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LESSON PLANNING WITH PURPOSE

Five Approaches to Curriculum Design

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To our families without whom our lives would be dull and our writing duller still.

To the memory of Elliot Eisner (1933–2014), whose ideas we hope will inspire generations to come.

To teachers everywhere who plan with purpose every day. We hope this book unleashes your creativity and makes your work more meaningful.

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Foreword

In an era of pressures toward standardization, it is easy to lose sight of the most essential components of education for all students: teachers and their pedagogies and practices. This timeless book is a timely reminder that it is the pedagogical knowledge and autonomous creativity of teachers that sit at the heart of the educational enterprise.

Lesson planning isn't neutral. Neither are any of the myriad elements of classroom life—resources found in classrooms, teacher methods of handling conflicts, furniture arrangements, or homework assignments, to name just a few—and a teacher's pedagogy can be witnessed in all of them. Are their multiple sources and media for information in the classroom, or is there one textbook? Are students working alone on assignments or with peers in conversation and interaction and co-production? Is classroom misconduct handled with punishments or through discussion? Are homework assignments extensions to or repetitions of classroom work? Or is there no homework? Do all students have equitable access to curricula? Teachers answer these questions through their pedagogy. This book centers its focus on purposeful lesson planning emerging from different pedagogies, but its advocacy for culturally responsive classrooms brings readers to appreciate a broad and holistic view of classroom life.

Analyzing pedagogies, trying out approaches aligned with them, and assessing student response and performance are parts of the process of becoming a perceptive, growth-forward teacher. McConnell, Conrad, and Uhrmacher raise and address these components of teacher lesson planning practices that serve the development of both teachers and students. They encourage teachers to unleash their own unique creativity, and they support them with templates for launching purposeful lesson planning that, in turn, serves to foster and extend the creative energies of students.

Our calling as educators is to guide students in developing multiple literacies on many levels. We seek to create classrooms in which we invite students to read thoughtful texts and learn to question sources; write interesting and persuasive prose and poetry; engage in aesthetic experiences and appreciate connectedness; see mathematics as a conceptual language; link history with the present; utilize scientific knowledge as a springboard for further experimentation; appreciate local, national, and global cultures; and persevere in

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the pursuit of meaning-making. Our hope is that our students learn to search for big ideas embedded in the content we teach and the experiences we offer and to communicate their evolving thinking with logic, reason, aesthetics, and humanity. How do teachers skillfully plan to offer these types of settings? McConnell, Conrad, and Uhrmacher invite us to "come on in" through comparing and contrasting five approaches to purposeful lesson planning.

The authors provide multiple examples, reminding us that when a teacher's pedagogy is culturally responsive and includes social and emotional sensitivity, teachers guide students to finding learning pathways using links and materials important to them, while planning for "optimistic closures." With a pedagogy aimed at fostering aesthetic connections with objects or phenomena, teachers plan for interactive sensory experiences and encounters. When a pedagogy includes ecomindedness, teachers plan for opportunities to explore the interdependence of the natural and person-made world in which we all live. And, when a pedagogy is based on research on how students learn, teachers use student voices to guide the learning journeys unfolding within their classrooms. Pedagogies are based on understandings of human functioning. They are transformed into practice based on teachers' understandings of those pedagogies and their perceptions of the interplay between students' needs and the content under study at the moment.

Purposeful lesson planning is a core element of teaching. To catalyze teachers' capacities to plan lessons with creativity and purpose, the authors offer the powerful perceptive teaching framework, which proposes "Who I Am" and "What I Do" questions. This structure provides a grounded introduction to lesson planning for novices and a provocative reminder for veteran teachers to never stop asking introspective questions. The perceptive teaching framework helps teachers illuminate their own attitudes and relationships with the values and qualities of open-mindedness, awareness, caring, authenticity, personalization, intention, autonomy, and teaching the whole person.

With practitioner voices that recognize the complexities of classroom life, the authors advocate for curricular variety in classrooms and ask the reader to challenge personal mindsets, as well as the ideas of the book, in pursuit of making productive curricular choices from among varied approaches. The authors' reflective questions at the end of each chapter highlighting behaviorist, constructivist, aesthetic, ecological, and integrated social–emotional approaches kept me thinking, and their challenges caused me to reflect on several critical questions in my own work: Are some pedagogies subsumed by others, and if so, is it situational? Are aesthetic, ecological, and integrated social–emotional pedagogy separate from or embedded within constructivist learning theory?

What are the teacher qualities necessary to maintain pedagogical autonomy in school cultures that try to standardize it? The book kept leading me to new inquiries.

The authors bring a robust background in aesthetics, and a focus on the artistry of teaching swirls throughout the pages. The authors invite the reader to blend the colors of lesson planning approaches to create new classroom curricula. Perhaps, over time, painting with new hues, tints, and shades, unique to each of us, leads to painting with whole new palettes. Education needs some new palettes … and some new canvasses. And this book invites us to pick up the paintbrush.

—Jacqueline Grennon Brooks

Preface

> Standardized teaching, from an educational perspective, is an oxymoron.
>
> —Elliot Eisner (2002, p.7)

Welcome to *Lesson Planning with Purpose: Five Approaches to Curriculum Design*. We invite you to take a journey with us along many pathways to engaging and meaningful educational experiences. No doubt you often hear that educators need to be more student centered; we agree. And we also believe that the experience of the teacher is important. Designing experiences for students and even writing lesson plans can be enjoyable, interesting, and creative. When both teachers and students are engaged in the educational enterprise, every day has the potential to be transformative. Whether you are new to teaching or an experienced veteran, whether you are an administrator, teacher–coach, teacher educator, university professor, or anyone involved in creating educational experiences, we invite you to explore these ideas with an open mind. Come on in! Let's explore together how we can plan with purpose and create unique, meaningful, and memorable experiences for all involved.

This book is comprised of eight chapters. We begin with an overall introduction, then discuss what we mean by *perceptive teaching*: our belief that you must know yourself and your students while cultivating culturally sensitive, safe, engaging, and inviting spaces for learning. We follow with five approaches to lesson planning: *behaviorist*, *constructivist*, *aesthetic*, *ecological*, and *integrated social–emotional* learning. In each chapter you will see five sections: rationale for the approach, theoretical background, practical applications, critiques and considerations, and a lesson plan for comparison. We want our readers to see that each of the five approaches has a strong research and theoretical base, and that there are many reasons to choose one approach over another depending on the content and the context. We believe teachers would do well to use each of these approaches some of the time: mix and match and blend.

The lesson plan example for each approach centers on teaching the concept of metaphor. We chose metaphor—or the comparison of one thing with another—because this concept is both simple and complex, which means it can be expanded in many ways. Further, we believe most of our audience will be

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familiar with the idea, as they likely studied it themselves. Throughout the text and in the appendixes, we offer other lesson plan examples from different content areas with the hope that all readers will see themselves in this book.

The lesson plan examples are written in both narrative and template form. The narrative is intended to serve as a think-aloud for the reader, to illustrate how teachers would think through the lesson plan creation process. The template is a teaching tool—a way for us to explicitly demonstrate the process of planning each kind of lesson. You will see a column dedicated to teacher thinking: This includes prompts and questions for teachers to ask themselves during the planning phase. In a second column we describe, step by step, what the students and the teacher are doing. While we believe these templates can be used to write actual lesson plans—and we have provided many such examples—teachers may also use any template they like or the ones they may be required to use. In any case, you will note that each template includes the unique steps for that approach. For example, the behaviorist lesson starts with an anticipatory set; the aesthetic approach starts with connections. While they are similar, we point out their differences and give some ideas about how to design this part of the lesson.

The final chapter of the book serves as both a review of the major concepts covered in the text as well as a place for extending the ideas. There we illustrate what blended lesson plans might look like when teachers draw on elements from different approaches. We also offer an overview of how teachers might incorporate ideas from these five approaches into an instructional unit.

Lastly, in the appendixes, we invited teachers to utilize our lesson plan approaches by creating actual lesson plans. There you can find lessons for teachers of various grade levels and content areas.

One more note: We tried to write this book with as little jargon as possible. When we utilized technical language, we provided citations for readers to look up the terms and the ideas behind them. Also, we use the words *model* and *approach* as synonyms. We settled on *approach* as our major term because numerous and varied ideas may fit under a given style of lesson planning. There are many ways to write constructivist lesson plans; we provide one approach.

This book is intended to honor teachers and the work that they do every day. We offer five approaches as catalysts for their creative thinking and in service of their students. This text is rooted in connection—connection between theory and practice, connection between curriculum and teachers, and most importantly, connection between teachers and their students.

We invite you to connect with us on a journey that has the potential to transform your classrooms, your students, and you, individuals who are called to do the noblest of things: to teach.

Acknowledgments

We thank the many people who helped us write and complete this book. First, a big thanks to Courtney Berry, Meagan Brown, and David San Juan, who wrote exquisite lesson plans for this book so that others may learn from them. Also, thanks to Sarah Biondello, who supported our project from the start and shepherded us through the publication process. We also thank our families.

Christy wishes to thank her son, Jackson, the brightest light and kindest old soul. She is grateful also for the solace of the desert and for the wildness of the mountains, where she finds inspiration and meaning and motivation to keep writing.

Bradley wishes to thank his wife, Leigh, his best friend and the love of his life. He also wishes to thank his special girl, Peyton, and his little buddy, Ryland, two of the kindest, most empathetic, and thoughtful kids one could ever wish to have. He is also forever grateful to his mom and dad, who always believed he would end up being a writer and always told him he could be and do anything. Finally, he thanks his grandma and grandpa, with whom he spent countless memorable and joyful moments throughout his life. He knows what a lucky man he is.

Bruce wishes to acknowledge his parents as his teachers for how to live, and he wishes to thank his grownup kids, Paul and Ari, who taught him so much and still do. And a huge thank you to his wife Lisa whom he loves, respects, and admires way more than he tells her and much more than she often thinks. Finally, thanks to Christy and Bradley, ever Lisa’s children by choice, and Bruce’s keepers of the vision.

CHAPTER 1

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Planning with Purpose

The work of teachers in our time is demanding, often thankless, and always complex. So why teach? Everyone will have their own answers to this question, but we hope those responses include, at least in part, the desire to create meaningful educational experiences for students. This text will help you do just that, and it will also help you create meaningful experiences for yourself through the creative process of curriculum planning.

Teachers wear many hats, often at the same time. The perspective of this text is that teachers are curriculum planners. As Connelly and Clandinin (1988) have noted, curriculum planning is fundamentally a “question of teacher thinking and teacher doing” (p. 4). But what is curriculum? Oftentimes it is referred to as a thing: a binder that sits on your shelf, the standards written by the state, or the worksheets given to you by a former teacher. But we believe that curriculum is a living thing. In fact, we believe that curriculum only becomes fully realized once it is experienced by students. So that binder on your shelf isn’t really curriculum until it is enacted with real students. Curriculum is a lived experience mediated by teachers and explored by students. Our text is intended to demonstrate how all teachers in all contexts can individualize the curriculum for students toward the aim of meaningful, rich, memorable, and rigorous educational experiences.

Here we offer five approaches to lesson planning: behaviorist, constructivist, aesthetic, ecological, and integrated social–emotional. Unlike many current trends in education that claim to be “the new best thing,” we encourage teachers to use all of these approaches to planning as they deem fit. So, while some readers may be surprised to see behaviorism highlighted here, this decades-old approach still has merit for teaching certain concepts and skills. We also present in this text a cutting-edge method of integrating social–emotional elements within the academic content. This approach does not teach social–emotional content separately from academic subject matter, like many models, but rather teaches academic content through the social–emotional learning (SEL) lens. In this way the content itself—and the meaning students construct around it—is enhanced and changed by the method employed. But let’s not get ahead of ourselves.

CURRICULUM LENS

This text is written by three people who have each taught real students in real

schools. We have taught underserved students, as well as well-resourced students; high-achievers and struggling/resistant students. Today we are professors of education teaching these ideas to our pre- and inservice teachers. We consider ourselves *curricularists*, which simply means that we view educational endeavors from a curricular perspective. We subscribe to the view that curriculum is “a dynamic interplay between experiences of students, teachers, parents, administrators, policymakers, and other stakeholders; content knowledge and pedagogical premises and practices; and cultural, linguistic, sociopolitical, and geographical contexts” (He, Phillion, Chan, & Xu, 2008, p. 223). Curriculum certainly isn’t just that binder on your shelf or that textbook on the corner of your desk, although both of those items could guide the interplay of the other elements.

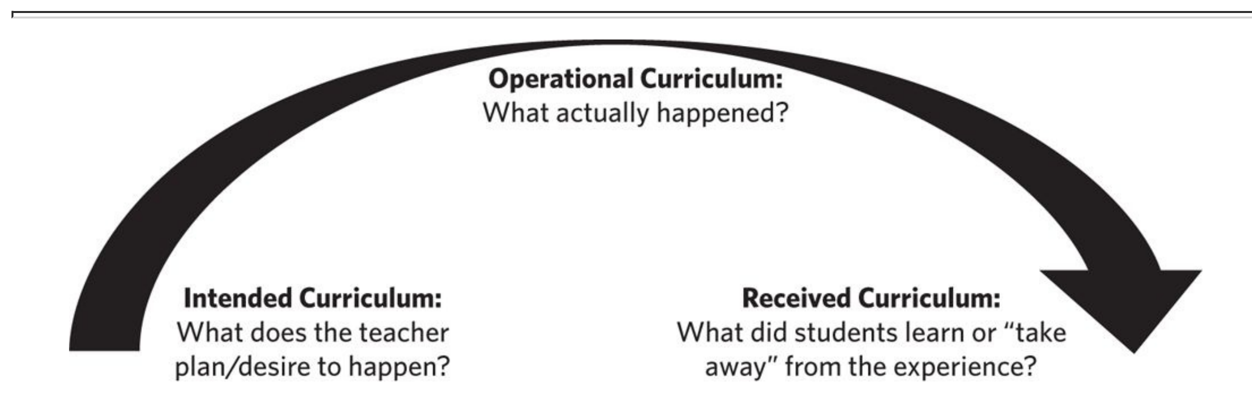
This is a curriculum development text that will help you write daily lesson plans and unit plans. It is not an exhaustive text on pedagogical strategies, although you will find many discussed. A well-designed curriculum experience can mediate many concerns of novice and experienced teachers, such as classroom management, student engagement, memory retention, and relevance. If your students are “off task,” we would suggest reviewing your curriculum to see how it addresses the needs and interests of students. If your students are struggling to remember concepts, consider an aesthetic approach. If your students need an opportunity to connect their ideas to the real world, try an ecological approach. If you are looking for students to develop self-confidence and social skills through content, try the integrated social–emotional (ISEL) approach. If you need to review skills like comma usage or the state capitals, try a behaviorist lesson. Planning with purpose will help you reach many goals for your students: academic, social, emotional, and more.

In addition to the curriculum being a way to meet a variety of educational aims, we believe such a lens provides a holistic way to design, implement, and evaluate the learning experience. We like to think about three types of curriculum: the intended, the operational, and the received. Together these make the instructional arc noted in Figure 1.1 (see Uhrmacher, McConnell Moroye, & Flinders, 2017).

The *intended* curriculum is what teachers desire to create in the learning environment. Current educational practices tend to use objectives here, although teachers can have learning aims in addition to objectives. The *operational* curriculum is what actually happens during the experience. Sometimes things go as planned, and sometimes not. Variances from the intended curriculum are often good—a responsive teacher takes advantage of teachable moments and can be flexible to adapt to students’ needs and interests in the moment. The idea is

that comparing the intended and the operational curricula can provide teachers with valuable information about their planning processes, student needs, and future experiences. The *received* curriculum is what students actually learn and take away from the experience. A teacher might intend to teach students to locate prepositional phrases, and along the way, they do! That is a good thing. But they might also learn something about each other during a paired activity, or they might learn something about their love of grammar or how well they can cooperate with people during a task. Together the instructional arc provides teachers and teacher evaluators with a way to think about and discuss how we plan, execute, and learn from our daily lives in schools. Further, the instructional arc can be used as a way to think about each of the lesson planning approaches we discuss in this book. As already mentioned, teaching is complex and ever changing. The instructional arc can be a useful way to think about what you want to accomplish and what students are learning.

Figure 1.1. The Instructional Arc



OVERVIEW OF THE FIVE APPROACHES TO LESSON PLANNING

Our aim is to help teachers select, design, and implement lesson plans that create meaningful experiences for students while exploring rigorous and relevant content: to plan with purpose. You will see throughout the text that each approach has a different focus and rationale. Behaviorist lessons can be extremely helpful in initial skill development, but if used exclusively, the educational experience may become rote, dry, and narrow. So, as indicated in the overview chart (see Figure 1.2), teachers can think about their overall purpose or inspiration for the lesson—skill development; individualized meaning-making; sensory-rich, memorable experiences; real-world relevance and community engagement; and relationship building and holistic development—and then try out a format for that approach. These forms may also be blended, which will be

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discussed in more detail in the final chapter. Think of these five approaches to purposeful planning as your artist's palette. Colors are vibrant on their own and become interesting when blended. As you practice each form and design lessons for your students, you will begin to develop a unique teaching identity that includes powerful tools for engaged learning.

Figure 1.2. Overview of the Five Approaches to Lesson Planning and Their Primary Focus

Behaviorist	Constructivist	Aesthetic	Ecological	Integrated Social–Emotional
Skill development	Individualized meaning-making	Sensory-rich, memorable experiences	Real-world relevance and connections	Relationship building and holistic development

GENERAL TIPS TO MAKE EACH APPROACH SUCCESSFUL

We encourage you to use this text as a guidebook. Take detours when you see fit, but do try all the destinations. As you design a behaviorist lesson, for example, you will note that taking time to write a concise behavioral objective with all of the required elements will serve you well. Once you identify the skill to be learned and the conditions through which students demonstrate that learning, the rest of the lesson should readily present itself. A constructivist lesson similarly unfolds once you create the experience that will then be labeled (i.e., explicitly identified with the students). Part of the fun of this type of lesson is the surprise and "ah-ha!"s you will get once the learning is labeled. We also strongly encourage group planning. In fact, this is how we designed many of the examples in this book. Our research has shown that some teachers even find co-planning with the aesthetic model to be euphoric—ideas and inspirations build on each other as teachers design the experience from the inside out. The ecological approach is also an exhilarating way to engage students with nature outside or with nature-based concepts inside. This approach may be of large or small scale, and you can design your lessons to be extensive or more efficient. And the Integrated Social–Emotional Lesson (ISEL) approach is a new way to think about how social–emotional skills help students access and create meaning around content. So, we invite you to try everything—it's a buffet of curriculum design, and you have paid for an all-you-can-eat ticket.

You will notice across all designs that we attend specifically to the beginning, middle, and end of lessons. While this may seem like a simple concept, we often see teachers focus heavily on the content or skill to be learned, but forget that an

interesting beginning to a lesson makes the middle go smoothly. We also know that sometimes the lesson goes too well—or we over-plan—and we run out of time. So, we wish to reiterate the importance of pacing and rhythm in each day to ensure you pause for closure. Our brains love clean beginnings and clean endings, and attending to these will support your students' learning, regardless of the approach you choose.

Here are some ideas on the characteristics and rituals for each stage of the lesson:

Beginning: What signals will I give that the lesson is beginning? How will I entice students into the learning?

- Create and enact rituals and routines
- Create and share various types of learning aims
- Ask enrolling questions: HMOY (How many of you …)

Middle: What kinds of experiences can I orchestrate for and with students?

- Design the experience with components of the selected lesson plan approach
- Consider guided practice, small-group work and demonstrations, individual think and write time, gallery walks, and myriad other instructional activities
- Consider scripting your transitions while you become used to your new lesson designs

End: How will I bring closure to the lesson? How do we seal the learning for the day?

- Plan 4–6 minutes into the lesson for a closing activity. Don't just let the bell ring!
- Consider review and preview (big ideas, homework—oral and written responses about meaning-making)
- Include an activity that is compatible with the lesson design you have chosen

TEACHERS AS ARTISTS

We want to acknowledge the tremendous skill and artistry it takes to orchestrate

a successful teaching practice day in and day out. As distinguished educator Elliot Eisner (2002) has noted, teachers conduct their work with skill and grace as they make countless judgments about the unfolding educational experience. Teachers must be innovative and improvisational in the often-unpredictable learning environment, as they cope with and capitalize on unexpected events. Lastly—and this is important—teaching entails attention to process as well as product. Through interactions with their students, teachers allow important learning moments to prosper, even if the day's lesson plan might prescribe otherwise. The artistry required for teaching well starts with a well-designed plan and is implemented by a strongly engaged, perceptive teacher.

To assist teachers, we draw upon our research as well as our work as K–12 educators to offer you the *perceptive teaching framework*. This framework reveals eight research-based qualities teachers can foster over the course of their career to ensure that their lessons will be received as intended by creating caring, equitable, inviting, and inclusive teaching and learning environments. This framework underscores the notion that as teachers, we don't teach content; we teach students. To really get into content, we have to create environments where students want to learn. This framework will help you get there, to make your lessons come to life in ways you can only imagine. Like artists, perceptive teachers have a keenness of insight, and this framework can aid in improving your craft as a teacher and as a curriculum writer.

WHAT DOES IT MEAN TO PLAN WITH PURPOSE?

Planning with purpose is about having intention behind all the experiences we create with and for our students. It includes being purposeful about the units we will explore in a year and the lessons we will teach each day, carefully sequencing and scaffolding them in ways that aid students in learning the curriculum. While teaching most certainly is an art form, planning with purpose also attends to the research base for effective lesson planning. Each chapter offers you an overview of the research and theory supporting its approach to teaching. Having purpose means being aware of why and how certain strategies and ideas work. This text arms you with the understanding of five distinct lesson plan models while guiding you through how you can create these lesson plans for any lesson in any context. Unlike a scripted curriculum, these models serve as a framework for bringing your creativity to life in designing learning experiences for your students. So what is planning with purpose? It is vibrant, intentional curriculum design done by creative, thoughtful professional teachers for the purpose of engaging their students deeply during the teaching and learning process. We invite you to join us in becoming more purposeful in your

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planning.

HOW TO USE THIS BOOK

Start with the chapter on perceptive teaching. There we explore why we use that term rather than the ubiquitous “effective teaching” language. Take time to reflect on each subsequent chapter by responding to the guiding questions and having critical conversations with peers. Don’t be afraid to challenge or disagree with our ideas! This book has to work for you as a teacher. We do, however, believe that if you approach each chapter with an open mind, asking what you might get out of each variety of curriculum design, you will find useful gems in each model. You will also find several lesson planning examples, written by practicing teachers, in the appendixes. Feel free to use these ideas, but we also encourage you to write your own.

Again, we want to stress that we believe teachers would serve students and themselves well to vary their curriculum approaches. Certainly, you will find some approaches that you prefer, and that is a good thing to know about yourself. It is also important to know and understand why you might prefer a method—how do your beliefs about education, about students, about the purpose of schooling, and about life in general affect your curricular choices? What might you and your students learn from a variety of approaches to planning with purpose?

CHAPTER 2

Perceptive Teaching

Who I Am and What I Do

As discussed in Chapter 1, our text focuses on curriculum design—how teachers articulate purposes and intentions for learning, how they implement these purposes through the experiences they provide of the content, and how such experiences and learning will be evaluated. We refer to the types of curriculum included in this design process as the *intentional*, *operational*, and *received* curriculum. But we acknowledge that any discussion of teaching and learning must take into account not just the curriculum but also the context.

Teaching and learning is a complex, organic process situated in various contexts: the students' home and family contexts, cultural contexts, school contexts, peer relational contexts (sports, music, gender identity), and the classroom context. Students bring their life histories, cultural lenses, experiences, interests, and intentions into those environments. Before we proceed with exploring various curriculum design approaches, we want to look at the importance of knowing your students and yourself before you dive in to lesson planning. This is an indispensable complement to the lesson plan approaches you will learn in the ensuing chapters.

TEACHING IS NEVER A NEUTRAL ACT

No matter where you teach, how much experience you have, or how much curriculum you are "given" to teach, you make many decisions about curriculum before, during, and after a lesson, decisions such as:

- How should I prepare to open the discussion? How can I fit this video into the flow of today's class?
- What's a good follow-up reading or other resource to help my students relate to the class context?

What perspectives do we bring to all these decisions? As Paulo Freire aptly articulated, "Teaching is never a neutral act" (1970, p. 19). In fact, teaching is inherently philosophical, social, and political. We do not teach in a vacuum; we make decisions based upon various influences and beliefs, and those beliefs have consequences for our students and for society. Our goal as teachers must be to understand our own beliefs and the related decisions we make so that we can

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attend to the underlying political and social structures that comprise all educational systems in the United States. We must, as James Banks argues (2004), have a true multicultural literacy, which "consists of the skills and abilities to identify the creators of knowledge and their interests … to view knowledge from diverse ethnic and cultural perspectives, and to use knowledge to guide action that will create a humane and just world" (p. 291).

But do not fear! This chapter can help you unearth your own beliefs and intentions so that you can make use of them in planning your lessons. We do not believe it is fair to ask teachers to change society, but we do think teachers are agents of change for their students. The lessons and experiences you design can support students' growth, understandings, agency, resilience, and knowledge. We argue that the best foundation for doing so is knowing your students and yourself. This is the basic principle of what we are calling *perceptive teaching*.

To create rich learning spaces, we must attend to the individual students in our classrooms, to get to know them as people as well as learners so that we can identify ways to best engage them in the lessons that we teach. This type of teaching involves curriculum that is relevant to students, that challenges them, that scaffolds for them, and that sees individual cultures as an asset. Good teachers not only acknowledge students' cultures, but they invite them into the classroom; they are culturally responsive. Gloria Ladson-Billings (1995) acknowledges, "That's just good teaching" (p. 59). In the ensuing sections of this chapter, we will examine the qualities of "good teaching" based upon the vast body of research in multicultural education, culturally responsive pedagogy (CRP), motivation research from the educational psychology field, and our own research. We begin by examining the word "culture" in order to come to a shared understanding of what we mean when we use that word.

WHAT IS CULTURE? WHAT IS MULTICULTURAL EDUCATION?

The word *culture* has myriad interpretations and conceptions that range from race and ethnicity to foods consumed by a particular group. The *Oxford English Dictionary* ("Culture," 2019) defines *culture* as the ideas, customs, and social behavior of a particular people or society. Implied in this definition is that there is a shared element to culture among members of a group. Broadly considered, there are many cultural factors we might consider. One element of culture is a person's race and ethnicity. Gender, language, able-bodiedness, socioeconomic status, and sexual orientation all influence an individual's culture. On a broader scale, culture is influenced by people's geography, the groups to which they belong, the institutions where they work or study, their familial unit, their peers, their neighborhood, their city, their state, the clubs they belong to, the sports

teams they root for, their religious community, and much more. Nieto and Bode (2018) define culture as “the values, traditions, worldview, and social and political relationships created, shared, and transformed by a group of people bound together by a common history, geographic location, language, social class, religion, or other shared identity” (p. 137). We can see that culture is complex, evolving, and cannot be essentialized; we must actively engage with ongoing understandings of our own and others’ cultural identities.

We can think of our worldview as a lens through which we see ourselves and others in context. This lens is informed by our evolving and complex cultures and identities. Because so many cultures and identities affect how we view, experience, and make sense of the world, few if any share an identical cultural lens. Anthropologists Clyde Kluckhohn and Henry Murray stated (1953), “Every (hu)man is in certain respects like all other (hu)men, some other (hu)men, and no other (hu)men” (p. 53). Kluckhohn and Murray’s point is that while we all share in being human, we are both a part of different cultures and at the same time highly specific in our cultural lenses. We must not essentialize or stereotype individuals, but rather recognize that there are many cultures that make up our students’, and our own, complex identities.

To create an inclusive space where we are connecting to the whole student, writing meaningful, relevant curriculum, and engaging our classes, we must first grapple with and try to understand our own culture, become a student of our students’ cultures, and create spaces where culture is viewed and actualized as an asset. There is a vast body of work on multicultural education that more fully elaborates on these ideas and should be a part of any teacher’s working professional knowledge (Banks, 1997; Howard, 2018; Nieto & Bode, 2018).

Nieto and Bode (2018) offer three goals of multicultural education:

- Tackling inequality and promoting access to equal education
- Raising the achievement of all students through meaningful learning that provides them with an equitable and high-quality education
- Providing students with an apprenticeship in the opportunity to become critical and productive members of a democratic society. (p. 6)

These ideas are the philosophical underpinnings of culturally responsive pedagogy, which seeks to provide equitable, engaging, and relevant education to all students. We hope teachers will embrace a culturally responsive approach that provides an equitable, inclusive education when using our five lesson planning models. This approach is essential to maximizing the potential of the

lesson planning models offered herein, and as such, we will examine it in more detail.

WHAT IS CULTURALLY RESPONSIVE PEDAGOGY?

Geneva Gay (2000) describes *culturally responsive pedagogy* as an approach to teaching that seeks to "empower ethnically diverse students through academic success, cultural affiliation, and personal efficacy" (p. 111). CRP is a frame of mind, a practice with a clear philosophical foundation seeking to equitably educate culturally and linguistically diverse students; it is not simply a series of teaching strategies (Bartolomé, 1994). CRP is an asset model that believes students bring unique knowledge, talents, and experiences to the classroom that can and should be utilized in creating a dynamic learning environment that is meaningful to all learners. This approach is highly individualized (Ladson-Billings, 1995), includes a deep sense of care on the part of the teacher (Delpit, 2006), and aims to empower students by teaching through their strengths (Delpit, 2006; Gay, 2000; Ladson-Billings, 1994; Nieto, 1999).

The definition of culturally responsive pedagogy is wide-ranging and somewhat abstract because CRP is as much a way of being as it is a series of educational decisions. Building on its strong theoretical base, new terminology and applications continue to emerge to advance the efforts of multicultural educators. Culturally sustaining pedagogy, for example, was posited by Django Paris, in an effort to resist a monocultural and monolingual society (Nieto & Bode, 2018). In our own research (see for example Conrad, 2011, 2012), we have found that culturally responsive pedagogy certainly gets us on the road to being better teachers. As we dove more deeply into this work, we began to look at the research in educational psychology, which itself had a robust literature examining how teachers most effectively engage their students. While this literature may not have been explicit in considering the role of culture in engaging teaching, it quickly became evident that there was significant crossover with what culturally responsive pedagogy researchers were finding. We collaborated with some of our colleagues in that field to draw upon our own research in perceptive teaching practices and to do a thorough research review and analysis of the intersection of CRP and educational psychology (Conrad & Shalter-Bruening, 2016, 2019; Shalter-Bruening & Conrad, 2014).

EDUCATIONAL PSYCHOLOGISTS' CONTRIBUTIONS TO MULTICULTURALISM

Educational psychologists have examined the practices of teachers who most effectively engage individual students (see for example Brophy, 1983;

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Anderman & Freeman, 2004; Perry, Turner, & Meyer, 2006). While this field of study may have somewhat different theoretical lenses, motivation researchers in educational psychology look at how teachers can create inclusive learning environments where students' individual knowledge, talents, and experiences are both valued and maximized (Conrad & Shalter-Bruening, 2019). In our examination of the research, we have found that the literature on motivation in educational psychology and the literature in CRP are extremely similar, save for different labels for analogous concepts.

One example of this overlap is illustrated by the quality of caring. The research in educational psychology points to teachers caring about students as being critical to motivating students (Juvonen, 2006; Moos & Moos, 1978; Solomon, Battistich, Kim, & Watson, 1997). Researchers have looked at how care influences behavior, academic success, attendance, engagement, and even emotional well-being (Barber & Olsen, 2004; Fraser & Fisher, 1982; Moos & Moos, 1978; Patrick, Anderman, & Ryan, 2002). In the CRP literature, caring is also a critical component to being culturally responsive (Gay, 2000; Lipman, 1995). Here caring is a necessary component of what Bartolomé (1994) calls a humanizing pedagogy, one that utilizes the reality, history, and perspectives of individuals in the classroom. Caring also seeks to create equal status while respecting and even celebrating differences, thus eliminating in-groups and out-groups (Banks, 2002). In this literature, caring is also linked to academic achievement, engagement, and self-confidence (Delpit, 2006; Ladson-Billings, 1992; Storz & Nestor, 2008). It is clear that there is significant correspondence between what these two bodies of literature have learned about the importance of care in the classroom. Our own research has found that care is critical to engaging students, creating safe, inclusive environments, and in being responsive to individual cultures (Conrad, 2011).

Taken together, the two bodies of research can provide a framework for teachers to create teaching and learning environments that are most beneficial in educating our students. The remainder of this chapter examines the qualities of what we call highly *perceptive teachers*, qualities that have the potential to greatly enhance the lessons you will create using the models in this text. Perceptive teachers are tuned in to their students' identities and their own, and they continually aim to reflect upon and improve not only their responsive practices, but also who they are as teachers.

Before exploring the qualities of perceptive teachers, we offer a few caveats. First, it is important to note that the elements on this list will not manifest the same way for every teacher. Teaching is a highly personal act that includes elements of one's own personality and style and, therefore, will look different

for everyone (Jarvis, 2006). For example, when showing care to students, Teacher A may be more effusive in praise and compliments, while Teacher B shows care by holding their kids to high expectations and providing only occasional praise. We do not argue for one approach being superior to the other, only to illustrate that the quality of showing care can and often does look different for various individuals, even if the intention is the same.

It is also essential to articulate that the qualities shared below are not intended to serve as a checklist for teachers; there is no magic formula for teaching. While they are certainly valuable in helping us understand how to best create inclusive, engaging, challenging learning spaces, the qualities are not intended to be a how-to manual for teachers. Such a prescription would be reductionistic and disparaging to the complexity of teaching. Instead, these qualities offer items teachers might attend to in their practice and in their development as professionals. We must have a broad definition of quality teaching and cannot fall prey to a notion of “one right way.” This is why we refrain from the ubiquitous and often misleading terms “effective teaching” or “best practices” and instead use the term “perceptive teaching.” “Effective” and “best” connote a mechanistic view of teaching that suggests a guaranteed outcome if a certain tool is used. These terms ignore the significance of individualized contexts for multicultural education. We use “perceptive teaching” to imply the process through which teachers continually reflect upon, learn about, and adapt their teaching practices to meet the needs of their students as they engage in an exploration of rigorous and relevant content.

Finally, we would like to revisit a point made earlier: Culture is both broadly conceived and highly individualized. We warn that at times even the most well-meaning teachers may tend to inadvertently stereotype students. For example, a tremendously talented and caring teacher once shared with us that she had read an article about African American students performing better when working in groups rather than individually. She therefore had all her African American students regularly working in groups until a few of them informed her that they would like to work alone sometimes. That moment triggered her realization that while she meant to improve education for her students, her stereotypes overshadowed her students’ individual needs. The approach to teaching espoused in this chapter calls for teachers to recognize, learn about, and attend to the cultural identities and individual experiences of all students, and of themselves.

QUALITIES OF PERCEPTIVE TEACHING

As previously explained, perceptive teaching names the process through which

teachers continually reflect upon, learn about, and adapt their teaching practices to meet the needs of their diverse students as they engage in an exploration of rigorous and relevant content. The framework describing the qualities of perceptive teaching is the result of an extensive review of research in culturally responsive pedagogy and in motivation research in educational psychology. The framework is comprised of eight qualities, each of which has various layers. The eight qualities of perceptive teachers include:

- open-mindedness
- heightened sense of awareness
- caring
- authenticity
- personalizing the educational experience
- teaching the whole person
- teaching with intention
- developing autonomy

These eight qualities of perceptive teaching may be divided into two categories: Who I Am and What I Do. "Who I Am" includes attributes that are not always explicitly stated nor on display, but rather human traits that make up the core values of the teacher. "What I Do" includes qualities that direct behavior and interactions with and for students. Together these eight qualities when embraced and developed by teachers lead to reflective, evolving, culturally inclusive educational environments (see Figure 2.1). They help teachers plan with purpose.

WHO I AM: OPEN-MINDED, AWARE, CARING, AUTHENTIC

Open-Minded

Open-mindedness refers to the quality of being receptive and amenable to new ideas, situations, and people. A great deal of research has been undertaken in the role of open-mindedness in teaching, illustrating that this quality is in fact connected to good teaching (Garmon, 2004; Gay, 1997; Haberman, Gillette, & Hill, 2017; Shiveley & Misco, 2010; Swartz, 2005). Open-minded teachers are willing to try new things, are open to novel ideas, tend to celebrate differences in people, are willing to challenge their own assumptions and beliefs. Moreover, the open-minded teacher often possesses spontaneity, a willingness to go with the flow of things that might come up during a lesson they are teaching.

The open-minded teacher is also willing to take risks, to step outside of the

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known, or what is often referred to as their comfort zone. This quality lends itself to teachers being willing to assess norms, customs, or rules rather than see them as fixed, and to challenge them and change them when they believe it to be appropriate (Bennett, 2001; Sachs, 2004; Sockett, 2006). Moreover, the open-minded teacher evaluates issues that arise in the school or classroom setting through multiple perspectives to grasp a sense of a fuller picture surrounding the issue (Gay, 1997; McAllister & Irvine, 2002; Taylor & Wasicsko, 2000).

Figure 2.1. Qualities of Perceptive Teaching

	Who I Am
Open-Minded	I am receptive and amenable to new ideas, situations, and people. I am willing to take risks.
Aware	I understand and reflect upon my own values, culture, beliefs, and practices. I actively get to know my students. I am open to feedback.
Caring	I believe all students are worthy. I build relationships with students and others. I create safe spaces for learning.
Authentic	I am present, genuine in my interactions. I am appropriately open with students and others.
	What I Do
Personalize the Experience	I provide multiple ways for students to engage with content. I invite cultural perspectives into the classroom as a part of the learning.
Teach the Whole Person	I view students as individuals. I support their academic, social, and emotional growth.
Teach with Intention	I make curricular and instructional decisions based upon my current students' needs and interests.
Develop Autonomy	I help students think critically, learn to solve problems, and become agents of change in their lives.

Open-mindedness can operationalize in myriad ways. For example, open-minded teachers are ones who attend a professional development opportunity with a receptiveness to listen and hopefulness to learn so as to improve their

practice. When learning about a change in the school or district curriculum, these teachers refrain from indiscriminately rejecting the change. These teachers are willing and even eager to learn (Garmon, 2004; Gay, 1997; Haberman et al., 2017; Shiveley & Misco, 2010; Swartz, 2005;). That is not to say open-minded teachers blindly accept what happens; rather they will be receptive, listen, process, and determine their feelings and potential actions. However, they are flexible and resourceful with a belief in their own ability to solve problems (Boggess, 2010; Shiveley & Misco, 2010; Stotko, Ingram, & Beaty-O'Ferrall, 2007; Taylor & Wasicsko, 2000). The open-minded teacher possesses a growth mindset (Dweck, 2006), seeking to improve as a professional and as a person, a trait also linked to a heightened sense of awareness. Open-minded teachers are lifelong learners, continually seeking to grow as people and professionals (Shiveley & Misco, 2010; Stotko et al., 2007; Swartz, 2005). Further accentuating this quality, they generally possess a high level of perseverance, resilience, dedication, and stamina (Boggess, 2010; Gay, 1997; Haberman et al., 2017; Stotko et al., 2007).

Heightened Sense of Awareness

A heightened sense of awareness refers to one's consciousness of self as well as other people, places, and situations; it includes the ability to give careful thought to one's own behavior and beliefs. One with a heightened sense of awareness tends to be highly self-reflective and display a "with-it-ness" when interacting with others. Two specific components that comprise a heightened sense of awareness include self-awareness and self-reflection.

Self-awareness refers to the quality of being conscious of one's emotions, thoughts, actions, character, and individuality. This quality would include awareness of one's various cultural identities and how to navigate those identities in various contexts (Boggess, 2010; Fairbanks et al., 2010; Sockett, 2006; Swartz, 2005). Self-aware teachers are responsive to their students' cultures and are intentional about getting to know them as individuals, including their cultural identities, who they are as learners, their interests, their motivations, and much more (Castagno & McKinley, 2008; Gay, 1997; Germain, 1998; Ladson-Billings, 1995; McAllister & Irvine, 2002; Nieto, 2005; Sachs, 2004; Zeichner, 1996). Self-aware teachers are mindful of how others receive them, their word choices, their body language, and how they carry themselves. Such awareness allows teachers to stay in tune with their students, as they attend to students' body language, reactions, facial expressions, etc. (Conrad, 2011).

Self-reflection is the second key component of a heightened sense of