**Enhanced Annotated Bibliography**

**Athanases, Steven Z., Christiano, David, and Elizabeth Lay. Fostering Empathy and Finding Common Ground in Multiethnic Classes. National Council of Teacher of English, 1995. Print.**

In Fostering Empathy in Multiethnic Classes, Athanases, Christiano, and Lay emphasize the importance of creating a community amongst the classroom based on empathy. These authors point out that even though there may be a significant amount of diverse students in the classroom, “the students must learn to find connections to one another so they can respect one another, both in the classroom and in the outside world” (26). The beauty of being able to teach English is that we can use literature to help “promote empathy and overcome student division. The authors in such literature offer practical strategies” (26). This article notes that it is imperative that teachers use literature to break the barriers between the diverse cultures in the classroom and to use literature as a way to break the belief that “many groups are sufficiently different from us and that we must hold them at a distance as ‘other’” (26). The authors note that “such divisions can impede building class community for collaborative language work and can prevent students’ deep understanding and appreciation of the complexities of American cultures depicted in literature” (26).

 In light of showing appreciation for diversity in the classroom, this article gave a distilled set of principles and materials that can help in shaping classroom communities and opening students’ minds to the challenges of “learning about difference and recognizing and embracing essential points of connection” (26). These authors first point out the importance of thoughtfully selecting texts for the classroom. They assert that “text selection can enhance the potential of literature to foster empathy when guided first by criteria for sensitive representation of diversity” (26). Some of the works of literature listed in this article embrace diversity, while others might depict characters stretching to understand and deal with difference. Some of the texts included “depict characters attempting to repair relationships, providing models for young readers of how people dealing with barriers can reach toward deeper understanding, despite differences” (27). Texts that these authors listed as useful literature for enhancing multicultural education were: *July’s People, The Rain God, Dry September, Born on the Fourth of July, In Cold Blood,* and *Lord of the Flies.*

 Athanases, Christiano, and Lay also emphasize the importance of an inviting physical environment for establish a community amongst diverse students in the classroom. These authors explain that they have found “the physical layout of the room and the use of wall space can help to create a classroom climate that supports community building” (27). The article claims that experienced teachers have found “seating arrangements can help support a developing intimacy needed to effectively grapple with controversial literature units” (27). This collaborative type of group seating can help balance gender, culture, and heterogeneity, which can facilitate everyone’s active participation, especially “when students recognize the clearly-stated classroom goal that everyone’s voice counts, not just that of one group, one gender, or one culture” (27). This article also states that experienced teachers have found “visual images and quotations on classroom walls can communicate to students that members of all groups are welcome, supported, and encouraged here” (27). One teacher spoke of a student who wrote of how “the walls in the classroom boast cultural heroes and role models that richly reflect the diversity of the student body” (27). Having an inviting physical environment, can also remind students that “they are members of larger communities, that they cannot remain insular, and that there is a level of decency that we should expect all human beings to live by” (28).

**Duncan-Andrade, Jeffry. What a Coach can Teach a Teacher: The System. 2010. Print.**

In Chapter 11 of *What a Coach Can Teach a Teacher,* Duncan-Andrade compares a coach to a teacher by explaining every coach, just like every teacher, has a system that covers every aspect of the “game.” “Their system is rooted in a set of philosophical beliefs that determines how they teach the game, and it reveals what they feel are the most fundamental aspects of the game and life” (211). In this chapter, Duncan-Andrade describes his principles on his system and the top 10 teacher takeaways on what a coach can teach a teacher about designing their system.

 The first principle he offers is developing your philosophy as a teacher. He explains that “successful coaches have a philosophy about the game they are coaching, the skills that must be taught for success, and the relationship between the lessons of their sport and success in life” (212). He then relates how coaches have their own philosophies on coaching to how teachers should also have their own philosophies on teaching, and that “every teacher should be able to articulate a similar philosophy about teaching, learning, and the value of acquiring the skills and content from your course for the development of a more just society” (212). The next principle he explains is establishing clear objectives “you can be good at a lot of things or great at a few” (212). Effective coaches, just like teachers, should “know that their teams will not be great at every aspect of the game, so they select the skills and values on which to place their emphasis based on their philosophy” (213). Principle three, describes the content and delivery of pedagogy. A pedagogy “consisting of what you teach and how you teach it, is the most impactful element of your teaching system because it is the interface between you and your students, there is nothing you can invest in as a teacher that will have a greater impact on your time with students than improving your pedagogy” (213).

The fourth principle emphasizes creating structures that develop discipline and obtain objectives, while the fifth principle describes that in order to be successful, teachers and coaches need to convince their players to “follow them down a difficult, and sometimes painful, path” (214). In order for this to happen, “the players must trust that the sacrifices required to learn the coach’s system will put them in a position where they can experience success under the fire of competition” (214). For principle six, Duncan-Andrade asserts the importance of being dynamic and learning how to read and react. He emphasizes that “all high level coaches have a system, but the mark of excellence is the ability to adjust without abandoning your philosophy when the preferred options in your system are not working” (215). His next principle shows how to build a successful community by teaching a core set of skills to everyone, while principle number eight describes how being successful at teaching or coaching can becoming stronger by going beyond the classroom to colleagues and the community. “It is simply not possible for one person to meet all the needs of all the members of a community of practice. We must work beyond the walls of our classroom to identify resources and form partnerships with colleagues and community to share the load” (218). In principle nine, Duncan-Andrade emphasizes the importance of staying ahead in order to not fall behind. In his last principle, Duncan-Andrade ends with describing the “battle.” He describes that successful coaches and teams are defined by “their ability to overcome internal strife and struggle” (220). The questions for teachers, like coaches, is “not whether will we face these moments of stress and strain, but how we will respond when we do” (220).

**Swearer, Susan M., Turner, Rhonda K., Givens, Jami E., and Pollack, William S. “You’re So Gay!”: Do Different Forms of Bullying Matter for Adolescent Males? School Psychology Review. 2008. Vol. 38, No. 2. Print.**

In the article “You’re So Gay!”, the study these researchers conduct, examines the effects of adolescent males’ perceptions of being bullied because of verbal taunts related to gender nonconformity. “Bullying is a pervasive problem faced by U.S. youth, and in a national survey of U.S. youth in Grades 6-10, it was found that 29.9% of students reported moderate or frequent involvement in bullying, either as bully, a victim, or both” (160). In this study, researchers found that “between 5 and 6% of youth identify into one of the GLBT youth categories” (161).

 After establishing this percentage, it was then estimated that “2 million school-age children in the U.S. are dealing with issues related to their sexual orientation and 1.6 million public school students are bullied because of either actual or sexual perceived sexual orientation (161). After conducting the survey, the victims of bullying in a 2001 survey of 60 GLBT adults, “participants reported that bullying based on their sexuality started early, at around 10 or 11 and tended to continue for more than 4 years” (161). Because of the 4 plus years of being bullied, “72% reported having feigned illness or skipped school to avoid abuse based on their sexual orientation; they were also more likely to report having experienced suicidal ideation and suicide attempts than were those who reported that harassment did not affect school attendance” (161). Needless to say, regardless of their actual sexual orientation, youth find it particularly distressing to be harassed based on perceived sexual orientation.

Because of the overwhelming amount of stress and ridicule these teens faced, this may have caused the victims to act out in unruly ways. “In nearly all accounts of random school shootings from 1982 to 2001, the male shooters reported having been harassed for ‘inadequate gender performance’” (162). The bullying went on, reportedly, because “boys who were interviewed reported that their teachers did not label homophobic name-calling as bullying and did not punish the perpetrators” (162). Not only this, but it was reported that “attitudes towards bullying are defined as students’ moral judgments regarding the appropriateness of bullying and related behaviors” (163). The reason, these researchers discovered, why bullying was allowed to continue on was because “approximately 45% of boys and 30% of girls believed that bullying had an educative purpose. That is, bullying was done to ‘teach’ the victims about behaviors that are unacceptable to the group” (163).

**Gordon, Lenore. What Do We Say When We Hear ‘Faggot’? Bulletin of the Council on Interracial Books for Children. Vol. 14, Nos. 3 & 4.**

In What Do We Say When We Hear Faggot, Gordon emphasizes the power of homophobic name-calling and how it takes effect on young people experiencing homophobic feelings. “For youngsters who are not gay, such name-calling creates or reinforces hostility towards the gay and lesbian population, and it forces all children to follow strict sex-role behaviors to avoid ridicule” (86). Gordon explains the power that teachers have and the influence they can make on students while addressing the homophobic name-calling. “Teachers have the right, indeed the obligation, to alert their students to all forms of oppression” (86). Gordon explains that there are two kinds of name-calling, “one unrelated to any particular group, is often scatological or sexual, the other is group-biased; it uses the name of a group—‘nigger,’ ‘chink,’ ets.—as the insult and it implies that there is something wrong with being a member of that group” (86-87).

 There are many steps teachers can take to prevent homophobic name-calling in the classroom. “If a teacher simply takes the time to tell the class that a particular word insults or demeans a group of people, children will often stop” (87). Simply telling students to stop, will usually solve a significant amount of issues with this sort of name-calling, however “another way to combat homophobia-particularly for older students- is to invite a speaker from a gay organization to talk to the class; listening to a gay or lesbian who is also a living, breathing human being, is often a decisive factor in breaking down homophobic stereotypes” (87). Not only can having someone who identifies with being homosexual speak to the class be effective, but songs often have a strong impact on students and can shape a student’s attitude better than anything else. The teacher in this article states, “ I have also used the music of Holly Near to teach about oppression. Songs are an effective tool in reaching children, who seem to retain information presented in this mode quite easily” (87).

 Like any classroom, one way to break down barriers is to invite discussion into the classroom. “Homophobic attitudes can also be countered in discussions about sex roles” (87). Something like asking students “what does a boy have to do to ‘act like a girl?’ (and vice versa). When students answer with stereotypic responses, then the teacher can ask children to consider the roles in their own home lives. Often times, “many children, particularly those with single or divorced parents, have seen their mothers working and their fathers cleaning the house” (87). Ultimately, “it is vital that teachers try to instill the courage needed to function independently when one is the object of ridicule” (87).

**Maher, Steffany Comfort. “Using To Kill a Mockingbird as a Conduit for Teaching about the School-to-Prison Pipeline.” English Journal. 2013: 45-52. Print**

 In this article, Maher describes how using *To Kill a Mockingbird* is a method that can be used for high school students on issues related to the school-to-prison pipeline. The novel allows and helps her to teach the reality of racial discrimination mainly among African Americans. It also is used by Maher in order to investigate the fight of African Americans on their rights. However, Maher starts the article off by explaining that most of her students are white, middle-class individuals, coming from a privileged family setting and they haven’t been exposed to topics such as discrimination or criminal justice. Due to this, Maher emphasizes that teacher her unit and centering it around “the criminal justice system and a variety of issues related to the school-to-prison pipeline” (45). Maher also offers bridging texts that could be used while teaching a unit based of this theme in To Kill A Mockingbird.

 With the students featured in this article, Maher’s goal was to have her students be able to “relate to issues inherent in the text on a deep and personal level” (45). In doing this, she explains that she set up four topics that are useful and essential when studying cultural studies: single parent homes, lynching and racial discrimination, the criminal justice system, and poverty. Maher explained in her article that she feels she made students aware, but she feels like she could do some revising for next time. “I want to move beyond awareness to advocacy” (52) she explains for next time. She states “we need to have conversations about what we will do with this information after we have learned it” (52).

 Using the lesssons and assignments Maher suggests for teaching a unit centered around the theme she sticks to in To Kill a Mockingbird is something any teacher could use if a teacher feels his/her classroom is not exposed to different cultures. She offers bridging texts in this article such as Finding Nemo for the single parent homes and The Pursuit of Happiness, while also suggesting the movie for To Kill a Mockingbird be watched.

**Beghetto, Ronald A., and Kaufman, James C. “Teaching for Creativity with Disciplined Improvisation.” Cambridge University Press.**

In this article, Beghetto and Kaufman explain the reason why teachers may not welcome creativity in the classroom is because “many teachers worry that inviting creativity into the classroom will result in curricular chaos” (94). They also explain how “teachers can have enough structure for academic work to be productive, and at the same time allow for the improvisation necessary to encourage student creativity” (94). The article first starts by explaining the difference between curriculum-as-planned and curriculum-as-lived. When it comes to teaching for creativity, rather than trying to close or bridge a gap, it is much more fruitful to “find ways to work in the ‘in-between’ space of the gap” (94). A space such as this provides room for newness and creative expression. The question is then posed, “how might we as teachers dwell in this space?” and the article offers a solution called *disciplined improvisation.*

 This term was “initially introduced as a metaphor for illustrating how teaching is a creative art” (94). This term was initially focused on how collaborative classroom discussions might be conceptualized as disciplined improvisation. The article then offers lesson planning tips when trying to incorporate disciplined improvisation into the lesson. Specifically, they give an example of how to plan a Haiku poetry lesson that simultaneously teaches students the fixed poetic form and includes the fluidity necessary to foster student creativity. “When developing such a lesson, the teacher would need to determine what aspects of the lesson will be fixed and what aspects might be more fluid” (95). First, the teacher could provide model poems so students can develop an understanding of Haiku poetry. Then, students would be able to write forms of such poems on their own. In judging the poem or assessing it, the teacher would decide “whether the content provided was original yet still adhered to the fixed from of Haiku poetry” (96). Therefore, “teachers can use a disciplined improvisational approach to plan for their lessons by considering what might need to be fixed and what can be made fluid” (95).