads in teen magazines. Similarly, a Skechers shoe ad showed a girl vampire biting the neck of a boy in the teen magazine *Smack Down*, whereas the Skechers ad for parents in *People Magazine* showed American Idol winner Carrie Underwood sitting on the floor surrounded by cute puppies and, of course, Skechers shoes.
4. Once students have collected, analyzed, and discussed contrasting sets of advertisements, open up a whole-class conversation as to what this means and why it is important to understand how advertising works.

Learning Center Extension: *It's All in the Numbers*

On a now-defunct website, the City of Casey published sample demographics in its "Home-Based Business Manual" (<http://www.homebusinessmanual.com.au/hbm/promotion/advertising.asp>). Table 10.2.1 is useful in helping students understand why advertisers create different ads or commercials for different target audiences.

Materials for Learning Center Extension

- Sample demographics chart (Table 10.2.1)
- Whole-class demographics chart copied onto chart paper (Table 10.2.2)
- Teen and parent magazines used in the previous invitation
- Table 10.2.3 Learning Center Directions

TABLE 10.2.1

Sample Demographics Chart

Demographic Group	Characteristics
People in their 20s	Like novelty and uniqueness and product appealing to peer pressures
People in their 30s	Are looking for product to give them recognition and stability Are more family orientated and do not have much money
People in their 40s	Are looking for products that will satisfy a desire to be self-indulgent as they have more money to spend
People in their 50s	Are looking for products that give them recognition, indicate power, and show their competence
People in their 60s	Are looking for products that are practical, reliable, and have quality Are usually looking for bargains

Note: For a whole-class demographics chart, copy this onto chart paper, and put up at the center, leaving lots of space for students to add their own characteristics.

TABLE 10.2.2

Whole-Class Demographics Chart

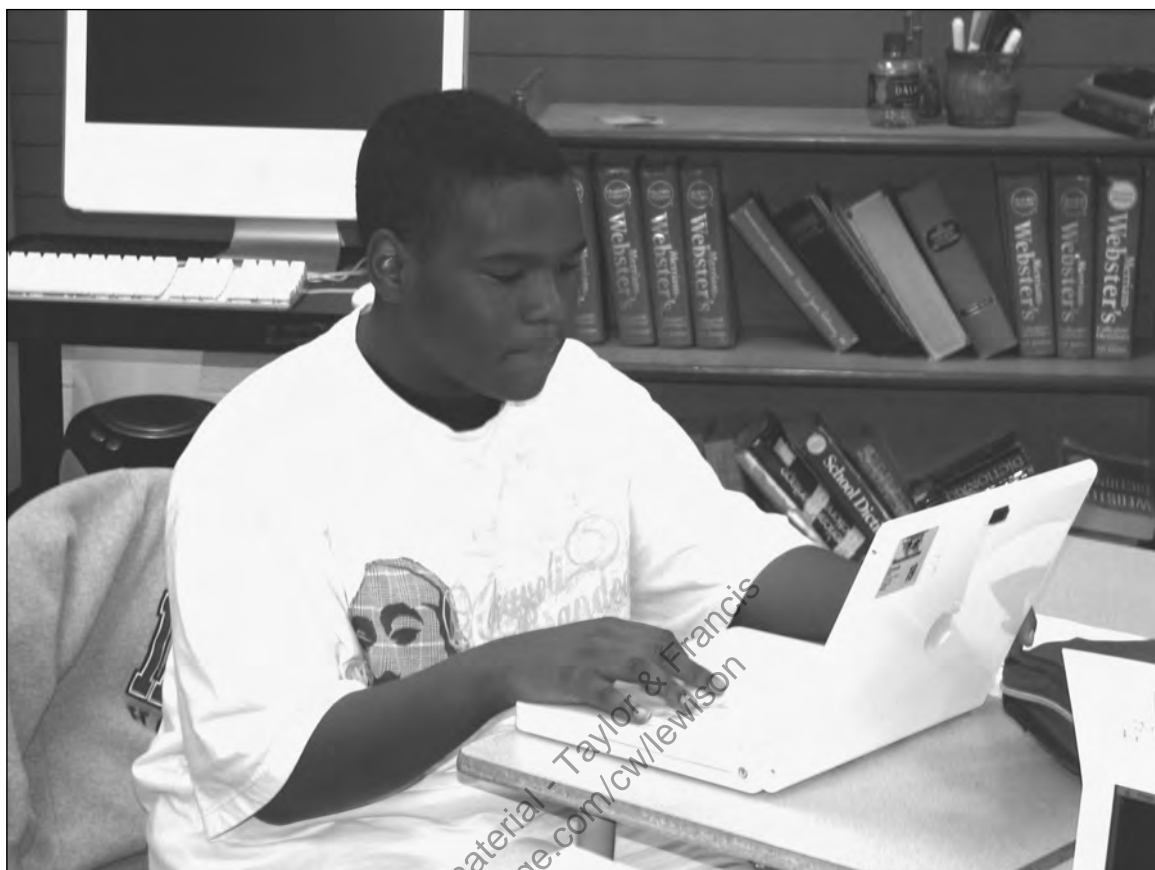
Demographic Group	Characteristics
People in their 20s	Like novelty and uniqueness and product appealing to peer pressures
People in their 30s	Are looking for product to give them recognition and stability Are more family orientated and do not have much money
People in their 40s	Are looking for products that will satisfy a desire to be self-indulgent as they have more money to spend
People in their 50s	Are looking for products that give them recognition, indicate power, and show their competence
People in their 60s	Are looking for products that are practical, reliable, and have quality Are usually looking for bargains

TABLE 10.2.3

Learning Center Directions

It's All in the Numbers

1. With a friend, take a good look at the sample demographics chart at this center. Think about and discuss the following questions:
 - Do you agree or disagree with the way different age groups are positioned in the chart?
 - Why do you think the sample demographics chart did not include toddlers, children, or teens?
 - Think of as many reasons as you can that the people who made the sample demographics chart stopped with people in their 60s.
2. Find a couple of adults who fall into one or more of the age categories represented on the sample demographics chart and interview them. Find out what these adults look for in products or services. After the interviews, you can do the following:
 - Add characteristics to the whole-class demographics chart based on your research
 - Create your own demographics chart
 - Create your own activity on this topic
3. **Extension:** You might want to use the sample demographics chart, the whole-class demographics chart, or the demographics chart you created and take another look at the ads in the parent and teen magazines. Did the ads follow the correct demographic characteristics listed on the chart or not? How were they similar or different?
4. **Reflection:** From the work you have done at this center, how do you think advertisers make decisions, plan ads, or buy space in certain publications?



Taking Action

There are many ways you and your students might take action following this invitation. One idea is to have interested students could make posters illustrating double-standard advertising to put up around the school.



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Fairy Tales with an Edge

Since most fairy tales have an all too predictable structure and message, this invitation is designed to give students an opportunity to challenge the status quo. The class will be writing emancipatory fairy tales—tales that go against the grain of what might be considered “normal” in this genre. The dictionary defines “emancipatory” as being free from bondage, oppression, or restraint.

Materials:

- Traditional version of a fairy tale
- Newer (emancipatory) edition of the same fairy tale (see sidebar)
- *The King and His Three Daughters*
- *Triple Entry Journal* (see Table 10.3.1)

Getting Started:

1. Read aloud a traditional and then a newer/emancipatory version of the same fairy tale to the class.
2. In small groups, have students analyze what changes the author of the emancipatory tale made to the original story and describe the effects of those changes. It might help if students draw a triple entry journal to record their analysis (see Table 10.3.1).
3. Students report back their analyses to the class and summarize their findings.
4. Next, students will rewrite a fairy tale with a partner to make it emancipatory.
5. Read aloud *The King and His Three Daughters* and give each pair of students a copy.

Emancipatory Fairy Tales

- *Little Red Riding Hood: A Newfangled Prairie Tale* (Ernst, 1995)
- *Into the Forest* (Browne, 2004)
- *The Paper Bag Princess* (Munch, 1983)
- *Princess Smartypants* (Cole, 1997)



6. Ask students to rewrite this story (or make up one of their own) so that it is “emancipatory.” This could be accomplished by making gender, personality, setting, or plot changes.
7. Have a few students read their emancipatory tales aloud.
8. Have a discussion of how easy or hard it was to change the story to make it emancipatory.
9. Students can also discuss whether they think emancipatory tales ruin the fun of fairy tales or if they serve a useful purpose.

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The King and His Three Daughters

There was once a king who had three lovely daughters. One day the three daughters went walking in the woods. They were enjoying themselves so much that they forgot the time and stayed too long. A dragon came and kidnapped the three daughters. As they were dragged off, they cried for help. Three heroes heard the cries and set off to rescue the daughters. The heroes then returned the daughters safely to the palace. When the king heard of the rescue he rewarded the heroes.

TABLE 10.3.1

Triple Entry Journal

Fairy Tale:		Date:
Group Members:		
Event in the original fairy tale	Changes the author made in the new version	How this change affected the meaning of the story

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Learning Center Extension: *Picture Books with an Edge*

Bronwyn Davies (2003) has done some fascinating research reading feminist stories to young children. From her research, it isn't clear whether these tales—take *Oliver Button is a Sissy* (De Paola, 1979) for example—actually convey a feminist message (characters taking on non-traditional gender roles) or simply reify traditional gender roles (Davies, 2003, p. 50). This center activity is a chance for your students to interpret some emancipatory picture books and for the whole class to conduct research on these interpretations.

Materials for Learning Center Extension

- Emancipatory picture books (see sidebar)
- Table 10.3.2, Learning Center Directions
- Analyzing Picture Book Characters (see Table 10.3.3)
- Collection box for student work

Taking Action:

One way to take action after this invitation is to have students engage in research to understand how their family and friends view the ways particular characters are depicted in Fairy Tales.

- Students can survey adults (teachers, parents, and friends) about how women are depicted in fairy tales. The survey might include the following question: Tell me three words that describe each of these characters: Cinderella, Red Riding Hood, and Grandma (in *Little Red Riding Hood*).
- When students have interviewed three people each, compile the results as a class, looking for trends.
- What did the students learn from the survey?

Emancipatory Picture Book Suggestions

- *Oliver Button is a Sissy* (De Paola, 1979)
- *Max* (Isadora, 1984)
- *Amazing Grace* (Hoffman, 1991)
- *Piggybook* (Browne, 1990)

TABLE 10.3.2

Learning Center Directions

Picture Books with an Edge

1. Read one of the books at this center by yourself.

Fill out the *Analyzing Picture Book Characters* sheet, being as honest as you can.

When you are finished, put the sheet in the collection box.

2. Your teacher will ask a group of students to tally up the responses on a big chart so everyone can see the variety of responses.

After the chart is up at this center, return here with two friends.

Study the chart closely and write up a group statement that tells the following:

What items on the chart surprised your group?

What are the reasons your group was surprised?

Put your statement up on a board at the center and share your statements at a class meeting.

TABLE 10.3.3

Analyzing Picture Book Characters

Name:

Book:

Date:

The most prominent male character:

Five adjectives that describe this character:

The most prominent female character:

Five adjectives that describe this character:

Which character did you like best in this book?

What are your reasons for this choice?

Which character did you like least in this book?

What are your reasons for this choice?

If you could change one thing about this book, what would you change and why would you change it?



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Happy Holidays for Whom?

Holidays are a time when companies know that many of us will be buying presents for our friends and family. It is very revealing to interrogate how holiday ads are constructed and how they try to position both the consumers and gift recipients.

Materials

- Advertisements from magazines, newspapers, and junk-mail fliers that feature a particular holiday when people are likely to buy presents for others
- Multiple copies of the “Holiday Ad Inquiry” handout (Table 10.4.1)

Getting Started

1. You and your students bring in advertisements from magazines, newspapers, and junk-mail fliers that feature a specific holiday like Christmas, Easter, Valentine’s Day, or Father’s Day. Collect enough ads for groups of four to have at least eight ads each.
2. Invite students to look through these advertisements and to note who is featured and what is being sold; allow at least 15 minutes.
3. In addition, students can answer the following questions about ads that particularly interest them:
 - Who is the intended consumer (i.e., buyer)?
 - How does this ad position the buyer as well as the recipient of the gift?
 - What do you think the advertiser believes to have created this ad in this particular way?
 - Are any stereotypes being perpetuated? If so, which ones?

The “Holiday Ad Inquiry” handout will help students keep track of their research.

-
4. A variation on this center is to use gift bags—the kind given for birthdays—in lieu of advertisements, as it is interesting to explore how girls are positioned by Miss Piggy or Barbie bags and how boys are positioned when their gift is given in a superhero or Kermit bag. Each group needs one or two bags.

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TABLE 10.4.1
Holiday Ad Inquiry

Holiday: Store that produced the ad:					
Description of items for sale and the way they are placed on the page	Who is the intended consumer (buyer)?	How does this ad position the buyer and the recipient of the gift?	What does the advertiser believe to have created this ad?	What, if any, stereotypes are being perpetuated?	

Learning Center Extension: *Messages in Halloween Costumes*

Halloween costume ads are far from being innocent, as they display an array of costumes to purchase—many geared specifically to boys or girls. This center allows students to explore what is in and out for Halloween as well as to understand the messages that costumes can convey.

Materials for Learning Center Extension

- Halloween costume ads collected by you and your students
- A piece of butcher paper used as a graffiti board
- Table 10.4.2, Learning Center Directions

Taking Action

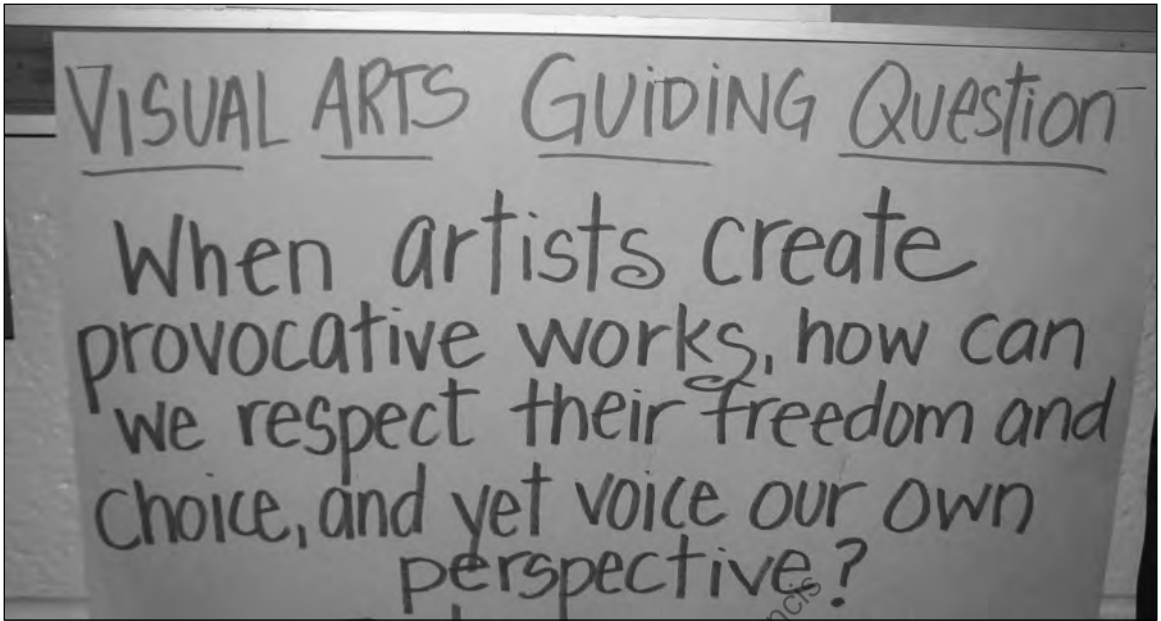
There are many ways your students may want to take action following this invitation. One example is to have students interview members of the recipient audience for holiday ads (i.e., fathers for Father's Day) to see what it is that they might really want for a present. Students then compare these data with those generated from the advertisements they examined. There is almost always a wide discrepancy. As an example, in one class most of the students' mothers said they wanted a hug for Mother's Day, yet the bulk of the advertisements focused on beauty products and cosmetics of one kind or another. On a different note, students might research how holidays like Mother's Day, Father's Day, and Valentine's Day actually got started—making special note of things that surprised them. They can decide what information they learned from their research is important enough to share with others and how best to present their findings.

TABLE 10.4.2

Learning Center Directions

Messages in Halloween Costumes

1. With a partner, spend about 15 minutes examining and discussing the Halloween costume ads at this center. What did you notice about the ads? Jot your observations down on the graffiti board.
2. Talk about three of the following questions that you and your partner have not yet discussed.
 - How are girls, or females, positioned in the costume ads?
 - How about boys, or men?
 - According to the ad, what can girls be for Halloween? How about boys?
 - How are different age groups positioned in the ads?
 - What differences or similarities do you notice about costumes for toddlers, children, teens, and adults?
 - What do you notice about the ethnicities of the models?
 - Are any ethnic groups left out of the ads?
 - If so, who is left out, and why do you think this happened?
3. **Reflection:** What is in and out this Halloween? If you were asked to report to the local business community about what you discovered about Halloween ads, what would you say?



■Poster by Daphne Draa, Art Teacher, Center for Inquiry

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Honing Your Visual Literacy

Although Kress and van Leeuwen (1996) would be the first to admit that we have much to learn about how cultures read and make sense of visual images, their initial framework can be used as a starting point for honing our own and our students' knowledge of visual literacy.

Materials

- One copy per student of the handout "Areas of a Canvas" (Table 10.5.1)
- Two copies per student of the handout "Analyzing a Canvas" (Table 10.5.2)
- Two pieces of student- or teacher-generated art (Figures 10.5.1 and 10.5.2). As an alternative, any two pieces of art can be used, including poster art or photography.

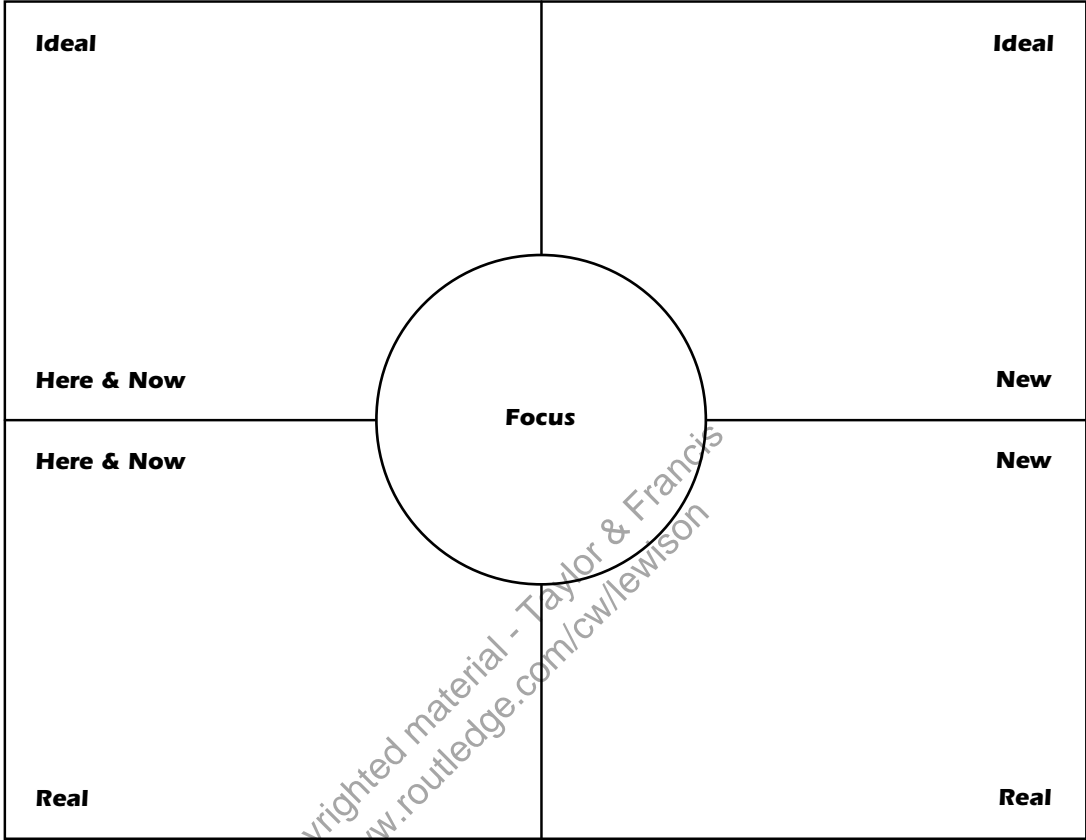
Getting Started

1. Have students read through the handout titled "Areas of a Canvas" (Table 10.5.1). Answer any questions they might have.
2. Distribute the handout. "Analyzing a Canvas" (Table 10.5.2). Then, using a piece of student-generated art, either (a) invite students to try their hand at analyzing a piece of art; or (b) walk students through the different areas of a canvas and how they might be read. For example, in the piece of student art titled "School Protest" (Figure 10.5.1) the top left and right quadrants in the upper half of the picture feature protesters who are, one supposes, leading the way for others to follow. Although the placards are not all that readable, if one looks closely, the topmost placard reads "Save Our Schools." These upper quadrants of a canvas represent the *ideal*. In the context of this

picture where all of the figures seem to be following the lead of the figures depicted in the upper quadrants, protesting is positioned as something good. The bottom quadrants of a canvas represent the *real*. The feet of the protesters anchor them to the ground. They are grounded in the real. The group of protesters forms one dominant *vector* that runs from the bottom left quadrant (*here and now, real*) to the top right quadrant (*new, ideal*). The *gaze* of the characters is off the page (we see only the backs of their heads), yet we assume they are either looking at the backs of their fellow protesters or upward toward the top right quadrant (some *new, ideal* state of being). The center or *focus* of the picture seems to be on the protest itself. The *colors*, though not shown, are muted with lots of off-greens and darker colors all of the same tonality, making the scene seem serious.

3. To help students gain further confidence in their ability to analyze and read visual works, invite them to work with a partner and use Table 10.5.1 and Table 10.5.2 to read a second student-generated piece of art. (This could be a piece of student art from your own classroom or the “Art Wars” poster [Figure 10.5.2] that a student in one of our classes created.)
4. Have students share the data they recorded on their graphic organizer as well as their interpretation of what this data means.
5. As a culminating experience ask students to take a minute to use the framework described on the handout “Areas of a canvas” to talk about how the authors of either of the pieces of art they have analyzed might have visually designed their work to make their messages even clearer to their intended audiences.

TABLE 10.5.1
Areas of a Canvas



Top & Bottom. The top of a picture is “the ideal;” the bottom, “the real.”

Left & Right. The left side of the picture is “the here and now;” or given; the right side, “the new.”

Center. Note where your eye falls when you first look at a picture. The center of the picture provides a focus.

Vectors. Vectors are lines or alignments in a picture that carry your eye up, down, or sideways in a picture. Typically they go from “the real” to “the ideal” or from “the here and now” to “the new.” They may go, however, go diagonally crossing quadrants in interesting ways.

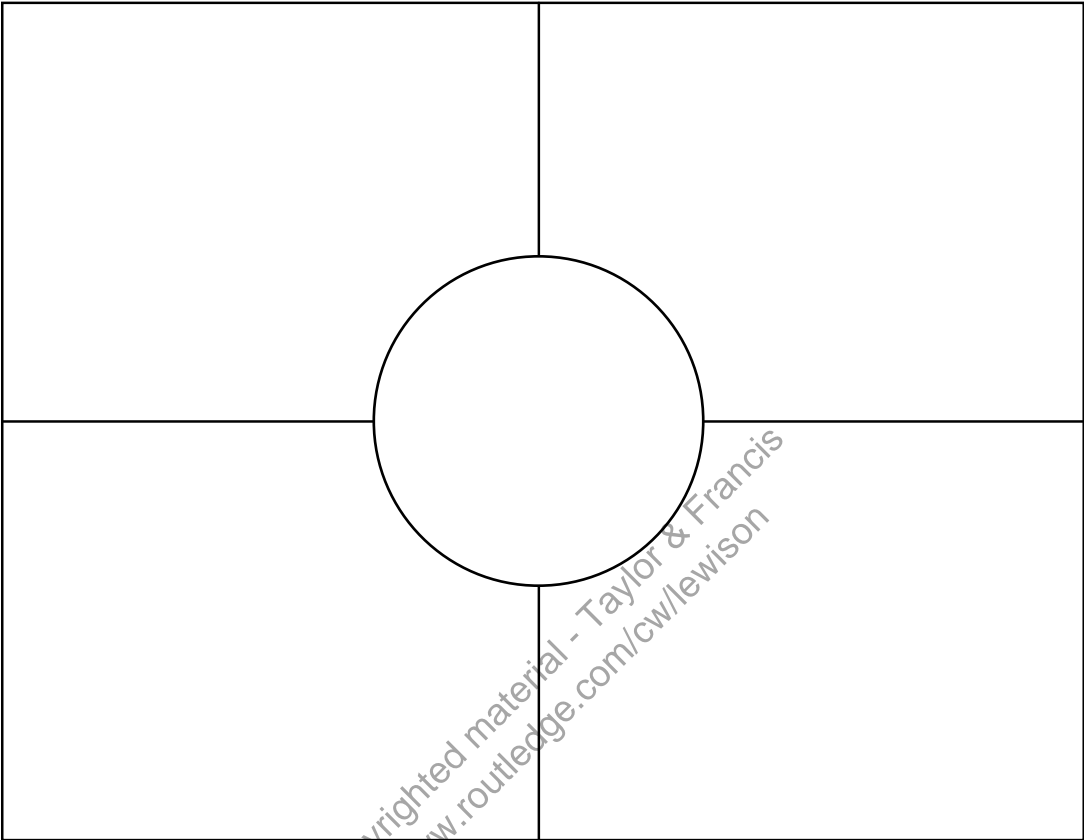
Colors. Colors are often used to set the mood. The use of bright colors suggest something positive or hopeful while the use of dark colors suggest dreariness and doom. Pastel colors are calming and often are used to suggest innocence.

Gaze. In pictures or photographs containing characters, the gaze is often important as the direction of the gaze creates a vector that moves the eye from one point in the picture to another. A gaze upward and off the page may suggest the future (an idealized perfect state) and be read as hopeful. A gaze downward anchors the picture in “the real” or here and now.

Exaggeration. Pay particular attention to exaggeration; items, like hands, that are drawn out of proportion to the rest of the figure or arms that are too skinny for the body depicted. Extra large hands may suggest the importance of hard labor and work, for example. Skinny arms may suggest idleness or helplessness.

TABLE 10.5.2

Analyzing a Canvas



Vectors:

Gaze:

Colors:

Exaggerations:



FIGURE 10.5.1
School Protest. Artwork by Mitzi Lewison.

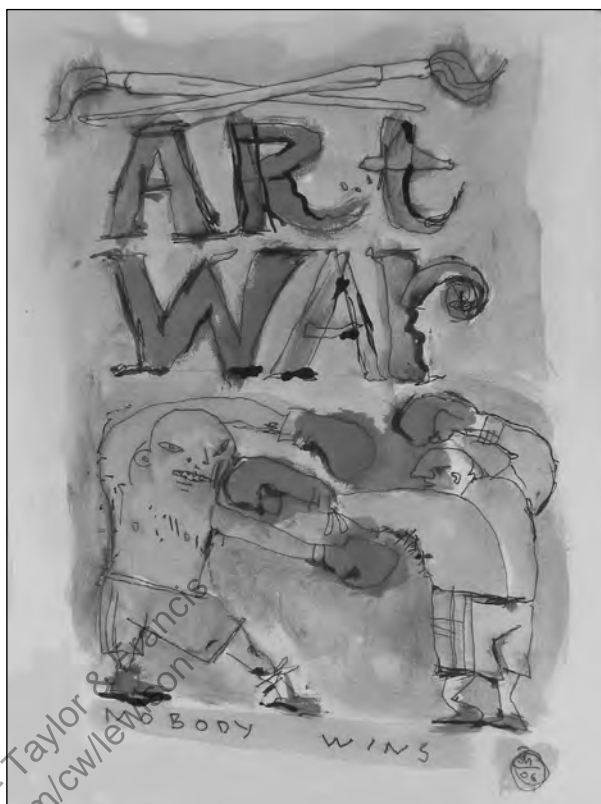


FIGURE 10.5.2
Art Wars. Artwork by Scott McDonald.

Learning Center Extension: *Understanding Graphic Design*

Graphic designers, such as those hired by big ad agencies, know how to produce graphic images that sell products and attract consumers. No item in an effective advertisement is random; all have intent. This center invites students to apply what they know about visual literacy to analyze advertisements.

Materials for Learning Center Extension

- A collection of full-page advertisement from various magazines or any collection of visual images purposefully put together to represent a product or institution
- A single copy of the handout “Areas of a Canvas”
- Multiple copies of the handout “Analyzing a Canvas”
- Manila folder labeled “Analyzed Designs”

Taking Action

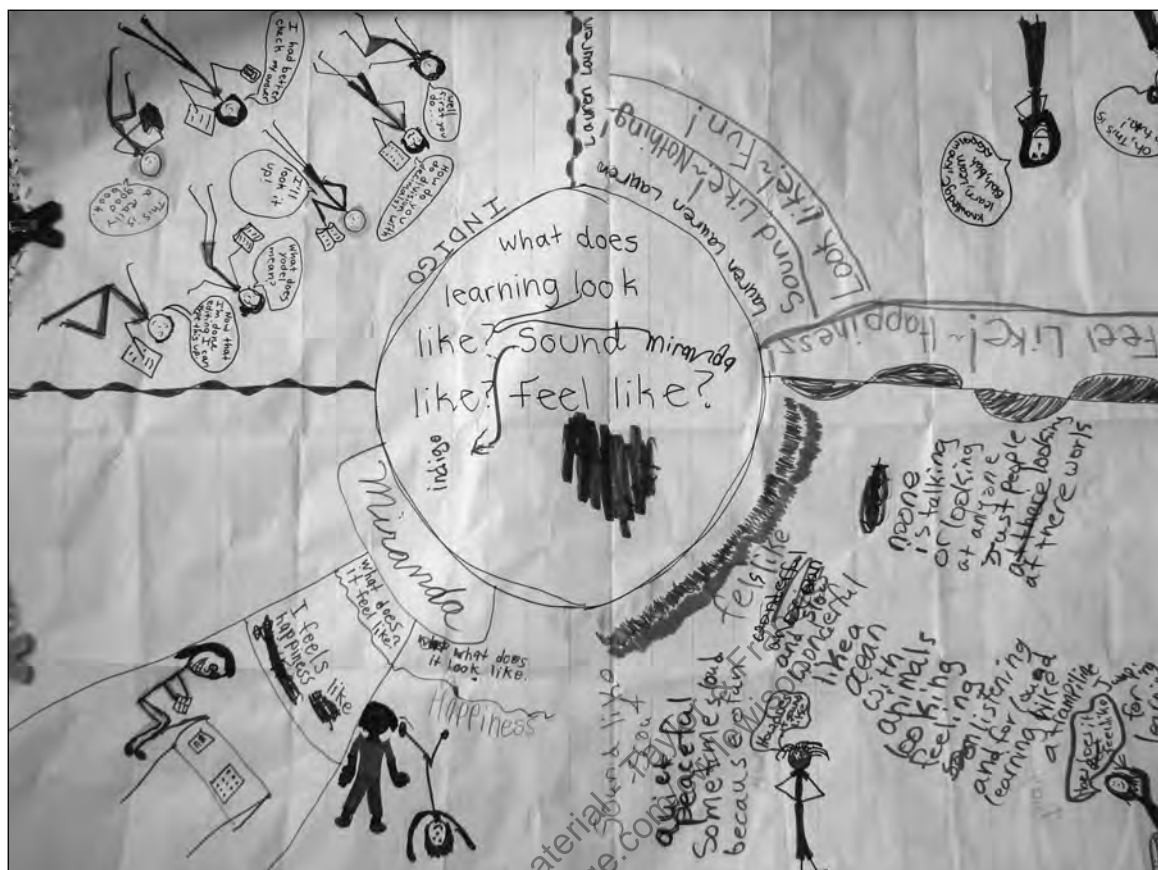
Identify some local, national, or global cause you feel strongly about—for example, putting an end to bullying, implementing universal health care, or ending world hunger. Using what you know about visual literacy, design a poster and display it publicly. One week later take the poster down, but stay and survey people who come by. Find out if they walked past this area last week, if they saw a poster, and what they remember about it. Use this information to design a more effective poster.

TABLE 10.5.3

Learning Center Directions

Understanding Graphic Design

1. Together with a partner, try your hand at analyzing one of the advertisements at this center. Using the handout “Areas of a canvas” as a reference, record what information is located in particular quadrants of the advertisement. Record this information on your worksheet “Analyzing a Canvas.”
2. After analyzing and interpreting the data you collected, use the back of your worksheet to write out the conclusion you and your partner reached as to what the advertisement is saying and how you see the design working. (Leave your worksheet in the manila folder for others to enjoy).
3. **Reflection:** Check the manila folder titled “Analyzed Designs” to see if other students came to the same conclusions you did. Talk about differences and what you make of them.



Keeping the Conversation Going

It is important to keep visible records of significant classroom conversations. Vasquez (2006) uses the walls in her classroom to create a **learning wall** (Figures 10.6.1 and 10.6.2) to post artifacts of the critical conversations that students have throughout the school year. A learning wall makes curriculum visible to everyone including children, fellow teachers, administrators, and parents. Heffernan (2004, p. 32) calls this record of classroom conversations a **history trail** and notes that in addition to being a record of conversations, “the physical representation of key conversations in classroom life later becomes a resource for student writers.” Because one of the goals of a critical classroom is to support the development of reflexivity, this invitation operates as an audit trail that students and teachers can use in reflecting back on curriculum, synthesizing engagements for purposes of seeing a larger whole, and interrogating growth that has and has not taken place in becoming critically literate.

Possible Artifacts for Learning Wall

- A photocopy of one of the pages of a children's book that was read and discussed along with a quote that captures the conversation
- A piece of writing that a child had produced
- A picture of an activity in which the class had engaged
- Newspaper articles that led to extended conversations
- Letters sent and received as part of, for example, various social action projects

Materials

- A large wall covered with colored butcher paper
- Access to a color copy machine
- Colored paper, yarn, and other assorted materials

Getting Started

1. After a classroom conversation about an important topic, students decide how to best represent this event on the learning wall (see sidebar).



FIGURE 10.6.1

Learning wall, Alaskan Workshop.

2. It is a good idea to hold regular class meetings so students can decide what should be added to the learning wall for the week.
3. Vasquez (2006) labels certain ideas “hot topics” and uses yarn to show how various curricular engagements relate to each other as well as how this topic is revisited over and over again throughout the year (Figure 10.6.2).
4. When visitors come into to the classroom, students can walk and talk them through the curriculum by using the learning wall as a reference.
5. The wall itself becomes a resource for generating new topics of study and inquiry.
6. The wall also supports students’ reflecting on and seeing the connections between and among the various elements of the curriculum.



FIGURE 10.6.2

Learning wall, Vasquez Classroom.

Learning Center Extension: *Walking Journals*

Walking journals are another way to keep important conversations going in your classroom. Each journal takes up a critical issue that has been the topic of discussions with your students. One of the benefits in using walking journals as a regular feature in your classroom is that these journals can be created to reflect topics of immediate classroom interest. It works best if there are several journals circulating at once.

Materials for Learning Center Extension

- Walking journals are created by stapling 8½ × 11 sheets of paper together or by buying commercially available journals.
- Paste in a provocative article from the newspaper (or another text or quote that fits with your curriculum) in the front of the journal. Or, instead of starting with a published text, students with strong opinions on a subject can make the first entry in the walking journal.
- Give each journal a title (affixed to the outside cover), and tape the directions for using walking journals in the opening end pages of the journal itself (Table 10.6.1).
- Table 10.6.1, Learning Center Directions

TABLE 10.6.1

Learning Center Directions

Directions for Walking Journals

This is a walking journal. Someone has already put something at the front of this journal.

Now it is your turn.

1. Respond to the original entry as well as any of the entries that others have made. Make sure you remember to date and sign your entry.
2. It is possible that one of the entries might make you think of something else. It is okay to write about that, give an example of some point that someone else has made, or even go off in a new direction.
3. **Reflection:** What new ideas did you come away with after reading and responding?

Keep these journals walking! It is one way that we can be sure the issues that are important to us are being discussed.



FIGURE 10.6.3

Taking Action

Kids can start important conversations in their homes or in the community about the issues in walking journals:

- Take home a walking journal and give it to your parents, another adult you know, or a friend so they can respond to the issue.
- After the person has responded in writing, read his or her response and start a conversation, exploring how your ideas are similar or different.
- Make sure you remember to bring the journal back the next day.



■ Artwork by Indigo Ensign, Center for Inquiry

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Kids at the Mall

Local issues get a lot of attention in local newspapers and on local television news shows, but they rarely become curricular topics in schools. Instead of building curriculum from the questions and concerns of children, it is more often delivered as content in a vacuum. Students learn about a particular topic because it is included in the next chapter of the textbook. This invitation shows how local issues can serve as a starting point for inquiry-based curriculum with a critical perspective. In this case, kids are invited to pursue questions of equity relating to new rules that have been adopted at various malls, but any local issue will work.

Materials

- Assorted news articles focusing on mall rules. You can find articles by going to Google and putting in *malls* and *rules* as the search terms. Some sample articles and websites are included in Table 10.7.1.

Getting Started

1. Divide students into groups of three to five, depending on how many articles you have available.
2. Distribute a different article to each group, and ask students to read their article aloud together and be prepared to share it with the class in 10 minutes.
3. Each group presents what they see as the major points of their article.
4. Involve the whole class in a discussion about any patterns or anomalies they noticed among the various group reports.
5. Distribute copies of the “New rules at the mall” data sheet (Table 10.7.2) to students, and ask them to read it and talk

in their groups about the various perspectives they can see.

They might think about questions like the following:

- How do these views support or contradict each other?
- How are the adults hearing or not hearing the teens' issues?
- How can you tell who has power?
- How can you tell who does not?

6. Invite students to dramatize and expand the various perspectives represented. For example, what else might a mall executive, teenager, or parent say?

7. As a culminating activity have groups share what they see as the major systems of meaning (e.g., premises, belief systems, value systems) that appear to be operating in these news stories.

The students can reflect on issues such as the following:

- Why do different people have such different opinions on mall rules?
- What does this suggest about some adults' views of teenagers?

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TABLE 10.7.1

Internet Articles about Rules at Malls

Article and Source Information

- Mall won't allow teens without parents* (n.d.). KVOA News 4, Tucson, AZ. Retrieved September 24, 2006, from http://www.kvoa.com/Globa/story.asp?S=3236395&nav=menu216_3_6
- Mall bans teens without parents* (2005, April 20). CBS5.com, San Francisco, Oakland, San Jose, CA. Retrieved September 24, 2006, from http://cbs5.com/watercooler/watercooler_story_110072833.html
- Mall to kids: Gotta shop with Mom and Pop* (n.d.). Nick's News Weekly Stories. Retrieved September 24, 2006, from http://www.nick.com/all_nick/tv_supersites/nick_news/stories_weekly.jhtml?pollId=320010265&wstory=2
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- Mall deals with young patrons differently* (2005, 04/29). Rockingham News. Retrieved September 24, 2006, from <http://www.seacoastonline.com/2005news/rock/04292005/news/39885.htm>

TABLE 10.7.2

New Rules at the Mall

In April 2005, managers of the Pheasant Lane Mall in Nashua, New Hampshire issued an edict that barred unaccompanied shoppers under the age of 16. Articles in the New Hampshire Sunday News (April 24) quoted a mall executive and a parent who were interviewed for stories about the new ruling:

Speaker or Source	Quote
Simon Group executive	"It's not that we don't want the teens to come in. We want the parents to come in with them, because we are here to conduct commerce. That is our purpose for being here. It's being disorderly and disruptive. It's using foul language. It's yelling from the top level to the bottom. It's throwing things. People have felt intimidated. It does not make for a pleasant shopping environment."
Parent	"Where are they gonna go now, the street corner? They've got really no place else to go if they want to hang out with friends. You can only go bowling or to the movies so many times. I don't think this is fair. There are really good kids. They may be loud sometimes, but they just want a place to hang out."
Teenagers who were interviewed echoed the sentiment of needing a space to hang out with friends. One talked about the limited access kids have to places where money is no object and they can just be:	
15-year-old teen	"We hang out at the bowling alley sometimes—if no one's paying attention. But eventually they ask us to leave because we don't spend a lot of money."
Another hypothesized that some adults didn't approve of the way she and her friends dress:	
17-year-old girl	"For some reason they think we're gonna be bad people because of how we look. I mean, if I go into Abercrombie and Fitch, they will ask me to leave. It doesn't matter—people can be wearing anything at the mall and still be hassled over it. And there's the whole thing of racial profiling. You can't start talking about gangs without hassling Hispanic and black kids more than everyone else. I'm not saying that they are all in gangs, but I'm saying that's how some people think. That's how ridiculous the whole thing is."
Editorial, <i>Union Leader</i> , April 24, 2005	Tossing the teens out of the mall into ... what? "Had more children behaved themselves, executives at Pheasant Lane Mall in Nashua would not have felt the need to require minors under the age of 16 to be accompanied by a parent. Malls are businesses, not public play areas It would appear that there is a high demand in Nashua for a safe, teen-oriented hangout. The first people to create one that teens will pay to frequent probably could make a comfortable living filling that void in the marketplace."

Learning Center Extension: *Mall Survey*

This center provides an opportunity for students to extend their inquiry into rules at malls (or the local issue you are studying) through the use of surveys. They are invited to survey kids about their self-reported mall behaviors and survey adults from various demographic groups about their opinions about “kids at the mall.”

Materials for Learning Center Extension

- “New rules at the mall” (Table 10.7.2)
- Table 10.7.3, Learning Center Directions
- Multiple copies of the “Mall survey for kids” (Table 10.7.4) or students can make their own
- Multiple copies of the “Mall survey for adults” (Table 10.7.5) or students can make their own

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TABLE 10.7.3

Learning Center Directions

Kids at the Mall

1. With a friend, reread “New Rules at the Mall.”
2. Think of questions you could ask other kids to find out if some of the adult complaints about kids at the mall have any truth?
3. Construct a survey instrument. The “Mall survey for kids” is an example. If you are having trouble thinking of questions, here are a few suggestions:
 - How often do you go to the mall?
 - Does anyone go with you? If yes, who?
 - Estimate what percentage of time at the mall you are buying things and what percentage are you hanging out.

Come up with at least five questions.

4. Practice giving the survey by a role play with your friend. One of you takes the role of the interviewer (who take notes on the responses to your questions), and the other is the interviewee (the person answering the questions). Switch roles.
5. Find five kids from other classrooms or your neighborhood to take the survey. Make sure you keep track of the name of each person you interview and take notes on each response.
6. When you have completed five interviews, look across the responses and write a sentence that summarizes your findings for each question.
7. Present your summaries to the class. Discuss how your research relates to the situation at the Nashua Mall.
8. **Extension:** As an out-of-school activity create one or two interview questions for adults to find out their opinions about kids at the mall. It might be something like, “Should kids be allowed to go the mall without an adult?” Interview five adults and take notes. You can use the “Mall Survey for Adults” as an example of a way to keep track of who you interview and each person’s responses. To stretch your survey even further, try to find at least one person to interview in each demographic category listed on the “Mall Survey for Adults.” How do your findings support or challenge what you discovered from interviewing other kids? How do they relate to the data sheet about the mall in Nashua, New Hampshire?
9. **Reflection:** From the data you have collected, how do you think malls should treat kids? What would it take to make this happen?

TABLE 10.7.4

Mall Survey for Kids

	Question #1:	Question #2:	Question #3:	Question #4:	Question #5:
Kids Interviewed (First name and age)	Answers				
1.					
2.					
3.					
4.					
5.					

TABLE 10.7.5
Mall Survey for Adults

Question:	
Demographic Group	Opinions
Parents of teens	
Parents of young children	
People who do not have kids	
People who own or work in stores in mall	
Mall owners or executives	

Taking Action

Students might decide to get involved with mall issues in their own community if they discuss the following questions:

- What social action might be taken to get the mall rules changed? Who needs to take this action?
- What social action might be taken to end the bad behavior of some kids at the mall? Who needs to take this action?

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Lingering in Text

This invitation supports students in revisiting previously read texts and in developing a set of critical questions for interrogating texts. “Chart-a-Conversation” (adapted from Smith, 1996) allows students to experience, firsthand, the power of lingering conversations around particular texts. Because of the way chart a conversation has been designed, students end up with a visible record of the ideas they generated as well as how conversations with others enhanced their comprehension and understanding of the text. Sumara (2002) argues that part of taking on a critical stance is savoring the text by taking the time to thoughtfully linger in text.

Materials

- A very simple children’s book such as *Where the Wild Things Are* (Sendak, 1963). Although any text might be selected, using *Where the Wild Thing Are* demonstrates how generative this strategy is even when using books that use very few words.
- “Chart-a-Conversation” handout (Table 10.8.1)

Getting Started

1. Introduce this invitation to students by reading aloud *Where the Wild Things Are* or any other simple picture book.
2. After the oral reading of the book you selected, ask students to get into groups of three to complete one “Chart-a-Conversation” graphic organizer per group, with one student acting as scribe. Ask students to discuss the book in groups, writing responses to things they liked about the book in the “Like” column, things they disliked in the “Dislike” column; patterns they notice in the “Patterns” column (e.g., the wordless pages in the middle of

the book, the fact the book started and ended with food, repetitious phrasing); and problems they have with the book in the “Problems” column (e.g., some people dislike the fact that food is used as punishment; some fundamental Christian groups have tried to get this book banned as they see the story as encouraging children not to listen to their parents; some are bothered by the fact that it was a little boy acting up rather than a little girl, thus perpetuating a common stereotype).

3. Once student groups have at least one response—and hopefully more—in each column, come together as a class so groups can share responses. Before sharing, ask each group to select a new scribe and ask him or her to use a writing instrument that is different from the writing instrument that the first scribe used. So, if the first scribe used a pencil, the second could use a pen, for example. A good way to share is to have each group report just one response and to keep rotating through the groups until all of the ideas in a column have been talked about. The new scribe’s responsibility is to record all the responses that other groups say they “Like” that their group did not write on their graphic organizer. Then move to the other columns of “Dislike,” “Patterns,” and “Problems.”
4. When everyone has shared and the class has worked its way through the columns, ask students to go back to talking about the book in their small groups, only this time to talk about at least one of the new ideas that they got from listening to what other groups had on their papers. These will be easily identified as they have been written with a different writing instrument. As groups are discussing, sit in for a few minutes on each conversation to hear what students have elected to talk about during this second discussion period.
5. As an after-the-fact activity ask students to write an individual reflective piece in their journals about what they learned about reading comprehension, extended conversations around books, or lingering in text. They can share their journal entries in their small groups or at a class meeting.

TABLE 10.8.1

Chart-a-Conversation

Book:		Date:	
Group Members:			
Like	Dislike	Patterns	Problems

Learning Center Extension: *Writing in the Margins*

As adults, we often read books more than one time and write notes in the margins. It is always a revelation to find out how brilliant or clueless we were when we last read the book. This center activity gives students a chance to do some margin writing of their own.

Learning Center Materials

- Three (or more) short stories or essays that you have photocopied and bound. It is good to pick materials that your students are familiar with, possibly texts you have read aloud or ones that relate to a current theme cycle.
- Different colored pens
- Table 10.8.2, Learning Center Directions

Taking Action

When a controversy arises in your community, print out articles about the controversy from the local newspaper. Students can respond by lingering in text or writing in the margins. Students who feel strongly about the issue one way or another can work together and decide how to make their voices and perspectives heard, either by other students at school or by members of the community.

TABLE 10.8.2

Learning Center Directions

Writing in the Margins

1. Choose one of the three stories, or essays, and a colored pen to write comments.
2. If you are the first person at the center to read a story, you will be the first person to write comments and responses to the text in the margins. You can write your initials next to each of your comments.
3. If someone has already read the story you decided to read, you do the same activity as in #2 with a different colored pen, but you have the choice of the following:
 - Responding to the text
 - Responding to someone else's margin response
 - Responding to both
4. You will probably want to check back at the center occasionally to see if anyone has responded to your comments.
5. **Reflection:** As you read through what your classmates wrote in the margins, which ideas surprised you the most? Which helped you understand the story or essay in a new way? Let the writer know.



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Motivated Signs

Everything in a picture book—be it a phrase, a particular word choice, a picture, or the use of color—is assumed to be motivated, or done purposefully. At this invitation, students are invited to read *Into the Forest* (Browne, 2004) and analyze the words, pictures, and symbols that Browne uses. *Into the Forest* is Anthony Browne's version of "Little Red Riding Hood." This story begins with a young boy hearing thunder and lightning during the night. When he awakens the next morning, his father is missing. Whether what he actually hears is thunder and lightning or his parents squabbling is up for debate. Nonetheless, whichever interpretation is chosen, a reader is likely to read these signs as ominous, and, in this fashion, Browne sets the reader up by conjuring up images of absent parents and unhappy childhoods. Grandmother is, of course, sick, so the boy is sent to take goodies to her house. On the way he meets several characters from children's books, and it is left to the reader to determine the underlying meaning of each interaction.



Materials

- Multiple copies of *Into the Forest*—enough so groups of four each have a book
- "Motivated signs" handout (Table 10.9.1)

Getting Started

1. Discuss with the class how authors and illustrators use words, pictures, color, and symbols for specific purposes. Explain that words, pictures, and symbols are all called *signs*. Signs in books are similar to road signs, but instead of giving us directions they tell us what the author was trying to get across to readers.

2. In groups of four, have each group examine the cover of the book, *Into the Forest*. Ask the students the following questions, which should lead to a lively class discussion about the signs Browne chose for the book cover:
 - What do you notice about words, pictures, and symbols on the cover?
 - What are some reasons that Anthony Browne might have chosen these signs for the book cover?
3. Ask the class to read the book slowly in their small groups, paying attention to signs. At any time they can stop reading and talk about the signs.
4. After students have finished reading, they decide on the five most important signs in the book and fill out one “Motivated signs” graphic organizer per group.
5. After the students have completed the “Motivated signs” graphic organizer, have a grand conversation (Peterson & Eeds, 1999) about the different perspectives and reasons for choosing a particular sign as the most important. You might want to conduct this as a debate.

TABLE 10.9.1
Motivated Signs

Name of Book: Team Members:		
Write or draw what your team sees as the five most important signs in the book (one in each box below).	Why did you think this sign was important?	How do you think the author wanted you to read this sign?

When you are finished, circle the sign your group thinks is the most important in the book.

Learning Center Extension: *The Signs of Anthony Browne*

This center gives students a chance to further investigate the intriguing way Browne uses signs in his books. Browne is especially interesting to study because his illustrations are influenced by the surrealist movement (specifically Magritte), Salvador Dali, comic books, painters who used strong lighting effects, and fellow author–illustrator Chris Van Allsburg (Booktrust, 2006, <http://www.booktrusted.co.uk/education/browne/browne.html>).

Anthony Browne Books

- *Piggybook* (1986)
- *Voices in the Park* (1998)
- *Through the Magic Mirror* (2001)
- *Willy the Wimp* (1995)

Materials for Learning Center Extension

- A variety of books by Browne—at least four different titles (see sidebar)
- A large poster with the title “The Signs of Anthony Browne”
- Markers
- Table 10.9.2, Learning Center Directions

Taking Action

Many of Browne’s books have important social themes and also very imaginative illustrations with lots of small signs—some almost hidden—that add layers of meaning to his books. Students can create some socially conscious signs for the classroom or school.

TABLE 10.9.2

Learning Center Directions

The Signs of Anthony Browne

Anthony Browne is an author-illustrator who has a unique way of using words, pictures, color, and symbols for specific purposes.

These words, pictures, and symbols are all called *signs*.

Signs in books are similar to road signs, but instead of giving us directions, they tell us what the author was trying to get across to readers.

1. Read two of Browne's books with a partner, paying special attention to the signs he uses.
2. After you finish each book, individually write or draw what you see as the three most important signs in the book.

Don't show your partner your signs.

3. After you have finished the two books and jotted down important signs, share your work with your partner.
 - On what important signs did you and your partner agree?
 - Which were different?
 - Find out why your partner chose different signs than you did.
 - Did you notice any signs that Browne used in more than one book?
4. On the poster at this center called "The Signs of Anthony Browne," draw or write any insights you have about Browne and his signs.
5. **Reflection:** With your partner, look around the classroom and see if you can agree on the three most important signs in the room. Why did you choose these three? Share your choices at the next class meeting.



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Multiple Perspectives

An old saying reminds us that there are two sides to every story. But how many times have we read something in a book or in the newspaper and assumed that whatever it was saying must be true? This invitation invites participants to consider the motives that might be driving any text.

Materials

- Books with different perspectives on a particular topic. Make sure that you do not represent only your personal perspective or what might be seen as politically correct. For example, war and weapons are frequent topics in the news and many people have strong opinions about them. Although children are hearing much about war and weapons, they might not realize that there are many different views regarding these topics. To make the idea of multiple perspectives more transparent, we recommend using both fiction and non-fiction (see Table 10.10.1).
- Large sheets of butcher paper—one for each group of four to five students)

Getting Started

1. Divide students into work groups, and give each group some markers and a sheet of butcher paper to serve as a graffiti board.
2. Read aloud the first book you have chosen. In this example, we use *Feathers and Fools* (Fox, 1989), a story about two groups of animals that collect weapons for protection from each other but that all end up dead when the weapons finally get used.
3. Ask students to jot down their thoughts about what the author of this book thinks about war and weapons.

TABLE 10.10.1

Multiple-Perspectives Text Set: Books about War

Book Title	Author
<i>Alpha, Bravo, Charlie: The Military Alphabet</i>	Demarest (2005) ^a
<i>Battle</i>	Holmes (1995) ^a
<i>Feathers and Fools</i>	Fox (1989)
<i>Gleam and Glow</i>	Bunting (2001)
<i>Hiroshima No Pika</i>	Maruki (1980)
<i>Hiroshima: The Story of the First Atomic Bomb</i>	Lawton (2004) ^a
<i>Sadako and the Thousand Paper Cranes</i>	Coerr (1977)
<i>The Butter Battle Book</i>	Seuss (1984)
<i>The Cello of Mr. O</i>	Cutler (1999)

^a Denotes a nonfiction book.

4. After students have had about five minutes to write, they can share their responses with the whole class.
5. Read aloud a few short sections from the second book. In this example, we use *Battle* (Holmes, 1995), a nonfiction book that shows various weapons people have used through history to protect themselves or to wage war on others. Ask students to write about how the author of this book views war and weapons.
6. As a whole class, have students do the following:
 - Share responses that compare or contrast the perspectives of the two books
 - Discuss how it is possible for people to have such diverse opinions on the same issue
 - Think of issues in their community that people see differently

Learning Center Extension: *Multiple Perspectives in the News*

It is relatively easy to use Internet search engines to discover how different reporters talk about the same event. Choose any event where some type of controversy has ensued.

Materials for Learning Center Extension

- Table 10.10.2, Learning Center Directions
- Here, we use two sports stories that describe the same event from different perspectives. The event was a basketball game between the Indianapolis Pacers and the Chicago Bulls that ended in a brawl (Tables 10.10.3 and 10.10.4).

TABLE 10.10.2

Learning Center Directions

Multiple Perspectives in the News

With a friend, read the two articles at the center and consider the following questions:

1. What is the main issue in these two articles and what are the different viewpoints?
2. What instances of language can you find that might show which side a particular author supported?
3. Is either piece neutral (straight actual reporting)? How can you tell?
4. On what points do the authors seem to be in agreement?
5. On what points do they disagree?
6. **Reflection:** Is it possible to be neutral when telling others about an event? Or is what we see always influenced by what we bring to the situation?

TABLE 10.10.3

Story from Detroit Pistons' perspective

Malice at Palace

By Michael Rosenberg

Go away, Ron Artest. Go far, far away.

Last week, you were an amusing circus act.

For much of Friday night, you were the best player in the building.

And then you were something beyond Idiot and several miles past Nuts.

And now you need to disappear—not for a week, not for a month, and not for any amount of time that can be defined in conventional basketball terms. We're not measuring this in games missed. It goes beyond that.

An intense regular-season game morphed into one of the ugliest nights in sports history Friday, and it's all because of Artest, the Pacers forward. Without him, there is no riot at the Pistons-Pacers game. Period.

Let's replay what happened: Artest committed a hard foul on Ben Wallace, which happens. Wallace retaliated with a shove to Artest's face, which was over the top, but it happens.

Artest went to lie down on the scorer's table like a sunbather and briefly grabbed a headset from the Pacers' broadcast team—which doesn't happen, but wasn't a huge deal. As other players scuffled, a fan threw a water bottle at Artest's head.

That was stupid and irresponsible—BUT IT HAPPENS. It shouldn't, but it does. And the expected level of decorum for players and coaches is higher than it is for fans.

Then Artest jumped up and ran into the stands with fists flying. He got there so fast, he almost knocked me over before I knew he was there.

Stupid me, I was watching the court.

Then Pacers Jermaine O'Neal, Eddie Gill and Stephen Jackson jumped into the stands. Pistons broadcaster Rick Mahorn, trying to play peacemaker, followed. It was hard to tell who was trying to break up fights and who was trying to start one. Fans screamed, "I punched Artest!" Or if they were on the receiving end, "He hit me! He hit me!"

The next thing you knew, Artest coldcocked somebody, and O'Neal was said to have done the same, and chairs flew at the Pacers.

And a lot of it was inexcusable. But none of it would have happened if Artest had done what athletes are trained to do forever: Ignore the fans.

You never, ever, EVER run into the stands. And if you dispute that, please tell me one time, just when, when a situation got better when a player bolted into the crowd.

As Palace president Tom Wilson said, "we're paid a lot of money" to maintain poise in that situation.

"I don't know that there was a security failure," Wilson said.

Wrong. Somebody let Artest into the building.

That can't happen for a long time, and it won't. Expect the longest suspension in NBA history. And expect police charges, although none was filed Friday.

What Artest did has nothing to do with sports, nothing to do with the Pacers-Pistons rivalry and very little to do with the water bottle. He has teetered on the wall between sanity and insanity for a while, and Friday he fell on the wrong side. No, not fell. Jumped.

This is obviously a man in need of some serious help. Last week, when he asked coach Rick Carlisle for some time off to promote his CD, he was an amusing sideshow. There goes Ron-Ron again. Ha-ha.

And Friday, he played brilliantly. He was the reason the Pacers won, 97–82. Then he was the reason the game ended with 45.9 seconds left.

Over the loudspeakers, fans were asked to leave the Palace. Then, and only then, did the clock wind down from 45.9. It was way, way, way too late.

Finally, long after the game was officially over, the Pacers' team bus departed the parking lot.

It moved past the Pistons' cars, all of which were running, so that the Detroit players could make a quick exit.

(None spoke to the media.)

Rain fell on the Palace parking lot. And as the bus wedged between a dozen or more police cars and a few ambulances, this much was clear: Ron Artest was in the wrong vehicle.

Source: Rosenberg (2004). Reprinted with permission.

TABLE 10.10.4

Story from Indianapolis Pacers' perspective

Players' Union Blames Refs, Security in Appeal

By Tracy Dodds

The NBA Players Association filed the expected appeal Tuesday, specifically asking that arbitrator Roger Kaplan review the suspensions made by NBA commissioner David Stern after the brawl in the final minute of the Indiana Pacers' game at Detroit on Friday.

Although the season-long suspension of Pacers forward Ron Artest is getting the most attention, the union is asking for a review of the rulings against all nine players penalized—five Pacers and four Pistons.

Billy Hunter, executive director of the players' association, told *The Star* that the union has asked for an expedited appeal. He expects a response within 10 days.

As commissioner, Stern has sole discretion under collective bargaining rules over penalties for on-court behavior, and all appeals are made to him. Hunter contends Kaplan should be called in because part of the incident occurred in the stands. "It depends on how strict you interpret the on-court clause," Hunter told *Bloomberg News*. "If you use a strict interpretation, then he's (Stern) out of the ballgame."

Later Tuesday, ESPN reported it had footage of Pacers rookie center David Harrison striking a fan as the team left the court following Friday's game. Harrison was not penalized because it was determined he went into the stands as a peacemaker. The NBA considers the case closed, according to Brian McIntyre, senior vice president of basketball communications, and provided a statement:

"ESPN provided the NBA with all footage from the broadcast and it was reviewed by the league office prior to commissioner Stern's determination of penalties. The decision was made not to suspend David Harrison because of the circumstances in the vomitorium at the time the incident occurred as the players were attempting to leave the floor." As for why the union thinks the Pacers' suspensions should be reviewed, Hunter said the penalties are not in line with penalties of the past; that Artest's history should not have been a factor; and the players' actions should be considered in light of the "total chaos."

"Our contention is that what happened was a general breakdown," Hunter said. "We don't condone what happened. Our players should not be going into the stands. By the same token, the fans should not be coming out of the stands to confront the players. The area of the court should be a no-man's land for the fans, just as the stands are a no-man's land for the players."

"As it unraveled, if the referees had done their job, all of this might not have happened."

"We contend that the referees were in checkout mode. Although they were physically on the court, with 45 seconds to go it seemed their minds were elsewhere."

Hunter contends that after Ben Wallace reacted to Artest's foul, the referees should have grabbed both players and "sit them down."

"When you watch the film, you see that Artest, to de-escalate the situation, lays down on the table," Hunter said.

"When Reggie (Miller) left the bench, it was to try to keep people separated. Artest was trying to disengage....

Then you see a missile come down and hit Artest."

"At that point, you see no security. No security. But for the players and other team officials and even media people (former Piston Rick Mahorn), no one was trying to get control. Still, there was no security. There was no security, still, when the chair is thrown."

"We think it was a total breakdown for Palace security."

Palace Sports & Entertainment, Inc., was named as a defendant in one of two lawsuits filed Tuesday by individuals who claim to have been injured in the brawl. Hunter said he considered federal court an option if the union is not satisfied with the response to its appeal.

Although Kaplan's term as arbitrator expired in September, Hunter said the collective bargaining agreement provides that, because a new arbitrator has not been named, Kaplan should be the person to hear the appeal.

Hunter cited the punishment of 26 games imposed by the commissioner in 1977 when Rudy Tomjanovich was seriously injured by a punch thrown by Kermit Washington as a comparison to show the severity of the "remainder of the season" suspension to Artest.

"In this case, Stern is saying that but for the fact that Artest has prior (problems) he would not have suspended him for the entire season," Hunter said.

"If you really look at what he did, (the suspension) is not justified...."

"What Stern is arguing is progressive discipline and we don't have progressive discipline. And if that is his thinking, that clearly doesn't apply to Stephen Jackson and Jermaine O'Neal. This is their first incident. Does that mean that in order to justify 30 games (suspension for Jackson) and 25 games (suspension for O'Neal) that he has to ratchet Artest up to 73?" Rev. Jesse Jackson also expressed concern about Stern's admission that he could not "factor out" Artest's history.

"Due process should not be suspended," Jackson said Tuesday in an interview with *The Star*. "When they speak of Artest's record, those infractions didn't have anything to do with Friday night.... If he and Wallace had gotten into a real thunder brook on the floor, that's one thing."

"This is a separate issue. There is a broader context."

Source: Dodds (2004). Reprinted with permission.

Taking Action

Here are a few ways that students might take action following this invitation.

- Every war brings out multiple perspectives on, for example, whether it should be fought in the first place or how it should be fought. Students choose a current or past war to investigate in terms of those who supported it and those who did not. What reasons did each side give for their view?
- Symbols are often used during wartime to keep the people at home feeling like they are involved in the effort even though they are not in the armed services. For example, “Uncle Sam Wants YOU” posters were common during World War II, and yellow ribbon “Support Our Troops” stickers were common during both Iraq wars. Students can survey a specified number of people who lived during the time they are researching to get their views regarding the symbols used at that time.

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Multiview Books

Multiview books are structured so that characters speak for themselves. Each page or section features the voice of a different character. Although they may all be experiencing the same events, their reactions make it clear that they are not coming to the same conclusions. These books can help children understand why people react differently to difficult social issues.

Materials

- A multiview book (see Sidebar)
- Multiview Book Analysis handout (Table 10.11.1)

Getting Started

1. Read a multiview book aloud to your class. If you choose a chapter book, you will need to allow extra time or read it over several days. Shorter multiview books work well being read dramatically with different students getting into character and taking on different voices.
2. Analyze the features and discuss how the text was constructed. How many characters are in the book? How many times did each one appear?
3. Divide the class into groups of four and ask each group to complete a multiview book organizer. For example, if you are using *Voices in the Park* (Browne, 1998), you might use the issue *meeting new people* and begin with Charlie's mother. Her perspective was that she was suspicious of Smudge and her father and did not want her son to play with someone who looked rough to her. Other issues that might be raised with this book include *having fun* and *taking care of pets*.

Multiview Books Text Set

Voices in the Park
Browne (1998)
Seedfolks
Fleishman (1997)
Bat 6
Wolff (2000)
*From Slave Ship to
Freedom Road*
Lester (1998)
Making Up Megaboy
Walter (1998)
*Under Our Skin: Kids Talk
About Race*
Birdseye & Birdseye (1997)

-
4. Bring the groups back together to share their interpretations of characters' perspectives.
 5. Discuss what might be difficult for an author who is writing a multiview social issues book. What strategies might an author use when writing a book like this?

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TABLE 10.11.1

Multiview Book Organizer

Issue:	
Character	Perspective on the Issue

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Learning Center Extension: *Write Your Own Multiview Book*

This center provides an opportunity for students to work with others to compose a multiview book similar to the one they analyzed in the first activity.

Materials for Learning Center Extension

- A collection of multiview books (see sidebar)
- Table 10.11.2, Learning Center Directions

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TABLE 10.11.2

Learning Center Directions

Write Your Own Multiview Book

At this center you will be working with a small group to write your own multiview book.

1. With your group, choose an issue that your characters will confront.
2. Decide how many characters you will create and who will represent the voice of each one.
3. Decide how many times each of your characters will appear and in what order.
4. Once you know who your character is, jot down what she or he likes, dislikes, and thinks about.
5. Use the “Multiview Book Analysis” handout to plan your characters and their actions. Make sure you plan for different perspectives. Do not make them all the same.
6. Write your pieces
7. Put the book together and share it with the class.
8. **Reflection:** What did your group learn by making a multiview book?

Taking Action

Share your new multiview books with another class and discuss why it is important to look at issues from multiple perspectives.

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Name Calling

Name calling and bullying are problems in schools as well as in the larger society. Although the number of students bringing guns to school continues to grow, one common thread in these cases seems to be that guns are seen by many of the kids who bring them as needed protection against other kids who pick on them. One university researcher has estimated that bullying accounts for around 60,000 students missing school every day (Kauffman, 2006). Even if we do not call people names ourselves, by not speaking up we are in effect part of the problem in that our silence condones the activity. This strategy invites students to inquire into name-calling practices and to consider how to take action to challenge them.

Materials

- One or more picture books that focus on or include an instance of name calling (Sidebar)
- Victim/Perpetrator/Bystander/Ally handout (Christensen, 2003) (Table 10.12.1)

Getting Started

1. Give each child a copy of the Victim/Perpetrator/Bystander/Ally handout, and explain the various roles.
 - The victim is the target of the name-calling behavior and the one being marginalized.
 - The perpetrator is the one doing the name calling or other discriminating behavior.
 - A bystander is someone who watches the event but does not take any action to stop the name calling or to help the victim.
 - An ally is someone who actively intervenes to support the victim or to challenge the name calling.

Picture Books About Name Calling

Sister Anne's Hands,
Lorbiecki (2000)
Oliver Button Is a Sissy,
De Paola (1979)
The Sissy Duckling,
Fierstein (2002)
Crow Boy,
Yashima (1955)
Molly's Pilgrim,
Cohen (1983)
Angel Child, Dragon Child,
Suerat (1990)
Simon's Hook,
Burnett (2000)

2. Divide students into groups of three or four. Explain that they will be filling in the organizer as you read aloud.
3. Introduce the story you have chosen and read to the place in the text that is right after the point where the first instance of name calling occurs. Stop reading and ask each group to talk about how the organizer might be used to represent what is happening in the story. Invite children to fill in the name of any characters in the story who might be playing any of the roles listed on the organizer and how they take on that role. For example, *Sister Anne's Hands* (Lorbiecki, 2000) tells the story of an African American nun who found a paper airplane in her classroom with the verse, "Roses are red. Violets are blue. Don't let Sister Ann get any black on you." This would be a good place to stop reading and talk about whom they see as playing the different roles.
4. Finish reading the story and ask children to discuss in their groups whether they want to change their charts or make new entries. Discuss how it is possible for a character to play multiple roles and be mentioned in more than one column. For example, the narrator of the story, Anna, started out as a bystander but later became an ally when she consciously began to use many colors in the hands she drew. Similarly, in this or other stories, there might be different ways of defining bystanders. Some might argue that people who do nothing to help a victim are really perpetrators.
5. Have groups share why they categorized the characters in the book as they did. Accept different interpretations and the reasoning behind each. Ask students to draw a line under the data recorded for the book just read on their Victim/Perpetrator/Bystander/Ally handout and try the same procedure with another book.

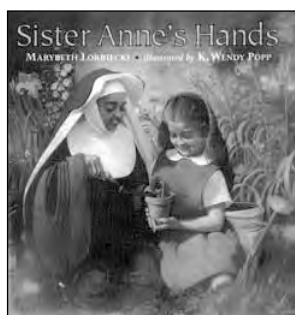


TABLE 10.12.1

Victim, Perpetrator, Bystander, Ally Organizer

Victim	Perpetrator	Bystander	Ally

Source: Linda Christensen, 2003.

Learning Center Extension: *Become School Anthropologists*

Equip students with clipboards so they will be able to write down any and all instances of name calling they hear on the playground or in the cafeteria for a specified period of time. In this center, students classify these recorded taunts into categories and analyze what the name caller was trying to accomplish with each type of taunt. Make sure students are aware that this is not a tattle-tale activity targeting particular kids but is one to help them understand the broad issues of name calling and bullying at school. This center is designed so students can see that name calling has a particular effect, even when the person doing the name calling may not even be able to define the terms being used (e.g., “You’re so gay!”).

Materials for Learning Center Extension

- Clipboards and paper for students
- Victim/Perpetrator/Bystander/Ally handout
- Table 10.12.2, Learning Center Directions

Taking Action

- Invite students to explore how prevalent name calling is in our society. Generate a list of sites that might be monitored, including such things as political speeches, popular TV shows, and conversations at home. Assign different groups of students to monitor different sites and to agree on a format for keeping track of findings (e.g., what names are being used, what is trying to be accomplished, who benefits, what was the effect).
- Start a problems journal in your classroom. Risë Reinier decided to start a problems journal in her sixth-grade classroom to respond to widespread complaints about name calling and bullying. To help children make better decisions under pressure, she invited them to write down their version of what they saw as a problem. At town meeting—typically the last hour of the day on Wednesdays and Fridays—these problems were read and discussed. Risë did not offer solutions or alternatives but rather let the students make recommendations. She did, however, take notes on what alternatives classmates came up with. Once a problem was discussed at town meeting the parties involved needed to select one of the solutions generated by their classmates and try it. Often a single discussion took care of the situation, but if it did not, problems could be written about again in the problems journal and could go through another round of discussion and recommendations.

TABLE 10.12.2

Learning Center Directions

Become School Anthropologists

1. Work with your teacher to identify a time for your group to observe other students on the playground, in the cafeteria, or even in the classroom. Decide how long your observation time will be.
2. As you watch other children, take field notes on exactly what you see happening, and note the behavior of all kids who are present, even if they are not directly involved.
3. As you take notes, do not write down specific names, but identify your informants (i.e., people you are watching) scientifically by calling them descriptive terms such as big boy #1, small girl #2, and loud adult #1.
4. When you get back to class, use the Victim, Perpetrator/Bystander/Ally handout to organize and analyze what you recorded. For example, if you saw someone being called a name, note who it was and what she or he was being called in the “victim” slot. Then fill in the descriptions of others who were playing any of the other roles.
5. Keep your Victim/Perpetrator/Bystander/Ally handout in a safe place. In a week, you will discuss your analysis with others who have also done this invitation.
6. **Reflection:** According to an old nursery rhyme, “Sticks and stones can break my bones, but names can never hurt me.” Think about what this nursery rhyme is trying to get us to believe and who might want us to believe that. Who benefits if we do buy into it and who loses?



Picture It

The old adage that a picture is worth a thousand words is probably true in that words need to be processed in a linear way whereas pictures can be grasped more holistically (Eco, 1970). Although a picture might show relationships at a glance, these same connections might be less obvious in a text. In this invitation students are given statistical data and are asked to use their knowledge of visual literacy to create posters that highlight, rather than bury, what they see as one (or more) of the major stories these data tell.

Materials

- Copies of the “Animal Euthanasia” handout (Table 10.13.1) or some other statistical data
- Handout, “Areas of a Canvas” (Table 10.13.2)
- Blank 8½ × 11 sheets of typing paper
- Art materials such as construction paper, crayons, colored pens, glue, and scissors

Getting Started

1. Organize students in groups of three and explain that they will be working with reading statistics, which is a special kind of reading. Also explain that the statistics they will be reading today are about the euthanization of animals in shelters. Some students will not know that euthanize means “to kill an incurably ill or injured person or animal to relieve suffering” (*Encarta World English Dictionary*, Microsoft Corporation, 1999). This is important information to know while reading the statistics.

2. Ask groups to interpret the “Animal Euthanasia” handout. You might ask questions like the following (accept all reasonable responses):
 - What do these data say?
 - What conclusions can someone reading this handout reach? For example, most animals that end up at an animal shelter are euthanized. Cats are more likely to be euthanized than dogs.
 - Why do you think the statistics writers used the word *euthanized*?
3. Once groups of students agree on what this handout is saying, have them write their statement in the center of a clean $8\frac{1}{2} \times 11$ sheet of paper. Their job now is to make a web of reasons for why the statement in the middle of their sheet of paper might be true. For example, if more pets wore identity tags, more would be returned to their owners. Cat owners are particularly bad at having their pet wear identity information. Pet owners need to get their pets neutered to stop euthanasia.
4. After students have had an opportunity to share and discuss their webs, invite them, using the art materials provided, to take their favorite interpretation and to design a poster that gets people thinking critically about the issues talked about in the “Animal Euthanasia” handout.
5. Review the principles found in the “Areas of a Canvas” handout before they lay out and design their poster.

TABLE 10.13.1

Animal Euthanasia

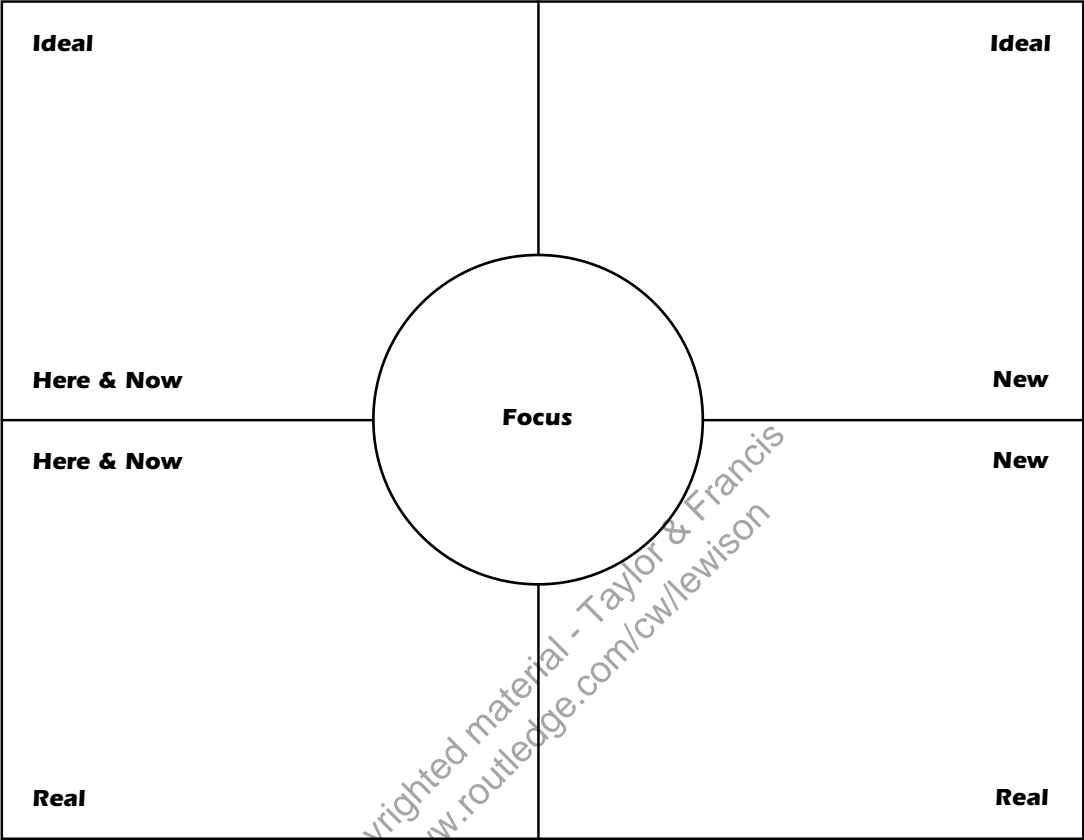
A recent study estimated that there are 65,000,000 dog owners in the United States and 77,600,000 cat owners. Unfortunately 15,000,000 dogs and cats end up at animal shelters each year.

- Roughly 64% of the total number of animals that entered shelters is euthanized (56% of all dogs; 71% of all cats).
- 72% of owned dogs and 84% of owned cats have been spayed or neutered.
- Only 15% of dogs and 2% of cats that enter animal shelters are reunited with their owners.
- On the average, only 18 to 21% of the animals at an animal shelter get adopted.

Sources: American Humane Society (www.americanhumane.org);
The Humane Society of the United States (www.hsus.org)

TABLE 10.13.2

Areas of a Canvas



Top & Bottom. The top of a picture is “the ideal;” the bottom, “the real.”

Left & Right. The left side of the picture is “the here and now;” or given; the right side, “the new.”

Center. Note where your eye falls when you first look at a picture. The center of the picture provides a focus.

Vectors. Vectors are lines or alignments in a picture that carry your eye up, down, or sideways in a picture. Typically they go from “the real” to “the ideal” or from “the here and now” to “the new.” They may go, however, go diagonally crossing quadrants in interesting ways.

Colors. Colors are often used to set the mood. The use of bright colors suggest something positive or hopeful while the use of dark colors suggest dreariness and doom. Pastel colors are calming and often are used to suggest innocence.

Gaze. In pictures or photographs containing characters, the gaze is often important as the direction of the gaze creates a vector that moves the eye from one point in the picture to another. A gaze upward and off the page may suggest the future (an idealized perfect state) and be read as hopeful. A gaze downward anchors the picture in “the real” or here and now.

Exaggeration. Pay particular attention to exaggeration; items, like hands, that are drawn out of proportion to the rest of the figure or arms that are too skinny for the body depicted. Extra large hands may suggest the importance of hard labor and work, for example. Skinny arms may suggest idleness or helplessness.

Learning Center Extension: *A Picture Is Worth 1000 Words*

Although many people see writing as hard and making a picture as easy, graphic designers know this is not necessarily so. To create a powerful graphic from a written text, graphic designers have to unpack and fully understand the materials they are turning into graphic form. This center invites students to use what they learned about the grammar of visual design from Invitation 5, “Honing Your Visual Literacy,” in this chapter, to unpack a fact sheet and express what they see as its major message in visual form.

Materials for Learning Center Extension

- “Areas of a Canvas” (Table 10.13.2)
- Table 10.13.3, Learning Center Directions
- Fact Sheets 1 and 2 (See Sidebars)
- “Analyzing a Canvas” (Table 10.13.4)
- Art materials such as construction paper, crayons, colored pens, glue, and scissors

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TABLE 10.13.3

Learning Center Directions

A Picture Is Worth 1,000 Words!

1. As the head of your own graphic design agency you have been hired to create posters that highlight why everyone should get out and read a banned book during “Banned Book Week.”
2. Using the art materials provided and referring to the “Basic Areas of a Canvas” handout, design a poster that gets people thinking critically about the underlying issues you see buried in these data.
3. Hint: Start by “reading” the fact sheets and webbing out reasons why banning particular books on the list— (or any book on the list, for that matter—) might be, (in some people’s opinion,) a very bad idea and what other alternatives might be worth fighting for.
4. Remember your company’s motto: “A Picture is Worth 1,000 Words.”!
5. **Reflection:** How easy or difficult was it to share your ideas about banned books in poster form? Why do you think this is?

Fact Sheet 1: Democracy Depends on Everyone's Having Free Access to Information

The most frequently cited quote that argues this point is that of Justice William O. Douglas of the United States U.S. Supreme Court (*Adler v. Board of Education*, 1951):

Where suspicion fills the air and holds scholars in line for fear of their jobs, there can be no exercise of free intellect A problem can no longer be pursued with impunity to its edges. Fear stalks the classroom. The teacher is no longer a stimulant to adventurous thinking; she becomes instead a pipeline for safe and sound information. A deadening dogma takes the place of free inquiry. Instruction tends to become sterile; pursuit of knowledge is discouraged; discussion often leaves off where it should begin.

Fact Sheet 2: Most Challenged Books of 21st Century (2000–2005)

In anticipation of the 25th anniversary of Banned Books Week (September 23–30, 2006), the American Library Association (ALA) compiled the top 10 most challenged books from 2000–2005, with the *Harry Potter* series of books leading the pack. The list is as follows:

1. *Harry Potter* series by J.K. Rowling
2. *The Chocolate War* by Robert Cormier
3. *Alice* series by Phyllis Reynolds Naylor
4. *Of Mice and Men* by John Steinbeck
5. *I Know Why the Caged Bird Sings* by Maya Angelou
6. *Fallen Angels* by Walter Dean Myers
7. *It's Perfectly Normal* by Robie Harris
8. *Scary Stories* series by Alvin Schwartz
9. *Captain Underpants* series by Dav Pilkey
10. *Forever* by Judy Blume

Between 1990 and 2000, there were 6,364 challenges reported to or recorded by the Office for Intellectual Freedom (see *The 100 Most Frequently Challenged Books*^a)

- 1,607 were challenges to “sexually explicit” material (up 161 since 1999)
- 1,427 were challenges to material considered to use “offensive language” (up 165 since 1999)
- 1,256 were challenges to material considered “unsuited to age group” (up 89 since 1999)
- 842 were challenges to material with an “occult theme or promoting the occult or Satanism” (up 69 since 1999)
- 737 were challenges to material considered to be “violent” (up 107 since 1999)
- 515 were challenges to material with a homosexual theme or “promoting homosexuality” (up 18 since 1999)
- 419 were challenges to material “promoting a religious viewpoint” (up 22 since 1999)

Other reasons for challenges included “nudity” (317 challenges, up 20 since 1999), “racism” (267 challenges, up 22 since 1999), “sex education” (224 challenges, up 7 since 1999), and “anti-family” (202 challenges, up 9 since 1999).

Please note that the number of challenges and the number of reasons for those challenges do not match, because works are often challenged on more than one ground.

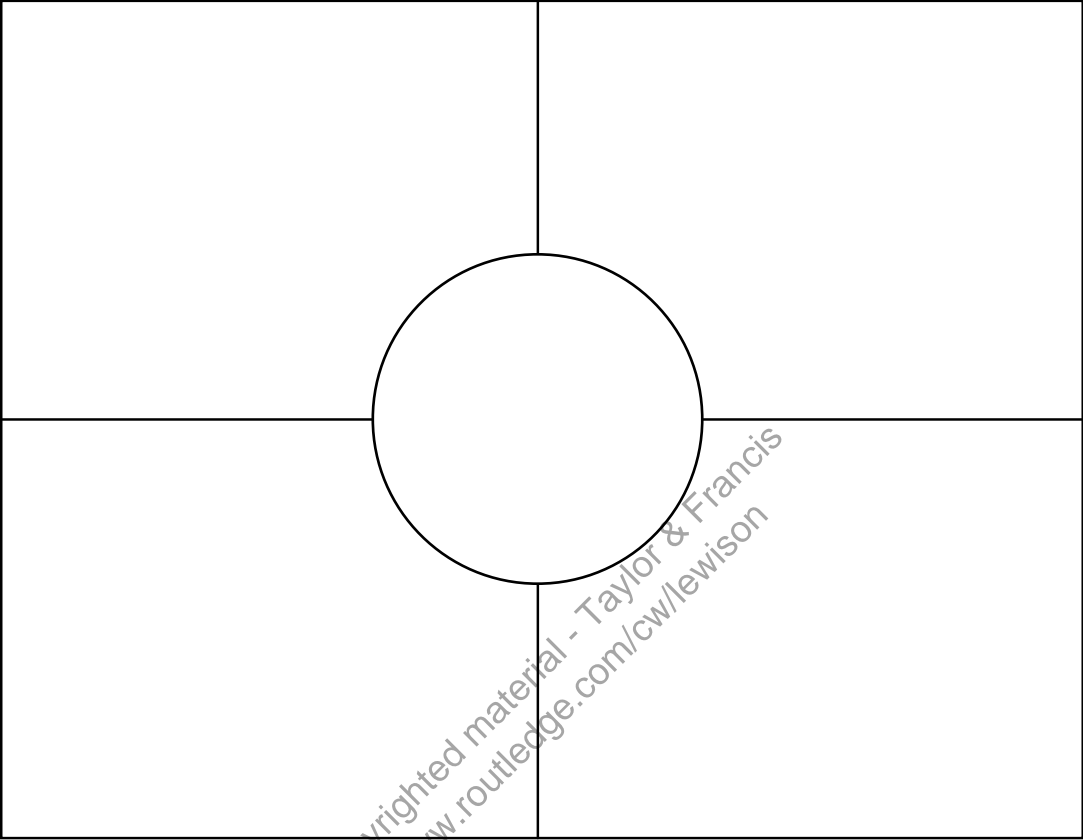
Seventy-one percent of the challenges were to material in schools or school libraries.^b Another 24% were to material in public libraries (down 2% since 1999). Sixty percent of the challenges were brought by parents, 15% by patrons, and 9% by administrators, both down 1% one percent since 1999).

^a The Office for Intellectual Freedom does not claim comprehensiveness in recording challenges.

^b Sometimes works are challenged in a school and school library. Table Invitation 13.5

TABLE 10.13.4

Analyzing a Canvas



Vectors:

Gaze:

Colors:

Exaggerations:

Taking Action

Think about which groups really need to know and understand the information you have highlighted in the posters you developed. Once you have decided on the groups you need to reach, take the posters you created and see if any of local agencies will let you post them (e.g., doctor's offices, banks, post offices).

Kids may also want to:

- Create a poster for a burning issue of their own
- Interrogate and act on other statistical data that come from your community and raise important critical issues

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Poignant Passages

Occasionally, when reading, one comes across a passage that merits extended discussion. Fry (2005), for example, when reading *Cinderella* (Brown, 1971) ran across a passage in which the king's son decided to throw a party. The next sentence read, "He [the King's son] invited anyone who was anyone, including our two young misses, for they cut quite a figure in the land." At this point, Fry stopped, wrote the sentence on the board, and invited the students to jot down who it was they would invite to a party they were giving if their criteria was "anyone who was anyone." The writing that the children did opened up a powerful conversation through which they explored what values and assumptions were operating in their own lives. Fry followed up this discussion by inviting students to take a moment to speculate again, with paper and pen in hand, on what they thought "the two young misses" actually did that got the king's son to see them as "cutting quite a figure in the land."



Materials

- A book with a passage that is striking because it reflects particular values and assumptions that you see as meriting interrogation. Though there is no particular formula for which passages to choose, phrases and sentences that initially surprise and cause a rereading are a good place to begin.
- For the purposes of illustration, we use *The Carpet Boy's Gift* (Shea, 2003)—a book about Nadeem, a boy who was sold to a carpet maker so his parents and younger brother would have enough money to live.

Getting Started

1. Read *The Carpet Boy's Gift* aloud to your class. It will undoubtedly generate discussion about issues of fairness and child labor. When there is a lull in the conversation, write this quote from the title page of the book on the board and read it aloud:

I appeal to you that you stop people from using children as bonded laborers because the children need to use a pen rather than the instruments of child labor.

—Iqbal Masih, 12 years old

2. Ask students to write their thoughts about the phrase “the children need to use a pen.” Do they agree or disagree with the phrase and why?
3. After students have had about five minutes for a quickwrite, they can discuss their responses in small groups or as a whole class.
4. Next, read aloud the short section at the end of *The Carpet Boy's Gift* about the life of Masih, which describes his incredible courage and eventual death as a result of standing up to fight child labor practices in Pakistan. Reread the quote from Masih and ask students to write their response to the quote as a whole.
5. Have students share their responses.

Learning Center Extension: *Catchy Newspaper Phrases*

Although literature is usually a good source for this invitation, newspapers can also provide a wealth of text worth a second visit. This is a good way for students to have written conversations about what is in the news.

Materials for Learning Center Extension

- A stack of recent front sections from your local newspaper
- Table 10.14.1, Learning Center Directions
- Copies of the “Newspaper Phrases Response Sheet” (Table 10.14.2)
- A folder labeled “Newspaper Phrases” for completed response sheets

TABLE 10.14.1

Learning Center Directions

Catchy Newspaper Phrases

1. With a partner, browse through the front pages of the newspapers at this center and find an article that has a phrase that catches your attention. It might:
 - Surprise you
 - Anger you
 - Cause you to reread
 - Make you laugh
 - Make you ask questions
2. Use the “Newspaper Phrases Response Sheet” to do the following:
 - Write down the headline and date of the article that has the phrase that caught your attention.
 - Write down the phrase itself.
 - Write your and your partner’s response to the newspaper phrases.
3. After you have finished with your response sheet, put it in the “Newspaper Phrases” folder.
4. Read through some of the response sheets that other students have completed, and write in your responses to their newspaper phrases in one of the boxes at the bottom of the sheet.
5. **Reflection:** What phrase in the this folder did you and your partner think was most powerful? What made it so powerful?

TABLE 10.14.2

Newspaper Phrases Response Sheet

Names: _____

Headline and
date of article:

Phrase or sentence that
caught your attention:

What you and your partner have to say about
this phrase:

Other Responses

What _____ and _____
have to say about this phrase

What _____ and _____
have to say about this phrase

What _____ and _____
have to say about this phrase

What _____ and _____
have to say about this phrase

Taking Action

After reading *The Carpet Boy's Gift*, student will often want to learn more or take some action regarding child labor practices. The book has a wealth of resources and information at the back where students can do the following:

- Learn more about Iqbal and other child advocates
- Learn about the United Nations and "The Rights of the Child"
- Learn about other books that explore child labor issues
- Learn about where the products we buy come from and how to tell if the company has responsible labor practices

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Reading from Different Stances

When we read something, we usually have an initial response or reaction, which may change if we have to defend our response, if we talk to someone with a different interpretation, or if we engage in conversation. To be critically literate we need to know about alternate ways of responding as well as know how our response positions us in the world. Too often in the past, we have prepared readers without this kind of agency. Oh, they could respond to a text and even pass a comprehension test, but they never thought through or took responsibility for the position that response reflected. This curricular invitation supports readers in developing the habits of mind to seek out multiple—and even conflicting versions—of every story they hear and to take agency in fashioning those responses to reflect how they want to position themselves as well as how they wish others to see them in the world.



Materials

- Handout: *Different Interpretive Stances* (adapted from Bleich, 1993) (Table 10.15.1)
- Text to read aloud. For purposes of explanation, we use *Fox* (Wild, 2006) a picture book which could be used even with older readers.
- Handout: *What's Your Stance?* (Table 10.15.2)
- *Examples of Different Interpretive Stances* (Table 10.15.3)

Getting Started

1. Give each student a copy of the *Different Interpretive Stances* handout. You probably will want to discuss the stances and let students ask any questions that they may have.
2. Divide the class up into six groups, and assign each group the responsibility of responding to the text you are about to read from one of the six stances on the sheet.
3. Read a text aloud. For example, we use *Fox* (Wild, 2006), a story about Dog and Magpie and their troubled friendship.
4. Students then meet in their “stance” groups, and each group comes up with their own definition of the stance they have been assigned. Also they can list the types of people who might normally respond this way (see the *What’s Your Stance* handout, which may be helpful).
5. When students have finished their stance definition and lists of people who are likely to respond from this stance, ask them to generate several examples of what a reader making that type of response would say. For examples from *Fox*, see *Examples of Different Interpretive Stances* (Table 10.15.3).
6. When groups are finished, ask each one to explain the stance assigned to them in their own words, tell about the kinds of people they think might usually respond from this stance, and the examples they came up with from the book that was read aloud.
7. Ask students to take five minutes to reflect on what they learned about being a reader from engaging in this invitation. Given our experience, students typically see the invitation as teaching them that there is a range of ways readers can respond to a text. While this is an important conclusion, it is equally important to talk about the functionality of particular responses under various conditions. Make the point that as a literate being we not only have a choice in how to respond to a text but we have a responsibility to elect a response type that reflects how it is we wish to be positioned in the world and what kind of identity we wish to take on.

TABLE 10.15.1

Different Interpretive Stances

Stance	Example
Metaphorical	Responds by making analogies, or connections, to prior events and life experiences
Philosophical	Looks for universal truths or messages that go beyond the text
Aesthetic	Responds to the emotional experience of reading; tracks highs and lows during the roller coaster experience of reading
Analytical	Responds to how the text works and why the author wrote it in a particular way; takes a close look at texts and considers why certain words (e.g., characters, settings) were chosen and how they create the effects they do
Intertextual	Makes sense of the text in terms of, for example, other texts, movies, or books.
Critical	Looks for societal stereotypes and patterns or how the text makes us look differently at everyday events; points out the stereotypes that the text perpetuates; helps us see the big issues that lie just beyond the text

Source: Bleich (1993).

TABLE 10.15.2
What's Your Stance?

Book:
People in Our Group:

Stance:	Formal Definition:

	Our Own Definition:

The kinds of people we think might read from this stance:

- 1.
- 2.
- 3.

How we responded to the book by reading from this stance:

--

TABLE 10.15.3

Examples of Different Interpretive Stances

Stance

Examples of Student Responses

Metaphorical	We made lots of personal connections to this story, even though it was about animals. For many of us this story reminds us of all those people who are jealous of what you have and do everything possible to make sure that you are as unhappy as they are.
Philosophical	This book reminds us of when people say, "The grass is always greener on the other side of the fence." We think this because the characters are greedy. Magpie is not happy with what she has so Fox easily tricks her.
Aesthetic	We had all kinds of feelings when we read the book. First, we were happy for Magpie and Dog. Then, we felt fear, like Magpie, when Fox showed up. Then we were hopeful and finally we felt bad. We were kind of glad that Fox did not eat Magpie.
Analytical	We were interested in trying to figure out how the author wrote this book. Instead of print, like we usually see in books, the author uses child-like handwriting. We wonder if she wants us to believe the person telling the story is a kid. We also liked the way some of the pictures are upside down and that the text goes in all different directions. You have to keep turning the text as you read it. We are changing the way we hold the book while the characters are telling the story from their own perspectives.
Intertextual	This reminded us of some other folk tales with animals. It also is about a fox, but we thought how he was a little like a wolf in some of the fairy tales. Juan said the fox reminded him of coyote, in the coyote tales from New Mexico.
Critical	This book is about greed. It was about animals, but it could also be about greedy people. We wished it would have had some solutions to greed, but it did not. We talked about how the book could have ended differently.

Learning Center Extension: *Becoming Agents of Texts*

This center gives students additional opportunities to see what it feels like to respond to texts from different stances. They can try on alternate ways of reading.

Materials for Learning Center Extension

- Handout: *Different Interpretive Stances* (Table 10.15.1)
- Writing paper or journals
- Table 10.15.4, Learning Center Directions

Social Action

With a group of friends, read a book or see a movie that's controversial (make sure you get parent or guardian permission).

- Analyze the book or movie using the handout *Different Interpretive Stances* (Table 10.15.1)
- Students can decide how they want to make their analysis public

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TABLE 10.15.4

Learning Center Directions

Becoming Agents of Texts

1. Find a friend that likes the same book or story as you do and work together at this center. Get the book from the classroom library and bring it with you.
2. Use the “Different interpretive stances” sheet as a guide. Pick three stances that you both want to try out.
3. Read the book, a few pages at a time with your friend.
4. Stop and decide how someone reading the book from the first stance you picked would respond to what you read.
 - What would he or she think or say about what you just read?
 - What questions would he or she have?
 - How did it feel reading and responding from this stance?
 - Is this a stance you would like to try when you are reading another story?
5. Jot down notes about these questions on a piece of paper or in a journal. See if you and your friend have the same or different responses to the questions.
6. Read a few more pages and do talk about the questions in #4 again, but this time for the second stance you picked to try on. Then the same for the third stance.
7. **Reflection:** What did you learn by trying on different stances with your friend? Share your thoughts at the next class meeting.

Political Cartoons

R. J. Matson of the *St. Louis Post Dispatch* is a political cartoonist. One of his most recent cartoons shows a man in an SUV getting directions from a gas station attendant. The attendant is saying to the driver, “You want to drive \$5.00 down that road, make a left turn at the light, then bear right, and you will be there in another \$2.25.” (This and other political cartoons are available at <http://www.cagle.com/teacher/2.asp>). To understand as well as to create effective political cartoons, the artist must be sensitive to what is going on in the world as well as to what dominant values need to be questioned. What made this particular cartoon so effective when it was published was that it addressed one of the hottest issues in the political and economic world at the time. With the price of gas at the pump increasing daily, the public had begun an outcry that was slowly being heard in Washington, especially since, in 2006, oil companies posted the largest earnings in history. Matson’s cartoon played to the audience’s anger and frustration by suggesting that even commonplace ways of giving directions were no longer appropriate for drivers with price concerns on their minds. This invitation challenges students to read political cartoons in terms of identifying what values the cartoonist is speaking for or against. It also encourages students to try their hand at creating their own political cartoons.

Materials

- Copies of “The World Is Just” (Figure 10.16.1) or another cartoon you prefer
- “Analyzing a Cartoon” handout (Table 10.16.1)
- Copies of at least two other cartoons collected from websites or news outlets

Getting Started

1. Put students in groups of three or four and introduce “The World Is Just” or another political cartoon you have decided to use with the whole class. Invite students to talk in their groups about what they see happening in the picture without considering the caption:

- How realistic is the picture?
- Could this scene really happen?

Explain that cartoons often exaggerate aspects of life that might have some basis in truth. In this case, students might argue that larger fish eat smaller fish, but the chances of the scene’s happening exactly this way are small.

2. Ask students to look at the captions and consider what the three fish are saying. Invite them to talk in their groups about how the message of each fish positions it in terms of power and agency (i.e., the ability to take control of a situation and do things for oneself).
3. Ask students to talk in their groups about the overall message of the cartoon. What point is the cartoonist trying to make? What does this suggest he or she believes about the world?
4. Pass out copies of the “Analyzing a Cartoon” handout and let students work together to fill in the first row for the cartoon they have analyzed together. Table 10.16.2 shows a possible response on the handout for this cartoon, and Figure 10.16.2 shows what one student wrote about the cartoon.
5. Have groups report out on their work. Ask them to judge whether the message of the cartoon is one they want to accept or reject and to explain their decision.
6. Provide a selection of other cartoons and ask each group to go through the same process for two others.

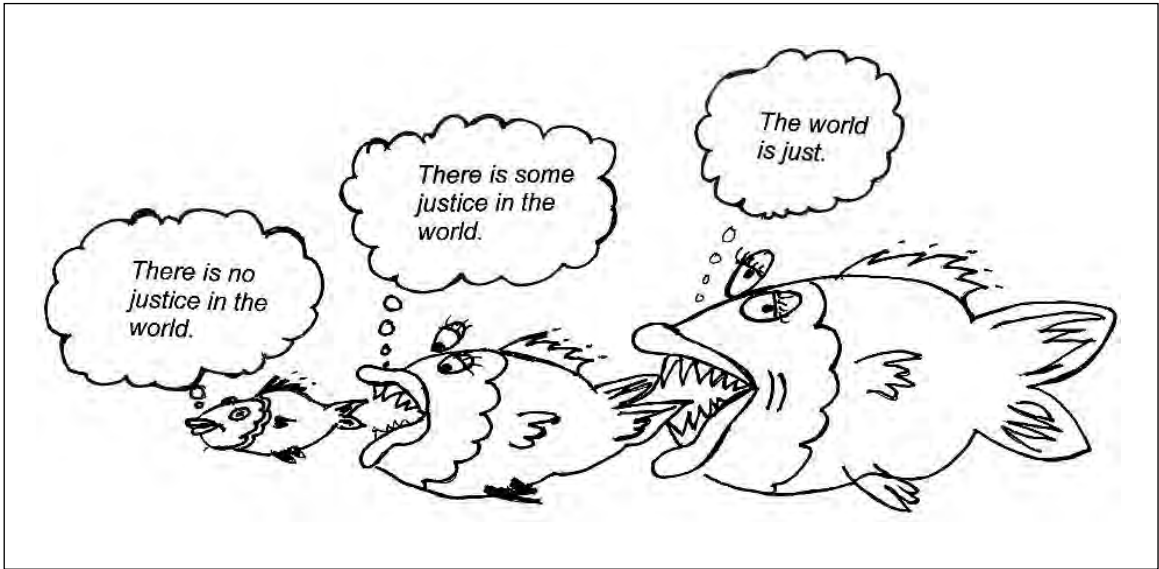


FIGURE 10.16.1

"The world is just" cartoon

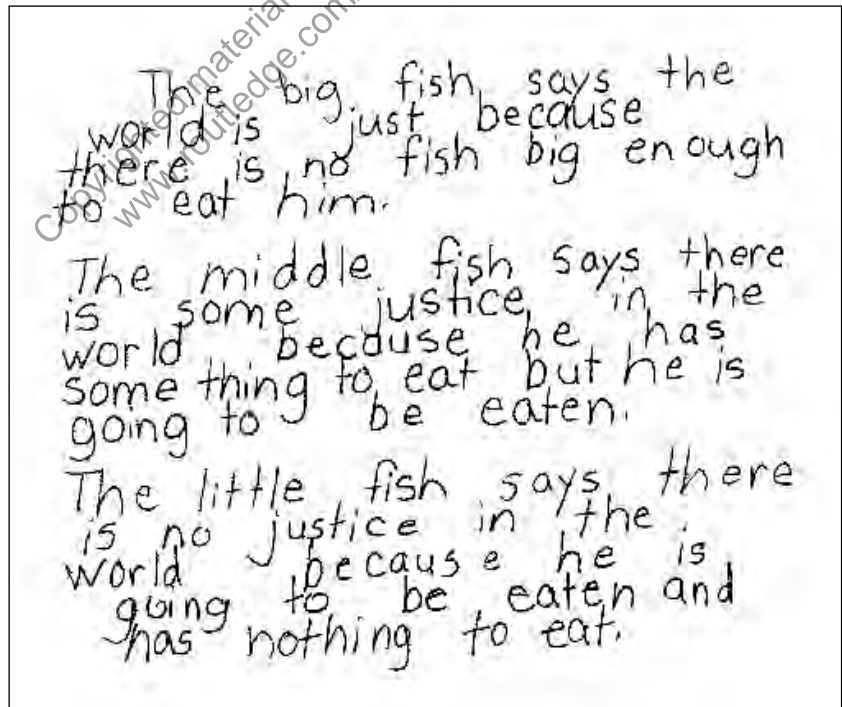


FIGURE 10.16.2

Student writing sample for fish cartoon

TABLE 10.16.1

Analyzing a Cartoon

Cartoon & Source	Picture Shows	Caption Suggests	Message

Source: Linda Christensen, 2003.

TABLE 10.16.2

Sample Response to “The World Is Just” Cartoon

Cartoon and Source	Picture Shows	Caption Suggests	Message
“The World Is Just” Rethinking Schools.	Small fish being eaten by medium fish; medium fish being eaten by large fish.	Small fish sees no justice in the world; medium fish sees some justice; large fish says there is justice.	Your belief about whether there is justice in the world depends on how much power you do or do not have.

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Learning Center Extension: *Try Your Own Hand at Cartooning*

This center invites students to analyze political cartoons in terms of how the artist exaggerates certain aspects of a picture to make a specific point. It also invites them to think of an issue they see as important and to address that issue through a cartoon they create.

Materials for Learning Center Extensions

- Collection of cartoons or access to selected cartoon websites
- Blank paper, pencils, markers
- Table 10.16.3, Learning Center Directions

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TABLE 10.16.3

Learning Center Directions

Try Your Own Hand at Cartooning

At this center you will be exploring some of the elements of cartooning and trying your hand at creating a cartoon for a message you believe is important enough to share with the world.

1. With a partner, look through the collected cartoons and find one that you want to study further.
2. Examine this cartoon in terms of what is exaggerated. Can you identify any stereotypes?
3. What does the cartoon suggest about power? (Who has it? Who doesn't?)
4. Think of a message about a public issue that you care about and want to express in your cartoon. Jot the it down. Make sure that your message doesn't marginalize anyone in your class or school community.
5. Brainstorm with your partner about how you can use exaggeration to make your point.
6. Decide what your cartoon will show in terms of the picture and caption.
7. Sketch your cartoon and get feedback from your partner.
8. Make any changes to improve your cartoon and leave it at the center for others to enjoy.
9. **Reflection:** Some people say that art can convey a message better than words. How does the cartoon you studied (or your original cartoon) support or contradict this statement?

Taking Action

Have a class discussion about school issues that bug people. Maybe it is the food in the cafeteria, bullying that happens at recess, or peer pressure to dress a certain way. Students may want to design cartoons that address these specific issues and display them in hallways or other areas outside the classroom.

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INQUIRERS

To me an inquirer is someone who ask about things they DON'T know.



Researching Advertising Techniques

As consumers, we are bombarded on a daily basis by messages that try to get us to believe specific things about ourselves, our families, and various products on the market. This invitation is designed to help kids become savvy consumers who are able to deconstruct ads in terms of identifying the techniques that companies use to get their messages across to their target audiences.

Materials

- A stack of magazines and newspapers (which you or your students have collected)
- “Advertising techniques” poster (Table 10.17.1)

Getting Started

1. Starting with a stack of magazines and newspapers, invite students to use the “Advertising Techniques” poster as a tool for finding and analyzing prototypical, or classic, examples of each of these advertising techniques.
2. Once students have collected and shared what they see as prototypical examples of each category, you can begin to make the issue more complex by having students identify ads that use a combination of techniques, emphasizing not only the techniques used but also their effects.
3. As a culminating activity, ask students to share or find ads that fall outside the categories of techniques listed on the poster. As a class, name and create new categories of advertisements to add to the poster.

-
4. Use this final list of advertising techniques and the examples to create a class-made poster to use as a reference for the “Researching Advertising on Television” center.

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TABLE 10.17.1

Advertising Techniques

Plain Folks	You should believe what people who are just like you are saying about the product.
Expert:	You should believe what the expert is telling you about the product.
Statistics	You should believe what the charts and graphs are showing.
Bandwagon	Everyone is buying this product so you should buy it too.
It's a Deal	You should buy this product to save money.
Lifestyle Improvement	Your life will be better if you buy this product.
Repetition of Image or Slogan	You should buy this product because they show the product or say the slogan over and over.

Learning Center Extension: *Researching Television Commercials*

As a way to expand this invitation, have students investigate the advertising techniques used in television commercials. Students can look for similarities and differences between print and TV advertising techniques.

Materials for Learning Center Extension

- “Advertising Techniques” poster created by the class
- Table 10.17.2, Learning Center Directions
- Multiple copies of the “Researching Advertising on Television” handout (Table 10.17.3)

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TABLE 10.17.2

Learning Center Directions

Researching TV Commercials

1. At home, pick a 30-minute television show of your choice to watch.
2. Using the “Researching Advertising on Television” Graphic Organizer, record the name of the show and time it was shown, and write a brief description of the first six commercials that air (just describe the commercials rather than give your opinions about them).
3. Once you have collected this information at home, work with a partner (or in a small group) and share the data you have collected.
4. Pick three (or more) of these questions to answer with your partner or group:
 - Who was the target audience of a particular commercial?
 - Are there assumptions or stereotypes being made by the producers? If so, what are they?
 - What kind of person would believe this commercial or buy the product?
 - How is this target audience positioned by the commercial?
 - What identity is the advertiser trying to give to the target audience?
5. **Reflection:** What was most surprising about your research findings? Report your findings and your thoughts about the television advertising industry to the whole class during class meeting time.

TABLE 10.17.3

Researching Advertising on Television

Show Name:	Product Name	Description of Commercial
Time:	1.	
	2.	
	3.	
	4.	
	5.	
	6.	

Taking Action

There are a number of ways that students may decide to take action based on the research they have conducted. One possibility is to invite students to design a truthful ad for a product they really like and to send it to the company that manufactures the product.

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Touchstone Texts

A touchstone text is book, article or some other piece of writing that has been selected to be read and reread aloud several times over the course of a unit of study (Sumara, 1995). As a result of participating in this curricular invitation students come to understand the value of revisiting books, songs, and other materials in that texts take on meaning as a function of familiarity and understanding of a topic. They also can be used for multiple purposes.

Materials

- A picture book for a read-aloud that addresses major issues surrounding a topic being studied. (Because you will be reading your commonplace text to the class on several occasions, it is important that you select a book you read well and that has enough depth to merit extended conversation.)
- Art paper, marker, and other materials.
- An overhead transparency of a page in the text you will use for a writing mini-lesson.

Getting Started

1. For the purposes of illustration, we use for this invitation *Freedom Summer* (Wiles, 2001) in connection with a focused study on American history and the civil rights movement. *Freedom Summer* is the story of two friends, one white and the other African American, who live in Mississippi during the summer of 1964. Taking place in the aftermath of the passage of the Civil Rights Act, the book recounts how many towns decided that rather than opening public pools to African Americans, they would simply fill them in with dirt. Although there is no particular

order in which the following activities need to be completed—nor are the ideas offered here a finite set—the overall aim is to have students visit and revisit a text by responding to it in some appropriate fashion after each reading.

- **Sketch To Stretch** (Harste, Short, & Burke, 1988): Using *Freedom Summer* as the commonplace text, have students work in groups of three or four. Give groups colored markers and large sheets of paper and ask them to discuss the text and to create a sketch symbolizing what the story meant to the group.
 - **Save the last word for the artist:** Ask groups of students to hold up their sketch while classmates hypothesize what it is they thought the artists had tried to say. Once all of the students (not in the group that produced the sketch) have stated their hypotheses, the artists share what they were thinking as they created the sketch. Sharing continues until all groups have a turn. Sketches are then posted in the classroom so they can be referred back to in subsequent class discussions.
 - **Wonderful Questions Booklets:** During a subsequent reading of *Freedom Summer*, ask students to jot down what questions the book raised that they might try to find answers to using the Internet. Begin this reading by having each student make a wonderful questions booklet for use in recording questions. (See Figure 10.18.1 for directions on how to make a one-page stapleless book that in this instance served as a wonderful questions booklet.) Have students share and post the findings from their Internet research.
 - **Debate:** As a result of the questions students raised in their wonderful questions booklets, groups of students may want to debate the legality of the behavior displayed by the townspeople in the story. In many classrooms this has started an inquiry into Jim Crow laws.
2. A completely different way to use a touchstone text is for examples of writer's craft strategies. Heffernan (2004, pp. 54–56) uses touchstone texts (in this case we would use *Freedom Summer*) for writing mini-lessons to help students discover how the author uses (1) power words; (2) time shifts; (3) snapshots (showing, not telling); and (4) paragraphing. For example, one passage from *Freedom Summer* reads, “John Henry swims better than anybody I know. He crawls like a catfish, blows bubbles like a swamp monster, but he doesn’t swim in the town pool with me. He’s not allowed.” This passage is a great example of

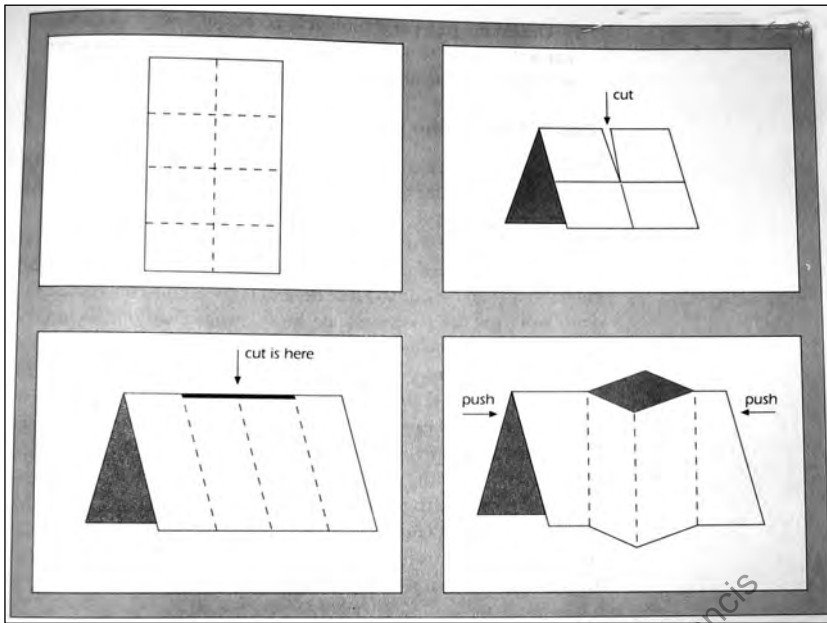


FIGURE 10.18.1

One-page stapleless book

how snapshots (e.g., “crawls like a catfish,” “blows bubbles like a swamp monster”) are so much more powerful than simply saying, “John Henry was a good swimmer.” It is also a great demonstration of how simple words can at times be very powerful (e.g., “He’s not allowed”). After introducing examples of powerful writing invite students to try their hand at creating and sharing their own powerful images in things they are writing. When conducting this strategy we have found it helpful to put the page of text you are using for a mini-lesson on a transparency.

3. As you can see from the aforementioned activities, there are endless ways to use touchstone texts. Do not be afraid to use a powerful book over and over and over.

Learning Center Extension: *What Does It Mean To Be Patriotic?*

Songs can often be thought of as commonplace texts in that they are played over and over again, coast to coast, on popular radio stations throughout the nation. For purposes of illustration, we use John Mellencamp's song "To Washington" and Toby Keith's "Courtesy of the Red, White, & Blue." Any two songs with contrasting themes will work for this invitation.

Materials for Learning Center Extension

- Two popular songs with contrasting themes.
- Table 10.18.1, Learning Center Directions

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TABLE 10.18.1

Learning Center Directions

What Does It Mean to Be Patriotic?

At this center we use music help you think deeply about what it means to be an American. You will listen to two songs, both of which are controversial.

1. With a friend, listen to “To Washington” by John Mellencamp. This song contains the lines, “So a new man is in the White House/With a familiar name/Said he had some fresh ideas/But it’s worse now since he came.”
2. Next, listen to “Courtesy of the Red, White, & Blue” by Toby Keith. This song contains the lines, “My daddy served in the army/Where he lost his right eye/But he flew a flag out in our yard/Until the day that he died.”
3. You might want to listen to these songs several times so you are familiar with the lyrics. Then have a conversation around these questions:
 - What do you see as the message of each of these songwriters?
 - What do you think each of these artists saying about America?
 - Do you think both of these songs are patriotic? Why or why not?
4. **Reflection:** Write a five-minute “quickwrite” on how you would define patriotism. During the class meeting your teacher will lead a discussion based on your quickwrites.

Social Action

If you have used *Freedom Summer* in this invitation, you might want students to explore current discriminatory attitudes. Race theorists argue that instead of thinking that segregation is something that happened in past, we need to acknowledge that we are and always have been a racist society. Students might plan a public debate on the issue: Are we a racist society? To prepare they can (1) gather evidence for and against this argument; and (2) present the debate to other classes or parents.

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Unpacking Appealing Ads

The people who create ads want us to believe that we need certain products or services so that we will buy them. To see how advertisers accomplish this, it helps if we examine our own wants, needs, and desires.

Materials

- Videotape of commercials from a major-event TV show
- Multiple copies of the “Why ads and commercials are appealing” handout (Table 10.19.1)

Getting Started

1. To study how advertising affects each of us personally, tape a group of commercials during a NASCAR race, the Olympics, the final game of the World Series, the Rose Bowl, or during a very popular TV show—as these are times when businesses spend a lot of money on advertisements.
2. As a class, examine the following questions. Students can use the “Why Ads and Commercials Are Appealing” handout to help keep track of their ideas in this inquiry.
 - What appeals to you about these commercials?
 - Why are these things appealing to you?
 - What does this advertiser know about you?
 - What kind of identity does the advertiser expect you to take on?
3. When the class has finished viewing and discussing these commercials, ask students to rank in order which of the commercials most appeal to them (use handout notes to help rank) and to then begin probing why and what this says about the students (and us) as consumers.

4. It is also important to point out and discuss trends such as the following:

- Why did these companies buy advertising time during this particular program?
- What similarities are there, if any, among the commercials?
- Are any groups being made fun of on the commercials you are examining? If so, what groups?
 - Why it is that some commercials are more likely to make fun of certain groups than others?
 - If you substituted a different group (e.g., women for farmers, African American men for Caucasian men) how would the commercial be received?

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TABLE 10.19.1

Why Ads and Commercials Are Appealing

Product:

Ad/Commercial Description:

What appeals to you about this ad?	Why are these things appealing to you?	What does the advertiser know about you?	What kind of identity does the advertiser want you to take on?
---	---	---	---

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Learning Center Extension: *Appealing Magazine Ads*

An alternative way to do this invitation is to ask students to bring in examples of print advertisements that they find clever, appealing, or compelling.

Materials for Learning Center Extension

- Print advertisements brought in by you and your students
- Multiple copies of the “Why Ads and Commercials Are Appealing” Graphic Organizer
- Table 10.19.2, Learning Center Directions

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TABLE 10.19.2

Learning Center Directions

Appealing Magazine Ads

1. With a friend, examine the magazine ads you brought into class. Look especially carefully at the ones you found particularly appealing.
2. Use the “Why Ads and Commercials Are Appealing” sheets to answer the following questions for three different ads:
 - What appeals to you about these ads?
 - Why are these things appealing to you?
 - What does the advertiser know about you?
 - What kind of identity does the advertiser want you to take on?
3. **Extension:** Interview people that are a different age than you (older or younger) or of a different gender to find out if they find the ads you chose appealing. If yes, what were their reasons? If no, why did they think differently from you?
4. **Reflection:** What do you know about print advertising now that you didn’t know before you started this center?

Taking Action

Here is a suggestion to start you and your students thinking about the kinds of action you might want to take following this invitation: If there are any commercials that your students find particularly offensive in the way they try to position consumers, they could write letters to the parent company of the product or write a blog entry on the topic.

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Unpacking Fairy Tales

Some texts are perceived as innocent. Fairy tales, for example, are often seen as something all parents should read to their children. This invitation is designed to support children in becoming more consciously aware of the underlying messages in fairy tales. The more significant learning, however, might be their growth in understanding that all texts contain both implicit and explicit messages that need to be interrogated and not simply taken for granted.

Materials

- A traditional fairy tale like “Little Red Riding Hood,” “Cinderella,” “The Three Little Pigs,” or “Goldilocks and the Three Bears”
- Large sheets of butcher paper (one for each group of four to five students)
- Markers

Getting Started

1. Divide students into work groups and give a sheet of butcher paper and markers to each group. Explain that the butcher paper will serve as a graffiti board. Have everyone in the group write their name somewhere around the edge of the butcher paper.
2. Introduce the traditional fairy tale you have chosen to read aloud. Read to the place in the text that is right after the point where the main character is first described. Stop reading and ask each group to collaboratively sketch the main character in the middle of their graffiti board.
3. As you read the tale aloud, pause periodically and invite students to jot down words and images that represent the messages they perceive as being sent by the text. It is important for the students

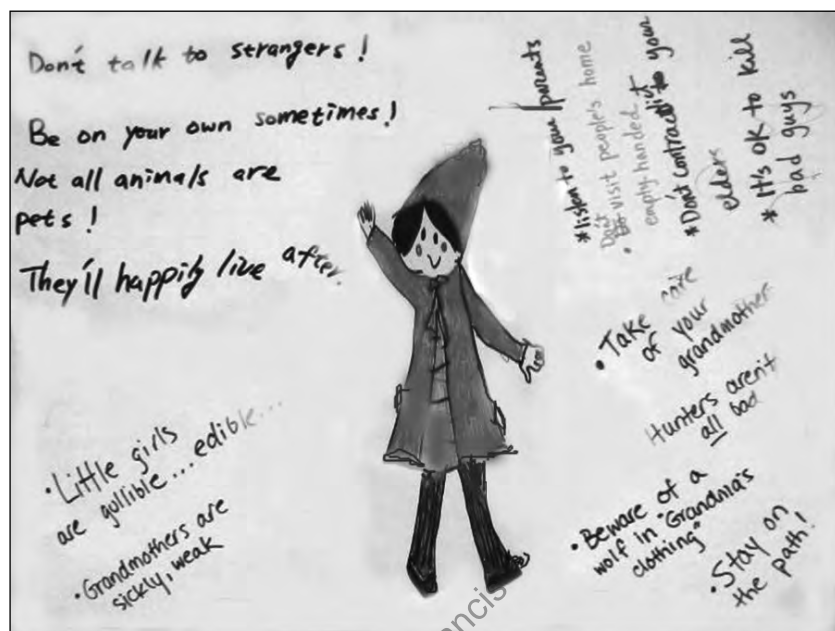


FIGURE 10.20.1
Little red graffiti board.

to understand that they need to draw images as well as to write words. For example, if you are reading “Little Red Riding Hood,” students may write things like, “Young girls and old ladies need to be taken care of and rescued by men when they get into trouble,” or they may draw a wolf in a circle with a “no” symbol across its front. There is no right set of messages to be discovered. Figure 10.20.1 shows the ideas generated by one group of teachers.

4. For each message they identify, ask students to think about how that message positions different people—or groups of people—in terms of power and agency (i.e., the ability to take control of a situation and do things for oneself).
5. Go around from group to group, round-robin style, and have each group share one of their reactions to the book. Keep going around until the groups have shared all their reactions. Discuss some of the major similarities and differences in interpretations, and have students speculate why differences in reactions occur.

Learning Center Extension: *When Fairy Tales Go Public*

This center asks you and your students to look for instances in the popular media where themes from fairy tales are used. Of particular interest are how themes are elaborated as well as distorted.

Materials for Learning Center Extension

- Songs, children's literature, cartoon clips from TV, movies that portray themes from a particular fairy tale.
- Table 10.20.1, Learning Center Directions
- Table 10.20.2, Analyzing Fairy Tale Artifacts handout
- In this case we use "Little Red Riding Hood" as an example.
 - Song: "Lil' Red Riding Hood" (Sam the Sham and the Pharaohs, 1966). Available at <http://www.itunes.com>.
 - Cartoon: "Red Riding Hood" (Figure 10.20.2). Other fairy tale cartoons available at <http://cartoonbank.com/>.
 - Movie: *Hoodwinked* (Weinstein Company, 2006). Rated PG for violence. Trailer available at <http://www.apple.com/trailers/weinstein/hoodwinked/trailer/>.
 - Poem: "Little Red Riding Hood and the Wolf," in *Revolting Rhymes* (Dahl, 1995). Contains violence.

TABLE 10.20.1

Learning Center Directions

When Fairy Tales Go Public

At this center you will be exploring the many ways that *Little Red Riding Hood* has been used in public places.

1. With a partner, pick one of the artifacts at this center (e.g., a song, book, video, cartoon).
2. Spend some time looking at or reading the artifact.
3. Use the “Analyzing Fairy Tale Artifacts” handout to analyze two of the artifacts at the center.
4. Keep your completed “Analyzing Fairy Tale Artifacts” handout in a safe place. In a week, you will discuss your analysis with the rest of the class.

TABLE 10.20.2

Analyzing Fairy Tale Artifacts

Date:		
Names:		
Artifact	Why did the author make this artifact (song, book, movie, cartoon) in this way? What's the point?	Why do you think this artifact is appropriate or not appropriate for children?



FIGURE 10.20.2

Red Riding Hood Cartoon.

(CartoonStock.com. With permission.)

Taking Action

Violence is often seen as acceptable if it occurs in fairy tales but not acceptable in other types of media. Have students decide what they think about the violence in the original "Little Red Riding Hood" and the violence in Roald Dahl's "Little Red Riding Hood and the Wolf." After your class has a chance to discuss the different types of violence, have a debate about whether the original "Little Red Riding Hood" or Dahl's "Little Red Riding Hood and the Wolf" should be banned or used in classrooms. Students may want to dramatize the debate and present it to other classes at the school.

What Differences Make a Difference?

Like ethnographic research, teaching has to be up close and personal. This invitation acknowledges the real differences among us (i.e., that we are *not* just the same) and that we can use these differences as a resource. Because so much of American society is grounded in European traditions, values, and beliefs, it is not uncommon for students of European ethnic origins to think of themselves as having no culture. Rather than deny our differences—and the privileges or marginalization that goes along with these differences—we need to learn how to use difference as a vehicle for outgrowing our current selves as both individuals and as a society.

Materials

- Cultural artifacts or facsimiles brought in by students
- Markers, colored paper, and other poster supplies
- Several large pieces of butcher paper used as multiple graffiti boards, each labeled “Our Heritage”

Getting Started

1. This invitation starts by creating an “Our Heritage Museum.” Ask students to bring in three artifacts (one of which is a book or some type of printed material) that represent their various ethnicities or family backgrounds. Other items could include crafts, music, photos, or any of a number of other mementos or artifacts. Be prepared to help students who are not living with parents or relatives, do not have family knowledge, or do not

- have artifacts to bring to class. Unless everyone can participate comfortably, this invitation can be harmful rather than helpful.
2. Each student gets a small space in the room and creates an exhibit with the artifacts brought to class. All use markers, colored paper, and other supplies to display and label their exhibits.
 3. Students participate in a half-and-half gallery walk. Half of the students stay with their exhibits and explain them while the other half takes 10 minutes to visit the exhibits. Then the halves switch for another 10 minutes. This is followed by a final 10-minute period when the whole class visits the exhibits.
 4. On multiple bulletin boards or wall spaces, label large pieces of butcher paper “Our Heritage” to serve as graffiti boards. Encourage students to jot down discoveries and connections they make as they visit each of the museum exhibits.
 5. During a sustained silent reading period invite students to read the books and other print materials that were brought in. They can add additional new discoveries to the “Our Heritage” graffiti boards.
 6. After a whole-class conversation about new discoveries and insights made at the exhibits and at the “Our Heritage” graffiti boards, assign a five-minute quickwrite response to the statement, “We have now indeed become a world community of immigrants” (or a more appropriate statement depending on the content of your class discussion).
 7. As a follow-up to the five-minute freewrite, lead a whole-class discussion. You might also point out what students see or fail to see as the implications of this statement for how we as individuals and a nation might more productively position ourselves in the world. For example, because of a large immigrant population from the same country at your school, students may not be aware of immigrant contributions to our nation from other groups.
 8. As an extension, the inquiry can move in historical directions by creating a timeline where students map out world events that triggered immigration and compare the motivations of current immigrants with those of early immigrants.

Learning Center Extension: *Picture Book Study on Immigration*

The museum experience is a good place to launch a picture-book study on immigration in which your class explores the difficulties, hardships, and hopes of immigrants, as well as how our ethnic, cultural, and family differences have contributed to the strength of our society.

Materials for Learning Center Extension

- At least 10 picture books about immigration; there is a wonderful range of children's books that focus on immigration (see sidebar)
- Table 10.21.1, Learning Center Directions
- "Literature Response Cube" handout (Table 10.21.2)
- Chart paper with the word "Questions" at the top



Books About Immigration

Angel Child, Dragon Child
(Surat, 1989)

*Coming to America:
A Muslim Family's Story*
(Wolf, 2003)

*My Diary from Here
to There/Mi Diario
De Aquí Hasta Allá*
(Pérez, 2002)

Amelia's Road
(Altman, 1993)

Molly's Pilgrim
(Cohen, 1983)

Going Home
(Bunting, 1996)

Happy Birthday, Mr. Kang
(Roth, 2001)

Tomás and the Library Lady
(Mora, 1997)

América Is Her Name
(Rodríguez, 1997)

El Chino
(Say, 1990)



TABLE 10.21.1

Learning Center Directions

Picture-Book Study on Immigration

1. With a partner, read at least two picture books at this center.
2. Individually, fill out a “Literature Response Cube” for each book.
3. Discuss your response sheets with your partner.
4. Write the questions from your response sheets on the “Questions” poster at this center.
5. You and your partner decide on one question from the “Questions” poster to answer. It can be one you wrote or a question written by someone else in the class.
6. Collect as much information as you can to answer your question. You might interview family or community members, go to the library, read more books, or use the Internet.
7. As a team, plan and present your research findings at class meeting time.
8. **Reflection:** What are your current understandings of immigration issues in the United States and around the world?

TABLE 10.21.2
Literature Response Cube

<i>Immigration</i>	
Book Title:	
What did you learn from this book?	What surprised you?
What connections, if any, can you make between the story and people you know?	What questions do you have about immigration?



Taking Action

There are many ways your students may want to take action following this invitation. One is to have students collect news articles on current immigration controversies in this country; Google News is a great resource. Students can debate different sides of the controversies, take a stand on the issue (different students may take different stands), and decide on action they would like to pursue.

All citations in the Invitations can be found in the reference section of Lewison, M., Leland, C., & Harste, J.C. (2014). *Creating critical classrooms, reading and writing with an edge* (3rd ed.). New York: Routledge.