

UCSB Colloquium: Teaching in (and from) the Classroom, Learning in (and from) Practice: New Visions for Teacher Learning
Presented by Desiree Pointer Mace and Ann Lieberman
Co-directors of the Carnegie Foundation Quest Project for Signature Pedagogies in Teacher Education
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Part 1

(audio begins at 18:30)

Jason Raley: I'll make a short introduction, although I want to give a long introduction because it gives me such great pleasure to introduce the people you're about to hear talk about their work. I'll first tell you a little bit about them, and then give you some background about why it's so exciting for me to have them here.

Ann Lieberman is the one standing—she's the past president of AERA, she's an emeritus professor at Teachers' College, I'm just going to read the list—she's now a Senior Scholar at Carnegie (already we've missed a bunch of other stuff). The project she's going to talk about today she's been with since 1999 at the Carnegie Foundation for the Advancement of Teaching up in Palo Alto.

Some of you may know of the work she's done researching the Writing Project, the National Writing Project. I know we have a super-strong contingent here of Writing Project Fellows, and sympathizers, but that piece of work fits into a larger program of work, which includes teacher networks, teacher learning and development, change, and teacher leadership. All of these things are of a piece for her.

The other wonderful person here is Desiree Pointer Mace, she is a research scholar at the Carnegie Foundation for the Advancement of Teaching, and also a co-director of the Quest Project that they're going to talk about today. She is—I actually asked them to tell me what to say about them, because the list could go very long for both of them. Desiree was a teacher, a bilingual teacher, which gives her a particular kind of appreciation for the work she did in her graduate studies, about the knowledge and work that teachers have. She's also a second-generation techie, and I laughed, but I'm not sure why I laughed, because I'm not sure what that means, except that it's not what I am. She's the kind of techie—her mom was the first generation techie. You'll have to ask her about it.

Desiree Pointer Mace: When you grow up in a house that has a whole lot of punch cards in the closets. (laughter)

Jason: That's the punch line I didn't have! One of the things that she does that is worth noticing in her work is that she is a person who's tech savvy, but is a person who by no means is governed *by* technology. That is, her interests are in bending technology to the work that we want it to do, to the extent that it can, she'll figure out how to make it. She's not a slave of technology. Having been a teacher, she also brings the wisdom of practice into her work. Both technology, and the scholarship that she'll share with us today. And her interests—I love this phrase—she said sort of offhandedly, are in

inventing and envisioning ways that teachers can go public with their practice. Envisioning, I like that. I feel like we lack some of that sometimes.

I'll just tell you briefly why it's so exciting to have them here. I got my degree at an institution of higher education, at a university, but I have to confess that I got my education in different places than that. And one of the places that I got my education was working with, and for, the Carnegie Foundation. In particular, Ann Lieberman and Desiree. I'm not sure I've lived up to the promise of that education, but I know it where it happened, with whom, and under what conditions. These are folks who will be reluctant to show off, because that's not the kind of thing they do, but their work will certainly be showy. And I think we have an awful lot to learn from Desiree, and Ann. So a warm welcome to our colleagues (Applause).

Ann Lieberman: What we want to do is take you through the way we are continuing to learn about this work, and that's kind of a frame. The frame is, that we're still learning, but it's been a remarkable experience up until now to be able to have the time, and the colleagues and the relationships and collaboration to—we have literally met every single week for seven years around this work. And I think what we're here to do today is to show you how we've progressed in this work, some of the things we've learned. So we're coming not as "here's how to do it" but "here's what we've learned so far". If I had a hope, it would be that you would take our learning, and put it with all the stuff that you're doing, and I know enough about this place to know what a great foundation you have. And hopefully make this your own, in a way that can use examples, and here, where you make it.

One big thing I learned from the National Writing Project is that the way you spread ideas is not to scale up but to scale down—which is, to make it local, and relevant to the people who are here. My hope would be that you would be able to see some excitement in this work, and that's the spirit that I want us to come to. We're all about learning, learning about teaching in a way that is both respectful and exciting. So without further ado, let's go on with our learning journey.

Desiree: We're going to be co-teaching here, but just to piggy-back on the second-generation techie thing is that one of the things, to paint a vision for you in 1975 in Michigan, my siblings and I would be playing computer. Now, my computer today is about 12 inches wide and an inch and a half tall. Then, "playing computer" meant that one of us would sit inside the big armoire that we had, with double doors that closed like this, somebody else would write math problems on one of the punch cards that my mom had around the house, slip it through the doors of the armoire, where somebody would be in there with a flashlight, and a calculator, and answering the problem and slipping it back out of the "computer." So I'm very relieved that I didn't have to bring a computer that size today to share these ideas with you. (laughter).

As Jason said, we don't like to show off ourselves, but we really like to show off other people. So that's one of the things that this work is all about. So to start things off today, I'm going to take you into four classrooms. I'm going to talk to you about who those

people are, what some of their websites (that we developed with them) are a case *of*, what our process was of developing them with them. I'm going to be switching back and forth between two computers here because one of them is on the web and I'm going to go into the websites after introducing them to you. We're going to go back and forth and take a tour of these websites, but I really want to invite all of you to go and look at these afterwards, because we're not going to do them justice today, and they're deep resources for learning about these four practitioners.

Then we're going to turn it to you and say, what did you find interesting here? What kinds of connections do you see? And then we'll go backwards a little bit. What other work does this connect to? What's the history of this project in particular? And then we'll make some connections to you here at UCSB and facilitate a conversation around that.

So, what is this about? This is about tracing the wisdom of practice. Lee Shulman, who's the president of the Carnegie Foundation, had an anthology of his writings, came out a couple of years ago, called *The Wisdom of Practice*. I really like that phrase, because it really honors what goes on in classrooms. But it's really hard to see how it travels. So one of the things that this work is about, is seeing: What happens when teachers go public with their practice, for them as individuals? But then how does that work get used in different settings for research, for learning to teach, all these different kinds of things, and what can that look like in settings like Teacher Education?

The project that Ann and I co-direct is called The Quest Project for Signature Pedagogies in Teacher Education. Now that's a mouthful, and it takes a long time to explain, but basically we're trying to make practice visible in a couple of different domains. One is that of experienced practitioners. The other is what happens when those websites move into teacher education and are used as alternative texts for preparing novices? Then, we're documenting the work of those teacher educators, who are 16 folks all over the country, from Research 1's and Cal-States, to private colleges, undergraduates, all kinds of things. It's a really diverse bunch of folks. Then, what happens when those ideas move into the classrooms of novices? That's the focus of our current project.

But the real linchpin of all of this, and the work that this all grew out of, is the work of individual K-12 practitioners. This is the Neil Armstrong, or the Chuck Yeager, of our work. She is one of the first websites of practice that we created that became used broadly in other settings. Yvonne Hutchinson may be a familiar name to those of you who've read Mike Rose's book *Possible Lives*, because his Chapter One is devoted to her classroom. She is a mover and shaker in LA Unified. She teaches in Watts, and has taught in various schools there for the last 40 years. It is electrifying to be in her presence; she is a visionary and amazing person who has made a commitment to stay in the classroom despite the many pulls that she gets. Cal State Dominguez Hills wants her to come teach in Teacher Education. The National Writing Project has her as a teacher consultant. The district has her going around and leading professional development workshops for other high school English teachers there. But she's really made a commitment.

She teaches at King-Drew Medical Magnet School, a school that's almost entirely African American and Latino. Her work is really about—how does she get her students into rigorous, academic discussions of literary texts? This is a 9th grade English class. When she came to Carnegie, she was really focused on—she'd written previously about moving students from being orally facile to really anchoring that in knowledge of the text. In her words, how to get them “From Shuckin’ and Jivin’ to Academic Discourse.” This was pretty compelling to us, and we said it would be great to get some images of what this looks like. She said, it's funny that you say that, because people are asking me all the time for bootleg copies of my National Board tape. And unfortunately, the National Board tapes are behind bars, so she wasn't able to share that video in that way. But we said to her, and as we shared with some folks yesterday as we were describing her work, well, this isn't the *only* time you ever ran a successful discussion in your classroom... and she said, “No, I do it every day.”

So we went in, and basically said, let's get one morning of instruction in your classroom. She teaches in blocks, so it's a two-hour session. And then, let's get a little bit of contextualizing information from other pieces in the year, let's interview you, let's interview your students, let's get some examples of student work, let's get some examples of your own writing that you've developed for these many different kinds of teaching opportunities that you're in. Let's get a little bit of your history: who did you learn to read from? How did you come to love reading and love literacy? So this work, to develop this online multimedia record of practice, grew out of her scholarship of teaching inquiry, that she generated as part of her participation in the original project this work was a part of—the Carnegie Academy for the Scholarship of Teaching and Learning (CASTL).

We worked with her to unpack this practice for different kinds of audiences who might want to see her teach. So on this other computer, you can see her website. What I want to show you is just, some of the things that are here. This is a brief introduction to who she is and what this is. We call this a “Class Anatomy” because we're trying to get people quickly into a two-hour block of instructional time. There are six brief clips that allow people to see highlights of those two hours, but up here (and it's a bit hard to see on this projector) you can see the entire unedited two hour instructional block, and an entire one hour interview with Yvonne about her practice.

And up here there's a lot of different documents that have to do with things like: How does she promote literate discourse in her classroom? That includes requiring that students speak instead of silencing themselves, so, they have these “Stock Responses,” and if they don't have the answer to something, they say “I don't know, but I will try to find out the answer and get back to you.” Or if they haven't done the homework, they have to say “I regret to say that I am not prepared.” That's something that she does very explicitly at the beginning of the year, to give them some of this language. But it elevates the quality of the conversation.

Now, the conversation that's going on here was in June. So the students have internalized a lot of this, but you can see at the beginning of this clip how she sets them up, and a little bit of her demeanor with her students, and just how much they respond to this.

Yvonne clip "Find somebody who is different from you in some aspect" ... three kids discussing.

All right, so what they're talking about right here is the Anticipation Guide, and Yvonne referred to that herself. The anticipation guide is a pedagogical strategy that goes right to the Writing Project, and talks about—how can she get students ready to talk about this particular excerpt that they're reading? Now what they were reading is a chapter from a memoir by the jazz musician and Yale music professor Willie Ruff, about his first experience hearing the "N word" in his presence, and what kinds of action that called him to. So students, with the anticipation guide that the students have filled out before coming into this discussion, includes things like, Where do you place yourself in relationship to these statements? "As Eleanor Roosevelt once said, 'No one can make you feel inferior without your consent.'", "A child should always obey the commandment 'Honor thy father and thy mother', even if she or he thinks the parent or guardian is wrong."

These are all responding to issues that are in this chapter. So the students come and they're just really—this is a compelling issue to them, they've talked about the uses of this word in their own background and how it can be used to oppress as well as to establish solidarity, and, it basically goes back and forth, and you can see in different aspects of this website, how her practice is elaborated here. It's like you get to visit her, but then you also get to move back and forth in time. And hear her reflections about this. And hear her conversations with students about this after school. And so on.

I'm going to go back to another teacher here, Jennifer Myers. Now we're going to go to the other end of the teacher experience continuum. Jennifer Myers is just hitting her stride; she's in her fourth year of teaching. She teaches in a suburb of San José, and she has gone through a professional development experience through the Noyce Foundation that was teaching a very particular way of approaching reading and writing instruction through a workshop approach in her second grade classroom.

We came to Jennifer because one of the teacher educators that we work with in San José said, "Well, you know, if you're talking about getting websites of practice, I take my students to visit Jennifer Myers' class every year. It would be great if they had a website that they could go, and then return to." She'd come in and had done demonstration lessons, and this kind of thing. So it was interesting, because it helped us think about, to a certain extent these websites are accomplishing that idea of a "Demonstration Teacher." That in some ways, it's "Here's a particular approach, let's look at it, let's dissect it, let's ask questions of it, and so on."

This website also shows one morning of instruction in Jennifer Myers' class. In the readers and the writers' workshop, it has the structure of the mini-lesson, individual

conferences, some small group teaching – in the reading section it's a guided reading lesson—and then a whole group check in. there's also some teacher reflections, some student interviews, connections to the grade level standards for second grade literacy.

Then also what's interesting about Jenn's class, that occurred to me when I was in there, is that she, like many other elementary school teachers, has a living history of the year all around the walls of her class. So I went, and we took pictures of everything on her wall. So different teacher educators, then, have been able to look at it, and say, "Let's look at some of those rituals and routines in this class, that are there on the walls." What do you do when you're done? There's a poster. You know? Or: What's a just right book? It's this kind of thing. The students are referring to that all the time. So this basically served for the one teacher educator, but also for many others, this way to get into her class. We went and showed this to the Noyce Foundation, and they said, "Oh, that's really interesting that she did that, because now we're thinking about it this way. And this is the way we're teaching Writers' Workshop now." It's interesting to think about how this might play into their setting, as a way to look at their own efficacy.

So let's take a look at Jennifer. Here, I just want to show you one reader's conference that she has with this one student, Grant.

Clip of JM and Grant's conference.

So you can go back and look at the rest of Grant's conference later. But that's pretty great, huh? "What do you do when you don't know a word?" He's like, "Infer?" and she's like "Yeah, you can infer!" But what's great is that I can take you through, down in the archive I'll show you—this would be all the materials that we have for Jenn's class. So lots of different video clips, lots of different writers' conferences, here's a word study lesson, an interview with her, an interview with Grant and a couple of other kids, here are her notes on the readers' conferences, so that folks can see, how is she building this in?

I think that she—where is the reader's workshop? Here it is. This is the wall. So you look at, "What do good readers do?" We practice everyday. When we start reading a book, we need to finish it. We check to see if it's a just right book. We re-read our stories, etc. etc. All of these things can help people understand, what's come before this day? This work responds in large measure to other people who've documented teaching through multimedia, notably among them Deborah Ball and Maggie Lampert, who documented an entire year of elementary mathematics instruction. But that kind of thing is really inaccessible to regular old teachers, who have to do a whole day, every day, 180 days in a row. But documenting a morning of teaching and going into it, that's pretty doable! That folks can work together and collaborate, and get this kind of thing without it being too impossible.

This, for example, is the "Five finger rule: If you read a page of a book and you get stuck on more than five words, the book is probably not a 'Just right book' for you. If you get stuck on less than 5 words, then the book is probably right for you." You get a sense of,

what are these kids using, in addition to direct interaction with the teacher, to support their literacy instruction?

So now I will go back to the other computer and we'll look at a teacher researcher. Sarah Capitelli is part of a—when she created this website, was at a school with a strong bilingual program in the flatlands of Oakland Unified. Her school has a big population of language learners, most of them native Spanish speakers, but I think that they only have something like 10-12% of native English speakers at the school. So they really are struggling to have a good, robust ELL curriculum for their kids. What they had been doing, was splitting the kids up during ELL instruction time into homogeneous by ability groups. Sarah's kids, the groups that Sarah had, were the lowest performing kids. And what she was noticing is that the kids who were in her group in first grade, were all still together in the lowest group in fifth grade. So she was thinking, you know, this maybe is not working so well for these kids. And how might I do a project on my class that would help me understand what kids might get out of heterogeneous language groupings for English language development. So what she did is, she just brought a camera into her classroom, and taped two kids having a conversation. I'll show that to you in a second, because in part, as I was sharing with people yesterday, they are the cutest kids you will ever see.

So she was looking at this video clip of two kids, one pretty bilingual, one really not so bilingual, trying to have a conversation in English around a photograph from home, that they'd brought in to share with each other. And then, Sarah brought this to her teacher inquiry group, just a triad of teachers who were looking together at this video clip. And Sarah says, "You know, this is really so interesting, because it's making me understand that my kids don't really have strategies for learning English." I talk all the time about strategies for reading, strategies for math – what do good mathematicians do? What are some of the strategies that they use?—but I've never really been explicit about the strategies that kids might use for English language learning. One of her colleague teachers says to her, "Why don't you show the kids this video, and ask them what they see?" And she says, "That's a great idea!" It's an epiphany type moment for her.

So that's exactly what she does. She brings the video back to the kids and they notice all kinds of things in there. Some of them are like "Oh, she's listening-- the student who's learning English more than the other is really listening, and she's repeating what the other kid is saying." Or that the other kid is saying to her, "You can say that in English." Or, "Here's the word, can you say it in English?" All these kinds of things. Some of them that are right on, and that you would learn in any sort of ELL methods class, and some of them are invented by the kids, like "well, if you don't know the word in English, you can think of it in Spanish and drop off the last part." Fascinating, you know? I taught elementary Spanish bilingual for many years and I was like, "Wow! What are these kids thinking about?" And we don't know a whole lot about that with English language learning kids. So this is a real contribution.

What I think is really interesting about the way that Sarah chose to represent her work here, is that she framed it around a series of changing questions that she had about her teaching. I'll show you a little bit now of Sarah's site.

Ann: just quickly—in the group, that Sarah was in, nobody knew anything about technology, and one person, we gave them a small allowance where they could buy a computer, or other technical help. And one person bought a camera, and came to Desiree and said, I don't even know how to hold a camera! And Desiree said, "You can hold it against your waist..."

Desiree: Or hold it right here, with the monitor out...

Ann: So she taught her how to do that, and the next day two more people bought a video camera, and then four people, and we finally got a bargain at Fry's, because 15 people bought video cameras. But the reason I say that is because of the power of the group to take risks. Something of course I saw in the writing project, all of you who know that when you're in a group, and people walk out and say, "I'm going to try this." You've got a group of people to support you. This is a huge idea, we've found. Something that we all know about, that there is power in groups, not only because people teach each other things, but because people encourage each other to go beyond what they know initially, and to take risks. Which is what we began with—not just the risk to use a videocamera, but take the risk to talk about your practice in a way that other people can get at it.

Desiree: Right. So I'm just going to show you this clip here. There's so much in just this tiny little conversation between a first and second grader that could be used for so many different purposes. It's just really interesting to see how dense it is.

Sarah family pictures video clip== stops at "Hey, we have this kind of couch!"

It's just a lovely moment in between these two kids. It's such a lovely language learning environment. And what Sarah was actually able to demonstrate in this class, in this website, and in this project, is that there was a real value added to having the kids in these kinds of conversations. So when she was able to share her work in this way, with her colleagues at the school, with her principal, and so on, they ended up changing their entire program the following year, to have heterogeneously grouped kids. And they're finding that that's really ending up helping the kids a lot. On the website—it's hard to see (here) but there's actually a transcript for this clip so that you can follow along. Because as we know, classrooms are not sonically pristine environments and sometimes it can be a little bit hard to hear.

There's also examples of the students' work that they generated, and "What are you proud about in your language learning" and some of the kids actually, after a while, because she had the videocamera in her class so much, they drew pictures of a camera with a tripod next to themselves speaking in English. It's just really priceless.

So where are we now? We're trying to work in a way that helps us figure out how to help teachers do this with less scaffolding on our end, and greater empowerment on their end. In the last couple of years, we've developed a pretty articulated frame about the different kinds of things that go in a website, with prompts so that teachers can do some of this responding and gathering data themselves. So Phil Levien, who many of you here may know, especially if you're Writing Project Folks, he teaches at San Marcos here in Santa Barbara. He teaches in the English and Drama departments, and the class that we were interested in was a class where he's teaching a Shakespeare class to a Sheltered English community of students.

We came to know Phil because Beth Yeager, here at UCSB, when we cast around, we were saying, one of the things in this project that we'd really like to solve is content holes. We didn't have websites that addressed things like how hard it is to learn how to teach Shakespeare in high school. So that was one of the things that came up again and again with our Secondary English teacher educators, so we put the word out to our friends and colleagues, saying "Who are some people who are doing some interesting things with the teaching of English in high school?" And Beth pointed us to Phil. And actually, all of the footage that's on Phil's site was gathered by people here at UCSB, through LINC, which at that point was the Center for Education and Social Justice. This work came out of that. In fact, the video that's on the front page of his site is about an 8 minute long beautiful edited video about this progression of their preparation to perform the Comedy of Errors.

This is in a class that has some special needs kids mainstreamed into it, and it has maybe 4 or 5 different native languages represented in the kids. In other words, it's a pretty typical California classroom. He's very explicit in this site about how he goes about making a traditional gatekeeper text accessible to these students, and why in fact, Shakespeare, because it's equally impenetrable to all kids, is kind of ideal! That it's not, say, doing Sam Shepard, or something that might be closer to some kids than others. It's equally remote.

So what we did, and actually, it's an amazing process, because we didn't ever meet Phil until last night! We created this whole website with him—I know, it kind of ruins our mythology of this site, now that we've met him. But we did all of this. Beth and her colleagues sent up all of these videos, and images of student work, and all these kinds of things, and we interviewed him many times on the phone, but we never met him until last night. He's lovely! Taller than I'd thought! But basically, what this taught us – and it turns out that he and Ann know like 27 people in common from their years in LA, including, what was it? Your brother's best friend.

Ann: he was an actor before (he was a teacher) and one of his producers, turns out, was my brother's best friend from high school, back when LA was a small town.

Desiree: It's two degrees of Ann Lieberman!

But what's really interesting is that Beth and her colleagues, in order to prepare this 8 minute video, had gathered a great deal of footage of his classroom. So what we were able to do is make all of that accessible to folks, so they can mine through it. It's a vast data archive. You can basically go in and be Phil's virtual student teacher! You can go and observe twelve entire days of instruction, and witness this, and see the different things that the students were generating and so on.

So here's Phil, I'm just going to play a little bit of the video that was produced by the Santa Barbara folks.

Beginning of front page video clip.

So, it goes on, but it's really fantastic. It was prepared—the video was prepared for, Urban Sites, was it?—but it's great to be able to give it a legacy and an impact beyond that setting. One of the things that's lovely on this site is that there's a video of the students presenting with Phil at the UCSB School of Education—at the Dean's Council here. So this is another example of how these students are then called to be public intellectuals as a part of this process, as well as learning how to be actors and performers. But there's something that's deeper about what he's doing with them that's fairly amazing.

So in helping people like Phil create their websites, there's also been a parallel initiative at the Carnegie foundation to create tools so that teachers can start to make these kinds of online records of practice themselves. The thing that's been developed is called the KEEP Toolkit. And KEEP is an acronym that stands for Knowledge Exhibition, Exchange and Presentation. And the KEEP toolkit is basically, Lee likes to call it “drag and drop scholarship”. You can basically go and create fairly quickly—if you know what you want to say—a website that would live online, that doesn't require that you have special tools, that will allow you to upload video clips, provide commentary about them, and so on. This is actually the tool that after prototyping for many years in HTML authoring programs like Dreamweaver, other things like that, we're trying to push everybody that is currently participating in the project to create their websites using this tool. Which will allow us to put them into a database that will allow them to be remixed, and so on. So you could theoretically go in and say, “I'd like to see video of high school English classes learning Shakespeare” and then you would come up with Phil, and you'd come up with Marsha Pincus, who teaches in Philadelphia, and you'd come up with Yvonne Hutchinson teaching Romeo and Juliet. And maybe others, as they begin to be added to this.

What's interesting is that when this moves into teacher education, both Yvonne Hutchinson and Jennifer Myers, just to use two examples, are folks who very frequently have student teachers. So a couple people a year get the chance to apprentice to their practice. But when we see that Yvonne's class is now being used by Pam Grossman at Stanford, by Anna Richert at Mills, by Christine Cziko at Berkeley, and by Kathy Schultz at Penn, and that Jenn Myers is being used by Kathy Schultz at Penn, by Linda Kroll at Mills, by Cindy Pease-Alvarez at UC Santa Cruz, and by Katharine Samway at San Jose

State, then the impact is huge! And these are just the student teachers! Just when you think about how many children then get an impact from this, it's really exponential, the potential for teachers who are really going public with their work to have a really enormous influence on conversations about teaching and learning more broadly.

So now, we want to give you a chance to move around. So, modeling ourselves after the great practitioner Yvonne, we would like you to pick someone who is different from you in some aspect, who is not, dare we say it, your friend—and share with them some idea in these records of practice that connects with you. So get up and move around a bit so that you're not sitting down anymore. We'll take about 5 minutes. Find somebody and share your ideas.