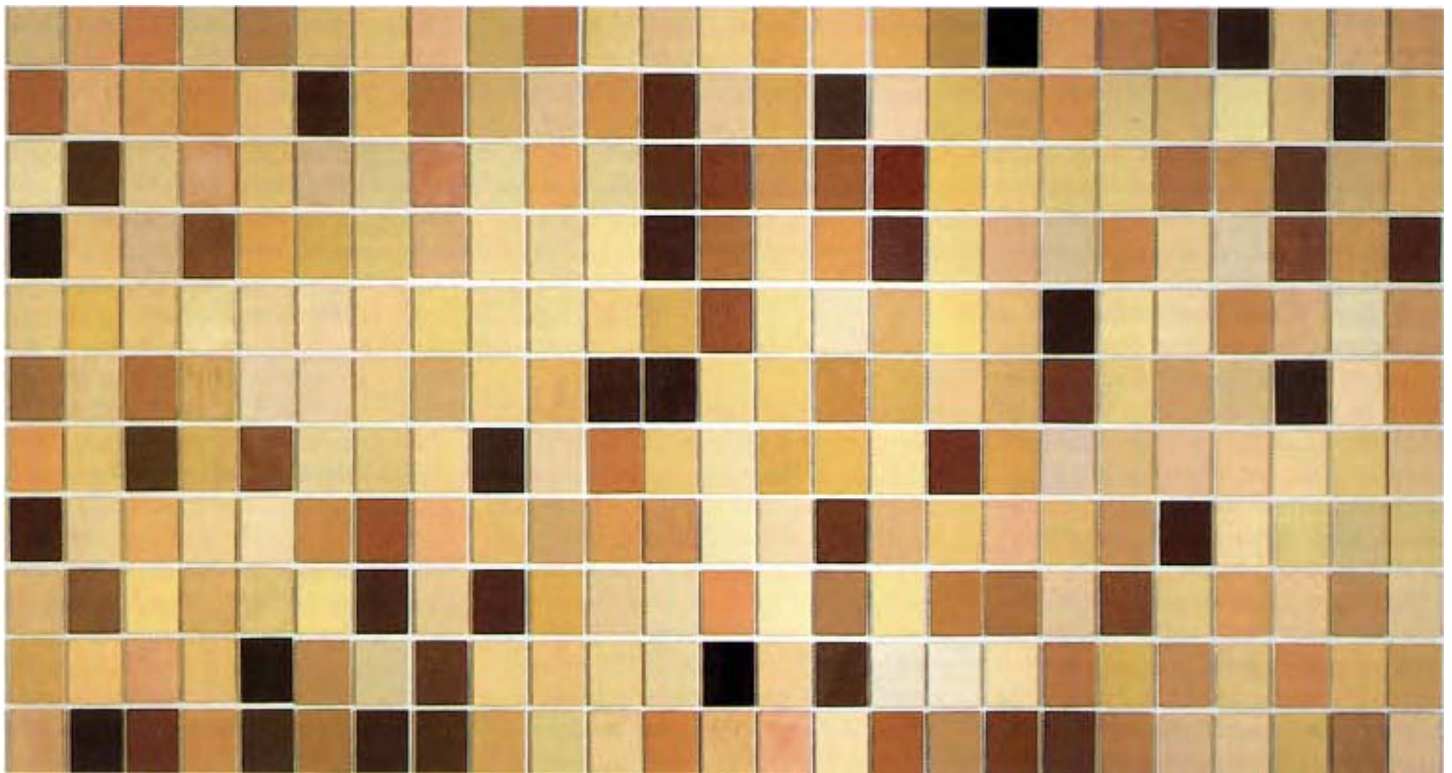


On Common Ground

Strengthening Teaching through School-University Partnership

YALE-NEW HAVEN TEACHERS INSTITUTE

NUMBER 7, FALL 1996



BYRON KIM, SYNECDOCHE, 1992

A Leap of Faith: The Promise of Partnership

By Manuel N. Gómez

Throughout its relatively short history, the partnership movement has made rustling noises in the backwoods of education, lacking not enthusiasm, but a solid philosophical grounding to guide and nourish its efforts. The only philosophy, if it can be called that, associated with partnership has been reform. Unfortunately, reform is not a philosophy, but rather a convenient battle cry for those who blame the education system for societal problems. An implicit understanding that education and democracy are inextricably linked has been substituted for philosophical engagement with the complex dynamics of educational partnerships. Within our best intentions have been planted the seeds of our failure to produce educational change on a large scale. And in the process, we are beginning to lose our faith.

It is all too tempting to lose faith in educa-

tion right now. It is all too tempting to take the low road, the path of least resistance, or the well-worn path and euphemistically “opt out” of the whole business. As it stands, the South is still facing questions of desegregation that should have been settled forty years ago; California is facing the end of the educational gold rush with the passage of Proposition 187 and the imminent vote on the California Civil Rights initiative; affirmative action has been disavowed in the Hopwood decision and the 1995 vote of the University of California Regents; and the nation wonders what to do with all the broken promises for equality—I. O. U.’s which litter the American conscience. It is a difficult time to keep the faith.

We have seen many cogent and incisive critiques of American education, and yet we still lack the descriptive vocabulary and

the conceptual framework in which to promote change effectively, efficiently, and consistently. Terms like *equity*, *excellence*, *empowerment*, *shared governance*, and even *partnership* have been slowly emptied out of value through their conspicuous consumption by the “education market.” Before we can expect substantive and desirable change, we must reinvest the vocabulary of collaborative work with concrete meaning, a project which requires rigor and sophistication on both theoretical and practical levels. Further, we must understand that our work coalesces with some of the most vexing questions that underlie the interdependence of education and the democratic process.

The rumblings in California against affirmative action policies are now resonating nationally. Democracy, diversity, and education mingle within debates over affirma-

(continued on page 5)

On Common Ground: Diversity, Partnership, and Community

By Thomas R. Whitaker

The image on our cover seems a delicate abstraction, a subtle study in tones and shades. And that is how the painter himself, Byron Kim, often chooses to see it. But its title *Synecdoche*—that figure of speech in which a part stands for the whole—offers a clue to its representational content and figurative meanings. *Synecdoche* is composed of hundreds of small panels, each based on close observation of one person's skin color on a forearm or the back of the neck. Kim's subjects include friends and family, randomly selected visitors to the Brooklyn Public Library, where he teaches adult literacy, students at Pratt Institute and the School for Visual Arts in Manhattan, and students at the Blackham Middle School in Bridgeport, Connecticut. The part stands for the whole? Each panel then is a whole person. And each panel or person also suggests and participates in the larger whole—a remarkable American design of diversity, partnership, and community. And so, employing our own synecdoche, we choose the vision of this Korean-American painter to stand for the entire Number #7 of *On Common Ground*, which is devoted to just such possibilities.

We are concerned here with several kinds of diversity and community, which often overlap each other. And we are concerned with several models of school-university partnership. Each essay will stake out its own ground and view matters from its own perspective. We have made no attempt to include all possible points of view, but we invite responses from our readers that may help to round out our treatment of these issues. It should be clear that the “matrix” of this discussion—to borrow a term that Byron Kim has used for his exhibitions and that Manuel N. Gómez will apply to our psychosocial context—is the larger community of communities, external and internal, in which we live and have our being. We have all heard much in recent years about our individual and group rights. But, as Christopher Lasch has passionately contended in his book *The Revolt of the Elites and the*

Betrayal of Democracy, we have heard too little about the community participation that is also inherent in our very nature, and about the responsibilities that it lays upon us. School-university partnerships will hardly gain a sure foothold in this country if not accompanied by some vision of the community that will sustain our diversity. To that end we offer these essays.

The Essays: Some Connections

The possibilities adumbrated in Byron Kim's design, of course, are yet to be fully realized in American democracy and in the education it provides for its young people. In our feature essay, Manuel Gómez argues that it “is all too tempting to lose faith in education right now,” and he gives us a sad bill of particulars to support that impression. We need, he says, a firmer philosophical grounding for our vision. We “have failed to believe in diversity as intrinsic to the survival of a democratic society.” And, in focusing on differences between individuals and groups, we have not grasped the fact of diversity within ourselves. We must recognize that our identities are not fixed in some binary opposition—black-white, native-foreign, ourselves-other. Rather, “we exist within a complex matrix of shifting identities, both within and between ourselves.” (Each part then stands for the whole!) Grounding ourselves in that recognition, we may tackle the task of a “reinvigoration of intellect at all levels of education,” an effort that will require “a liberal arts emphasis which values the liberatory consequences of intellectual inquiry.” With Richard Hofstadter and Jacques Barzun, Manuel Gómez understands “intellect” to be the critical, creative, and contemplative side of mind, which can become the “communal form of live intelligence.” One of the “most democratic of civic virtues,” it requires that educators “model the ideal of a collaborative, egalitarian community.” Only by moving in that direction, he says, can we find a sound basis for our educational partnerships. That vision requires our leap of faith.

We turn then to three essays from the New Haven experience which may bolster our faith. Each is by a member of the Yale faculty who has worked with the Yale-New Haven Teachers Institute, and who can speak to the benefits gained from partnership with teachers in the schools. And each, in its own way, deals with the complex intersection of communities. Howard Lamar tells how he explored, with his seminar community of schoolteachers, the history of that larger and continually changing urban community, New Haven. Richard Brodhead tells of the dialectical interaction between teachers in the university and those in the schools, through which both can broaden and enrich their own understanding of a possible educational community. And Bryan Wolf tells how, through working with school teachers and their students, he discovered ways in which he might refocus his own university teaching so that it does ampler justice to the richness of racial and ethnic communities in America.

Janet Ray Edwards then deals with the impelling national need of building educational communities around issues of ethnic and cultural diversity. She summarizes the work of several collaboratives among the many that have been sponsored by the National Endowment for the Humanities. There is “Texts and Traditions: the Common Ground,” which brings English faculty at the University of Houston together with high school English teachers from six metropolitan school districts. There is “Joining Hands in the Teaching of American Literature,” a similar collaborative involving teachers at Otterbein College and in the Columbus, Ohio, schools. There is a University of Maryland project on Shakespeare which has evolved a state-wide collaborative, the Center Alliance of Secondary School Teachers, which takes scholars to teachers in their own counties. And there is “Texts and Teachers: Themes in Comparative Literature,” which brings to Brown University teams of high school and college teachers from local sites selected from across
(continued on page 4)

Contents

- | | |
|---|---|
| <p>1 A Leap of Faith:
The Promise of Partnership
Manuel N. Gómez</p> <p>2 On Common Ground:
Diversity, Partnership, and
Community
Thomas R. Whitaker</p> <p style="padding-left: 2em;">From the New Haven Experience:</p> <p>8 Encounter with a City
Howard R. Lamar</p> <p>10 On the Community of School
and University
Richard H. Brodhead</p> <p>11 Entering Multiculturalism
Bryan J. Wolf</p> <p>13 Collaboration as Community
Janet Ray Edwards</p> <p>15 One, and Yet Many
James W. Pipkin</p> <p>17 Multiculturalism as Common
Ground
Ronald Takaki</p> <p>18 On the Debate Over Multiculturalism
Richard H. Brodhead</p> <p>20 The Puente Project
Patricia McGrath and Felix Galaviz</p> | <p>22 Writing about Culturally Diverse
Literature
Carol Booth Olson</p> <p>23 Partnering with Indigenous
Education
Richard Simonelli</p> <p>25 Rural-Urban Teacher Education
Joseph H. Suina and Laura B. Smolkin</p> <p>27 Bread Loaf and Rural
Communities
Dixie Goswami</p> <p>28 Finding Partners and Building
Community
Philip Sittnick</p> <p style="padding-left: 2em;">Student Voices:</p> <p>29 A Commentary on Diversity and
Community
Rev. Frederick J. Streets</p> <p style="padding-left: 2em;">Voices from the Classroom:</p> <p>30 Your Hood is the World
Sharon M. Floyd</p> <p style="padding-left: 2em;">Book Reviews</p> <p>31 bell hooks' <i>Teaching to
Transgress</i> and Ronald Takaki's
<i>A Different Mirror: A History of
Multicultural America</i>
Manuel N. Gómez</p> |
|---|---|

Credits: Cover Illustration: Byron Kim. *Synecdoche*. 1992. Oil and wax on panel. 10" x 8" each panel (275 panels). Max Protetch Gallery. New York, New York. Photo credit: Dennis Cowley. **Page 4:** Romare Bearden. *Conjunction*. 1971. Piquette. 69" x 56". Estate of Romare Bearden/ACA Galleries. New York, Munich. **Page 5:** From Student Murals. *Stories on a Wall*. 1993. University of California, Irvine. Photograph by Paul R. Kennedy. **Page 12:** Martin Puryear. *To Transcend*. 1987. Mahogany, poplar. 169" x 13" x 90". Walker Art Center. Minneapolis, Minnesota. Walker Special Purchase Fund, 1988. **Page 16:** Louise Emerson Rönnebeck. *4-B*. 1937. Oil on masonite. 34" x 50". Private collection. Reproduced by permission of the artist's estate. **Page 24:** Harrison Begay. *Aged Tutor and Young Students*. 1966. Casein on board. 21" x 17". The Philbrook Museum of Art. Tulsa, Oklahoma. **Page 28:** Jennifer Paytiamo. 1995. Laguna Middle School. Laguna, New Mexico. **Page 29:** Faith Ringgold. *Double Dutch on the Golden Gate Bridge*. 1988. Acrylic on unstretched canvas, dyed, printed, pieced, borders quilted. 68 1/2" x 68". Private Collection. © Faith Ringgold, Inc. **Page 32:** Anthony Gauthier. Winnebago. *Bicentennial*. 1976. Acrylic on canvas. 50" x 50". Institute of American Indian Arts Museum. Santa Fe, New Mexico. (WIN14). Photography by Larry Phillips.

Whitaker: Diversity, Partnership, and Community

(continued from page two)

the nation. Edwards suggests how adaptable is the approach of the Yale-New Haven Teachers Institute to an array of different settings and thematic emphases.

James W. Pipkin gives us a closer look at the detailed structure and accomplishment of the Houston project, stressing the ways in which its multicultural curriculum has avoided a sentimental insistence that “we’re really all alike” and has also understood that difference and division are not the ultimate facts of our situation. In doing so, he offers yet another definition of an educational “community of peers” in relation to a “community of books.” The books constitute a community, he says, “not in the sense of a monolithic or monovocal entity but in the sense of a dynamic process in which the texts constantly interact, allow for exchange of ideas, and exert a reciprocal influence on one another.”

We turn then to a pair of essays that deal with the question of a multicultural curriculum at the university level. While not speaking directly of partnerships, they suggest, as Janet Ray Edwards has indicated, a major part of the context in which such partnerships must now be conceived. Ronald Takaki, author of *A Different Mirror: A History of Multicultural America*, offers a brief account of the much-debated ways in which teachers at the University of California, Berkeley, have addressed the need to provide students with comparative multicultural experience. Richard Brodhead extends this theme with some thoughtful comments on the advantages and problems inherent in an “inclusionistic” curriculum. He also provides an account (in some ways rather like Bryan Wolf’s) of one scholar’s redirection of his writing and teaching so that they would more fully engage our diversity. Both essays make clear that such directions in university teaching and research have close relevance indeed to the concerns of schools that serve multicultural constituencies—and also to schools that need to open their students’ minds and imaginations to the cultural diversity that surrounds them.

We round out this issue with a series of essays about partnerships that have engaged

a variety of ethnic, racial, or regional communities. First of all, Patricia McGrath and Felix Galaviz describe the Puente Project, focusing on the Mexican-American/Latino community, which is now operating in 31 community colleges and 18 high schools throughout California.

Carol Booth Olson then offers an account of a collaboration that has brought together Teacher/Consultants from the University of California, Irvine, site of the National Writing Project. The participants, who represent eleven different school districts and

seven colleges, have designed lessons based on the UCI Writing Project’s Thinking/Writing model and on multicultural literature that they have judged appropriate to the needs of their students in various schools. The result: a higher level of understanding for the teachers, an increase in both pride and tolerance in the students, and renewed inspiration for reading, writing, and thinking.

Richard Simonelli then discusses the holistic focus of “indigenous education,” as grounded in the traditions of Indian cultures

(continued on page 14)



ROMARE BEARDEN, *CONJUNCTION*, 1971

Gómez: A Leap of Faith

(continued from page one)

tive action policies and the tension between individual and group interests. The “concept” of diversity has been linked with questions of merit and “common values,” in short with the question of how America can maintain a common national identity with the cultural heterogeneity of its demos. Educators who have maintained a prominent role in the assimilative machinery of American bureaucracy, struggle to raise academic standards, diversify educational opportunities, and increase student achievement against a growing chorus of voices which elide merit and ethnicity. As Christopher Lasch puts it, “meritocracy is a parody of democracy” (41). Individuals considered meritorious are often those who have access to more cultural and financial capital, which still largely distributes itself along racial, class, and gender lines.

The increased stratification of American society and the backlash against legislative intervention on behalf of diversity have compounded feelings of isolation and alienation between educational sectors. Accusations that K-12 does not adequately prepare students, that higher education is elitist and out of touch with reality, and that community

colleges abandon students in transition have made us both weary and wary of pursuing collaborative projects. And in the meantime, students who most need the educational opportunities created through institutional collaboration have to overcome more and more obstacles to upward academic mobility.

When they work, educational partnerships between higher education and schools create a continuum of educational experience that supports and protects the autonomy of the individual without a sacrifice of communal coherence. Effective partnerships seek to model the democratic promise of diversity within a community of individuals linked through shared opportunities and experience. In America, democracy, diversity, and education are intrinsically linked: ensuring the efficacy of representative democracy requires a progressive education system, and the progression of democracy depends on sustaining a diverse culture. Within this matrix, it seems as if educational partnerships would naturally evolve in the construction of a democratic national community. Yet we know that this is not the case. Institutions have often jealously pro-

tected their autonomy over and against egalitarian collaboration. Higher education has relied on outreach programs which are often laden with paternalistic good will. On the K-12 level, questions relating to academic standards and curriculum reform have often been driven by a desire to strike a balance between the cultivation of cultural diversity and the assurance of cultural mainstreaming. We know that the homogenization of values and ideas results in societal stagnation and political narrowness. Yet many argue that increased diversity threatens the coherence of national identity and the ability to reach political consensus.

Educators have struggled to find the balance between exclusiveness and inclusiveness, autonomy and community, diversity and homogeneity. Schools have been influenced by the demands of a Cold War mentality that confused educational strength and military invulnerability. Economic hardships and inequalities have emboldened the architects of vocational education, and linguistic and cultural diversity has tested the limits of equal access and opportunity. Even

(continued on next page)



FROM STUDENT MURALS, *STORIES ON A WALL*, UNIVERSITY OF CALIFORNIA AT IRVINE, 1993

Gómez: A Leap of Faith

(continued from previous page)

higher education, which has struggled to maintain its commitment to intellectual inquiry and the free circulation of ideas, has become increasingly narrow through what Lasch characterizes as “the university’s assimilation into the corporate order” (193). It seems that we have forgotten John Dewey’s insight that “democracy is more than a form of government; it is primarily a mode of associated living, of conjoint communicated experience” (87).

To some extent, the “greatest good for all” of American democracy has become the “greatest good for some” of utilitarianism. The reservation system and Indian schools for Native Americans represent the dark side of educational socialization; segregation still exists, both formally and informally, between whites and African Americans; Asian Americans suffer backlash for superior academic performance and commitment to collective achievement; and Latinos endure tracking and must continue to defend their status as legitimate Americans. While we may have achieved cultural diversity, we still do not quite believe that diversity is intrinsic to the survival of a democratic society.

Although the forces which push and pull at the fabric of American public education are varied and complex, they engage one another on the question of diversity, both racial and cultural. As Sarason argues, “It is a cliché to say that we are a nation of immigrants, but it is not a cliché to say that few people realize how the pluralism of our society has made schools frequent scenes of ideological battle” (24). Despite the national rhetoric of multi-culturalism, there remains a deeply-rooted suspicion in America that identity ultimately devolves to an irreducible category like race or gender. However, such reasoning ignores the arguments of many historians, including Theodore Allen and Ronald Takaki, who argue that race, like culture, is socially constructed, not intrinsic and transcendental. If this is true, then iden-

Manuel N. Gómez is Vice Chancellor of Student Services at the University of California at Irvine.

tity is much more fluid and flexible, and differences can be seen as circumstantial rather than essential.

One of the stumbling blocks to the acceptance of our actual diversity is a misconception that diversity is an external rather than internal phenomenon. It is, in fact, both. In a society that vigilantly protects individual

Partnership is the means by which we can renew a national commitment to the health of American democracy.

autonomy, we often forget that building community requires the recognition that boundaries are arbitrary and fluid. Diversity, in addition to differences between individuals and groups, is about recognizing within ourselves that our identities are not fixed in a binary opposition: black-white, native-foreign, ourselves-other. Rather, we exist within a complex matrix of shifting identities, both within and between ourselves. While difficult, this recognition is essential to the construction of communities which can successfully negotiate individual and group interests. Too often, we create our identities within fragilely constructed oppositions that flimsily disguise the fears of inadequacy and failure that nag at us. We shift between polar extremes, certain that to choose any point on the continuum requires sacrifice and loss of identity. The anticipation of loss confounds attempts we make to accept our diversity. Until we understand that our similarities do not disempower us, but rather create a profound synergy, we will not be able to acknowledge difference in a compassionate way.

My experience bears out this wisdom. At the beginning of my career in education, I started my work in the Oakland public schools primarily out of a commitment to the Chicano movement, and my loyalties lay within this community of scholars and activists. As I moved through the labyrinthine world of education, however, I realized that my identity as a Chicano was only one facet

of myself, and my perspective began to extend beyond the narrow categories of race. Over the years, I have become more and more aware of the ways in which we all belong to several communities at once, and these multiple memberships often reflect corresponding interests and goals. Consequently, I have found that focusing on the

common interests of communities in order to form coalitions dedicated to cooperative action offers the best strategy for social and political change. It is, in fact, on this basis that American democracy is preserved and renewed.

In terms of education, partnership is the means by which we can renew a national commitment to the health of American democracy. As bell hooks has said, “The classroom is the most radical space of possibility in the academy” (12). Extending this promise into K-12 classrooms requires committed collaborative projects on a national scale. The creation of a community in which intellectual freedom and rigor can take place without sacrificing egalitarianism is essential if education is to evolve closer to the promise of participatory democracy. We must realize that to teach only traditionally canonical works does not represent a rigorous intellectual curriculum, and we must simultaneously realize that programs to increase representation of underrepresented groups can lead to a similar isolation and intellectual narrowness. In short, we must understand the ethical imperative of partnership as one which seeks a balance between assimilation and separatism.

Essential to the fulfillment of this promise is a reinvigoration of intellectual development at all levels of education. Above raising academic standards, beyond the recent attempts to fortify critical reading, thinking, and writing skills among students, intellectual development requires a liberal arts emphasis which values the liberatory consequences of intellectual inquiry. Richard Hofstadter has distinguished intellect from intelligence—what is most often cultivated in education—saying,

...intelligence is an excellence of mind that is employed within a fairly narrow, immediate, and predictable range....Intellect, on the other hand, is the critical, creative, and contemplative side of mind. Whereas intelligence seeks to grasp, manipulate, re-order, adjust, intellect examines, ponders, wonders, theorizes, criticizes, imagines. Intelligence will seize the immediate meaning in a situation and evaluate it. Intellect evaluates evaluations, and looks for the meanings of situations as a whole. (25)

For Hofstadter, intellect is associated primarily with “human dignity” and with the kind of thinking that reaches the essential or fundamental levels of understanding. Suspected for its role in subverting the status quo and mistakenly associated with performance on IQ and standardized tests, intellect has been gingerly handled by Americans. Often seen as the exclusive property of higher education (mistakenly and often derisively), and assumed to be uninteresting to or beyond the grasp of students who do not fit into the educational mainstream, intellect has slowly seeped out of contemporary pedagogy. Critical thinking has been touted as a return to intellectualized education; yet how well can a system driven by the ideological mandates of social functionalism, life adjustment, and civic duty accommodate the kind of inquiry that will bring these very principles into question? The assimilative function of education is antithetical to this level of debate.

Intellectual education and an intellectual demos are essential to the changing faces of American cultural identity and questions of how cultural identity intersects with national identity. While the “practical quality” of intelligence (Hofstadter, 41) is certainly important to cultivate, it has not allowed us to move away from the corporatization and professionalization of education. Consequently, the superficial markers of difference—race, gender, ethnicity, culture, socio-economic class—seem more natural than they really are. Intellect, on the other hand, goes further towards establishing a common ground for debate and negotiation through

its emphasis on fundamental questions related to the nature of knowledge and understanding. Through intellectual engagement, individuals are connected in a common commitment to inquiry. The continual process of negotiation that ensues does not contradict the possibility of consensus or of truth; in fact, it more precisely reflects the dynamics of participatory democracy. For too long we have imagined that the construction of a stable democratic community depends on inculcating ideology that passes for truth, rather than on a collective search for truth. Education has capitulated to this myth by limiting instruction to subjects and categories of “truth” which often reflect subjective cultural values in the guise of objectivity.

As Jacques Barzun argues, “intellect is community property.” It is “the capitalized and communal form of live intelligence,” transcending without nullifying intelligence (4). Intellect is not elitist nor selective in its distribution. Rather, it enables communication and understanding across fields of difference and distrust. Intellect is one of the most democratic of civic virtues, ennobling the American mind. Yet without educational partnerships between institutions, the intellectual development of our students will continue to atrophy, as the “educational market” grows and nourishes itself on the carcass of a weakened educational infrastructure.

We must acknowledge and embrace the interdependence of educational institutions at all levels and enhance the “live intelligence” on which the stability of a democratic community depends. If educators cannot model the ideal of a collaborative, egalitarian community, how can we expect our students to participate actively in the democratic process? How can we criticize efforts to incorporate education for capitalizing on our failure to intellectually engage students in the educational process? Although things seem bleak, we should not be too quick to signal our defeat. In fact, the abrupt political changes now underway may ironically serve to strengthen the interests of educational collaboration. Nothing short of a leap of faith will renew the promise of partnership.

References

- Allen, T. (1994). *The Invention of the White Race*. New York: Verso.
- Barzun, J. (1959). *The House of Intellect*. New York: Harper & Brothers Publishers.
- Dewey, J. (1916/1966). *Democracy and Education*. New York: The Free Press.
- Hofstadter, R. (1963). *Anti-Intellectualism in American Life*. New York: Alfred A. Knopf.
- hooks, b. (1994). *Teaching to Transgress: Education as the Practice of Freedom*. New York: Routledge.
- Lasch, C. (1995). *The Revolt of the Elites and the Betrayal of Democracy*. New York: W.W. Norton & Company.
- Ravitch, D. (1983). *The Troubled Crusade: American Education, 1945-1980*. New York: Basic Books, Inc.
- Sarason, S. B. (1982). *The Culture of the School and the Problem of Change*. (2nd ed.). Boston: Allyn and Bacon.
- Sirotnik, K., & Goodlad, J. (Eds.). (1988). *School-University Partnerships in Action: Concepts, Cases, and Concerns*. New York: Teachers College Press.
- Takaki, R. T. (1993). *A Different Mirror: A History of Multicultural America*. (1st ed.). Boston: Little, Brown & Co.

From the New Haven Experience:

Introduction

The Yale-New Haven Teachers Institute has always encouraged both the partnership of institutions and the partnership of people of diverse backgrounds. The question of diversity and community has therefore been central to its work, as these statements by Yale faculty will indicate.

We excerpt here from *Teaching in America: The Common Ground* (1984) some paragraphs by Howard R. Lamar and Richard H. Brodhead. President Lamar has added to his selection some paragraphs from his present perspective. And we have added to this grouping an essay by Bryan Wolf. All three teachers have had long careers at Yale, one as a professor of History, the other two as professors of English and American Studies. Howard Lamar has also served as Dean of Yale College and as President of Yale University. Richard Brodhead is currently the Dean of Yale College. In the Yale-New Haven Teachers Institute, Lamar has led a seminar called “Remarkable City: New Haven in the Nineteenth Century” and another called “Studies in American Regions and Regionalism.” Brodhead has led one on “Autobiography,” and Wolf has led a series of seminars on American writing and painting. In different ways, they focus here on certain problems of “community”—local, state, and national—with which the Teachers Institute has been centrally engaged. And they offer ample testimony from university teachers and administrators concerning the value of such a collaborative program. Howard Lamar, an authority on the history of the American West, clearly learned much from his shared exploration of the history of New Haven. Richard Brodhead learned to help reinvent the terms on which his shared field can be communicated with others. And Bryan Wolf found a space for his own version of an experimental classroom, through which he learned how to address the richness of racial and ethnic cultural traditions in the United States.

Encounter with a City

By Howard R. Lamar

American education has somehow managed to fragment itself not only into grammar, high school, college and university units, but between subject matters and between content and method. We have been in a confederation period of education in the United States where educational states’ righters have prevailed over a sense of federal union. It is that problem, among others, that I think the Yale-New Haven Teachers Institute was founded to overcome: that is to establish, once and for all, the commonality and relatedness of all problems concerning teaching and educating no matter what subject and no matter at what level. That in turn touches a more fundamental problem in the United States: a sense of community. Another purpose of the Yale-New Haven Teachers Institute has been to restore a sense of community to a city that once had one of the most developed senses of civic pride one could find in America.

For these reasons I agreed in 1979 to offer a seminar called “Remarkable City: New Haven in the Nineteenth Century.” But there were other compelling reasons as well, chief among them being the fact that the State of Connecticut required a course on state or local history to be taught in the schools. My hope was that we could use New Haven as a way to teach urban history and further, to focus on the major local changes that had occurred while we were in the process of becoming an industrial nation. I also wanted to focus on the resulting art and material culture that came out of American industrialization. Such an approach would also allow us to focus on the history of labor as well as on the elite, and that, in turn, inevitably meant studying immigrant and minority history. While we did not realize all of

Howard R. Lamar is President Emeritus and Sterling Professor Emeritus of History at Yale University.

our plans in the seminar, a number of new courses on local history did emerge, a great deal of fresh research was done, and I, for one, made a series of discoveries about local and urban history in the abstract and about Connecticut and New Haven in particular that genuinely surprised us all.

My first discovery was that one cannot live in New England without acknowledging first the colonial period. But what struck me most about New Haven’s founding was the nature of its settlers. Economically they were the very opposite of the Pilgrims at Plymouth. The latter spent years in poverty and in getting out of debt to their English sponsors. In stark contrast we have the statement in Reverend Benjamin Trumbull’s 1818 edition of the *History of Connecticut* that “the New Haven Adventurers were the most opulent company which came into New England, and they designed a capital colony.” New Haven was not a rural frontier settlement but a mercantile center and religious haven founded by urban types. Thus New Haven is one of the most persistent urban centers in American history and deserves to be a major case study of urban life in America over the three-and-a-half centuries of its existence.

During our study of New Haven teachers used the students themselves to do research, to compile family and neighborhood histories, to build a nineteenth-century oyster boat, to study architecture and to interview older New Haven citizens. Benjamin A. Gorman fashioned an excellent teaching unit entitled “Discover Eli Whitney” from the materials on the inventor and his career, while Valerie Ann Polino found that she could create a unit called “New Haven and the Nation, 1865-1900,” in which the relation of industrialization to labor, immigration and reform history was traced. She recorded the impact of ethnic labor on New Haven by following the names of those arrested by the police department in the years 1865-1900. At first Irishmen were arrested for many violations, but when the city’s po-

lice force slowly became Irish, those arrested tended to have Italian names. By 1900 28 percent of New Haven's 108,000 population was foreign-born. That included 10,000 Irish, 6,000 Germans and Swedes, 5,000 Italians, 3,000 Russian Jews, and 2,000 English and Scots. Thus the local story of New Haven labor becomes a paradigm for the immigration history of the United States in the years between 1865 and 1900.

Let us go back for a moment to look at themes. New Haven citizens created or developed an extraordinary number of things that had shaped modern life: first, transportation systems, whether they were coastal and Caribbean trade shipping, canals, toll roads, or railroads. Then they dealt with what you might call support services such as road surfaces, oil, rubber, carriages, wagons, steam engines, the telegraph and the telephone, and interchangeable parts. It seems no mere accident that Eli Whitney coming from such a craftsman's paradise would invent and sell guns to Southern planters who in turn used their profits to buy New Haven carriages and clocks, or even that Southerners interested in such items came to New Haven to buy them and then decided it was a great place to vacation. Nor should it seem accidental that New Haven's first black population was West Indian—because of the shipping trade.

By tracing the industries of New Haven we can trace its social and ethnic history as well as the city's aesthetic history. Indeed, we cannot divorce art and material culture from the economy. We cannot tell the story of the entrepreneurs without telling the story of the labor force. Nor can we ignore an intriguing statistic that 40 percent of the work force in the various New Haven factories in the nineteenth century were women. When one asks this question one is not talking about the world of labor unions and strikes but the workers' world and how it evolved from a religious small-town preindustrial economy to a secular industrial one. My plea is not that we substitute

social problems about the drinking parent or Vietnam for the impersonal story of national political history. It is that we go beyond both to try to relate the past to the present in a personal, believable way. And one way of doing that is to study one's own past and relate it to the national scene.

But this cannot be done without also comprehending that urban history means entrepreneurial history, labor history, social and cultural history, and ethnic history. It is this interdisciplinary approach that holds as much promise for the Yale-New Haven Teachers Institute as any other teaching method or updating we have tried. And in the process of learning and talking we found that the problem of New Haven history like that of American history was, in effect, a failure to apply Eli Whitney's concept of interchangeable parts to its own past. We discovered that we were all a part of a whole and that by an intelligent study of the parts we would better understand the whole. Therein lies the purpose of a local effort called the Yale-New Haven Teachers Institute and its significance as a model for a national effort to relate town and gown, and the secondary school to institutions of higher learning in a mutually advantageous way.

In 1991 I was again invited to teach a seminar for the Teachers Institute. This time I pursued the older theme—how is local history shaped by larger social and political national events—from a very different angle. The seminar, "Studies in American Regions and Regionalism" focused on the impact of the regional cultures and inhabitants of New England, the South, and the West on New Haven. Again the seminar proved to be a highly rewarding and often surprising experience for all of us.

Some of the most revealing seminar papers traced the coming of African-Americans from the South to Harlem in New York and then to New Haven. At one level the accounts, often based on the experiences of the parents of the seminar members, re-

flected familiar internal twentieth century migration patterns, but at another, it proved to be a remarkable saga of how the migrants managed to bring with them not only a rich enduring religious and family heritage, but a quiet continuing pride in their Southern origins. There was and is a pride of place about their former communities in North and South Carolina and Virginia. In short, much of New Haven's recent history could best be understood as an encounter between urban New England and the rural South that was far more complex and mutually rewarding than any of us in the seminar had expected. The members of the class also traced similar migrations from Mississippi to Chicago and that of Black Americans migrating to California in this century.

Two years later, in 1993, Yale's and my own ongoing encounter with New Haven was placed in perspective when the University conducted a survey of all of its educational outreach programs in the city. The survey found that in addition to the activities of the Teachers Institute some twenty-eight other programs existed ranging from museum and art gallery programs for public school students to participation in part-time teaching by Yale graduate, professional and undergraduate students. These activities have been seen by cities elsewhere in the nation as a possible model for university-public school programs—a recognition of how much "common ground" there is in these endeavors.

As important as the New Haven story may be as a mustard seed leading to the growth of other town-gown education programs, however, the most fundamentally positive outcome of the Yale-New Haven Teachers Institute program is the coming together of teachers at all levels to design courses in an atmosphere of mutual respect and the excitement of shared discovery about more effective ways of teaching and learning. One splendid result has been that all involved have helped articulate what it means to be a true urban community.

From the New Haven Experience:

(continued from previous page)

On the Community of School and University

By Richard H. Brodhead

The New Haven Teachers Institute might be described as a program in which two groups having a great deal in common—the faculties of Yale University and of New Haven’s public high and middle schools—come together to discover and build on their common interests. Whether they teach older or younger students, in public or private institutions, such a description might continue, all of the participants of the Institute are members of one profession; and whether they teach at the most advanced or the most elementary levels, they all work in the same disciplines, and so inevitably share assumptions and commitments. What could be more natural than for them to pool their thinking?

Alternatively, the New Haven Teachers Institute might be described as a program in which two groups having next to nothing in common conspire to invent interests that they might be said to share. The work these groups do, this account would emphasize, might go by the same name, but in fact the terms on which they practice their profession put deep gulfs between them. One is used to teaching the extremely privileged, the other, commonly, the extremely unprivileged; one assumes students already highly prepared, the other students who need to be prepared; one associates its discipline with recent elaborations of specialized knowledge, the other with traditional and basic skills; and of course a host of other differences follow from these. When these groups come together, this account would conclude, it is less likely to be because they feel united in their labors than because they are troubled by the lack of such

Richard H. Brodhead is A. Bartlett Giamatti Professor of English and Dean of Yale College.

a unity. And if they assume in advance that they have large areas of common ground, they are likely to be unpleasantly surprised.

The anomaly of the Teachers Institute—but also, I think, the reason why it works—is that both of these contradictory descriptions fit it equally well. Half of the paradox of the Institute is that when its participants approach each other expecting to find a community of experience, they find, instead, how different their work-lives are. In my own case, while I certainly knew in a general way that the classes the teachers in my seminar taught were quite unlike my own, I was still constantly surprised by the particulars of their educational situations, and by the reminders they offered that our everyday worlds were worlds apart. Most of my teach-

The Institute’s participants are always discovering that there is, after all, real community between them.

ers, I learned, locked their classrooms while teaching: where I teach, of course, control of students’ physical behavior is so perfected as to be invisible. I sometimes find college freshmen immature in their literary responses; looking at one teacher’s photos of his sixth graders reminded me that his audience was immature in a much more fundamental sense. I am sure I am not the only Institute instructor who found that the more I learned about who and what and where and how my teachers taught, the more out of place I felt. What did I, of all people, know about the situations these teachers faced day after day? And what possible application could what I did with my students have in scenes so utterly remote?

Anxieties of this sort are built into the role of an instructor in the Institute; and no doubt our teacher-students have their own corresponding versions of these anxieties. What

helps alleviate them is that the other half of the Institute’s paradox is also true: namely that when its participants approach each other expecting to be irrevocably divided, they are always discovering that there is, after all, real community between them—that their professions (in the sense of both what they do and what they believe in) are in fact not unrelated; and that the other’s work might strengthen his own.

The Institute builds on the simultaneous oneness and difference of its constituent halves in the way it organizes their work together. The faculty leader of the seminar makes no pretense to know how, exactly, the students at the far end of the process ought to be taught; but he does pretend to know, and in an especially expert way, something that might enrich and enliven the educa-

tional program that is offered to them. In the seminar he invites his teacher-students into some portion of his expertise, then asks them to figure out how they can adapt what they learn there to the needs and uses of their classes.

To say this is to suggest that the role of the faculty in the Teachers Institute is a peculiar one. On the one hand, he must be the instructor of his seminar. To bring its members to the point where they can think their subjects and protocols through in a genuinely new way, he must be willing really to teach them: to lead them to new materials, and above all to open out new frames of understanding for them. But on the other hand, he must also *not* be the instructor in any usual sense. His goal, here, is less to teach his students than to enable their teaching of their students. They are not in his seminar to learn his subject, but to remake it into their subject. In this sense his real function is not that of expert or authority but that of co-collaborator, working, with his high- and middle-school counterparts, to reinvent the terms on which their shared field can be communicated to others.

Entering Multiculturalism

By Bryan J. Wolf

Over the past decade, I have led a variety of seminars for the Yale-New Haven Teachers Institute that have focused on issues of race and ethnicity. I did so in part because the New Haven school system, like its counterparts across the nation, has been reluctant to develop a curriculum that reflects the needs and histories of the urban populations it serves. And I did so for the most selfish of reasons, for my own sake, so that I could have a truer, wider vision of my world.

It was not always so. The first seminar I taught for the Teachers Institute in 1989 mirrored the teaching I had been doing at the time with my English and American Studies students at Yale. We examined painters and writers from colonial times through the twentieth century. The curriculum units produced by the seminar participants reflected the materials of the class: everyday life in revolutionary era America, the art of the Hudson River School, modernist architecture.

Something was missing. That first seminar addressed an array of “canonical” writers and artists without also addressing the nitty-gritty teaching needs of New Haven public school teachers. Their working (and often non-working) hours were filled with questions for which Ralph Waldo Emerson and Jackson Pollock were not the answers.

In retrospect, I suspect the seminar lacked what you might call “soul.” It had spirit and energy in abundance. But that is not the same as “soul,” a term that I use here to suggest the richness of racial and ethnic cultural traditions in the United States. To teach a class with soul is to tap into the diversity

Bryan J. Wolf is Professor of American Studies and English at Yale University.

of everyday American expressive life, catching that life as it is transformed into art.

In succeeding years, I began moving away from canonical texts and images into what were, for me, relatively unexplored terrains. And my vehicle for this voyage into the unknown was the Yale-New Haven Teachers Institute. I found that each successive seminar that I led for the Institute carried me that much further into what we might term “alternative cultural geographies.” By this I mean new realms of learning, non-traditional canons, that had been labeled “terra incognita” by those who once mapped the contours of American literature.

I wanted a new map. The old maps, the ones I had been using, resembled those centuries-old vellum artifacts that show the known world, the “New World,” as the At-

To teach a class with soul is to tap into the diversity of everyday American expressive life.

lantic seaboard, while filling the interior with wild beasts and imagined lands. I needed something a little more up-to-date.

As all teachers know, one learns by teaching. To be successful in the classroom, you must receive as much from your students as you give. The Teachers Institute became for me the place *par excellence* where such exchange occurred. I found a freedom there to rethink not only *what* I had been teaching, but *why* I had been teaching it.

The seminar participants, in turn, were hungry for new materials. They were happy to explore mainstream, “canonical” texts, but their hunger turned into more than hunger—it became a passion, a Rabelaisian appetite—when we started reading novels by “ethnic” writers and viewing art devoted to issues of racial identity.

What happened, in effect, is that the New Haven Teachers Institute provided me with

a space, a forum, for my own version of an experimental classroom. The seminar participants and I converted our weekly meetings into occasions for unlocking closed doors. We opened up new texts, raised the windows onto previously uninvestigated vistas, and generally converted the classroom from a repository of received traditions, a museum with blackboards, to a way-station en route to new cultural experiences.

This means that we ate mangoes in class (part of a curriculum unit on culture and food) and then read *When I Was Puerto Rican*, a lush account of Esmeralda Santiago’s experiences growing up in the Caribbean, where mangoes are as abundant as sunny days. We viewed one participant’s private collection of African textiles (from her Peace Corps days) and then studied African influences on Caribbean and North American crafts traditions. We followed Jacob Lawrence’s epic *Migration Series*, sixty painted panels that narrate the movement of southern Blacks to northern cities in the years following World War I, and then read Toni Morrison’s

Beloved, a gothic account of the risks that attend all efforts at cultural recovery.

Eventually this new knowledge made its way into my Yale teaching. I created an undergraduate seminar on the topic of “Ethnicity and Dissent” in American art and literature, and then converted the seminar into a lecture course that I will teach for the first time in the spring of 1997. My research interests similarly shifted, and I now devote increasing amounts of my time to writing about multiculturalism in contemporary literature and art.

Why did this exploratory teaching and learning occur in the Teachers Institute before it happened in my regular instruction with Yale undergraduate and graduate students? I have been pondering this question for a while now, and I think I know the answer. But to understand that answer, we need

(continued on next page)

From the New Haven Experience:

(continued from previous page)

Wolf: Entering Multiculturalism

(continued from previous page)

to detour for a moment to an arresting sculpture by Martin Puryear, an African-American artist who works with marvelously crafted, often bio-morphic forms, constructed in wood and metal. To understand the relation of the Teachers Institute to the year-round curriculum at Yale, we need to consider first Puryear's *To Transcend*.

Puryear's sculpture looks a bit like an ungainly elephant's trunk reaching up the wall. It consists of two blocks of wood united by a lean wooden tether. The tether emerges from a kidney-shaped block evocative of the body and the organic world. It (the tether) arcs gently upward before arriving at a disk that both mirrors the wooden base and converts it into an abstracted and precise geometric object.

To Transcend is defined by the contrast between the disk at the top and the base at the bottom. The disk is more delicate, more refined, more cerebral, than the kidney form that launches it. It functions both as a pointer to realms beyond its grasp—an image of transcendence—and as a cap, an acknowledgment of the limits that attend all terrestrial questing.

To Transcend reminds us that true transcendence never fully leaves the ground. What we see when we look up is not air and light, but a round wooden disk, an idealized version, a utopian reworking, of our own squat and kidney-shaped lives. Those lives are lived, like that earth-hugging block of wood, at ground level. They remain incomplete until we learn to cast a glance upwards, beyond ourselves. For then and only then do we learn to measure who we are by what we might become.

The Yale-New Haven Teachers Institute is one place for measuring what we might become. It resembles that disk crowning Puryear's lean arc of wood. It echoes the world around it at the same time as it at-

tempts to alter, rethink, that world. Like Puryear's rounded disk, the Teachers Institute provides a space where everyday life may be reimagined, where the curriculum may be rethought and reformed. It is a place at once tethered to the realities of urban America and yet capable of rising above them.

And that, I believe, is why I entered multiculturalism through the doors of the Teachers Institute. The world of urban America issues into the classroom at the Teachers Institute with an insistence, an unrelenting pressure, that otherwise tends to be muted at a privileged institution like Yale. Once in the door, those pressures change not only what we teach but how we think about teaching itself.

What I discovered through my seminars with the Teachers Institute is that multicultural teaching begins with one premise: that

no single group on any side of the color line can tell its story without reference to the peoples and traditions on the other side. *My* story is not complete without *yours*. That is the great and dirty secret of American history. It is also our saving truth. W.E.B. Dubois was right: race is the central issue of the twentieth century. And all of us are part of that saga.

To say this is to stop defending the arts as repositories of universal truth. That leaves them like Dickens' Marley: dead as a doornail. Instead we need to see the arts as actors, fighters, in a contest over cultural values, a struggle to legitimate particular social visions. I no longer measure a work of art by its "beauty." That term—and the values that go with it—tends to set art apart from the world, to enshrine it, "museumify" it, rather than return it to its historical roots so that it might continue to live and breathe.

I feel more comfortable with a less "aesthetic" vocabulary. That art is best which most powerfully addresses its own social, cultural or historical situation. I believe that art is not about culture but the *politics* of culture. It is a form of power: not the power of guns or dollars, but the ability to think critically. Art provides us with one of the few spaces we have in our society for self reflection: critical examination of one's life, one's community, one's identity. The classroom, potentially, is another such space. Good teaching, in this way, resembles strong art. Such art shows us how we are enmeshed in history and how to think critically about that history. It opens our eyes.

The Teachers Institute has been for me an eye-opening place. It allows its participants to relax just enough from their daily chores to catch a glimpse, however fleeting, of the larger picture. Or—to mix metaphors in mid-stream—we might say that the Teachers Institute provides its participants, both Yale professors and New Haven public school teachers, with a small taste of utopia, where knowledge, like mangoes, ripens in the heat of a new day.



MARTIN PURYEAR, *TO TRANSCEND*, 1987

Collaboration as Community

By Janet Ray Edwards

This issue of *On Common Ground* explores a specific and impelling need: that of building educational communities around issues of ethnic and cultural diversity in American society at large. Together, as scholars, teachers, and students, we seek to discern what is distinctive in our varying cultural traditions and identify what binds us together as Americans. As school teachers look at the faces of their students, more often than not they see cultural diversity embodied. In this situation, they hunger for the academic enrichment—the knowledge of history and culture—that will make them more effective and responsive teachers. Food is available. In the colleges and universities, humanities scholars have been searching new or neglected primary texts and documents, seeking to place them in appropriate cultural and intellectual contexts. To a school-college partnership, these searches bring the intellectual resources that can help teachers understand the roots and branches of American diversity. Moreover, as scholars collaborate with teachers, they report a resurgence of interest in their own, increasingly diverse classrooms. In teachers they find colleagues who may have lacked the time to specialize in scholarly matters but who read with intelligence and imagination. Such a collaborative builds a community of scholars and teachers who address a challenging question: how to engage students with intellectual content informed by scholarship, through practical, imaginative strategies.

These ideas sum up concrete experiences taking place in collaboratives sponsored by the National Endowment for the Humanities (NEH) across the nation. Since 1989, English faculty at the University of Houston in an NEH-sponsored project entitled “Texts and Traditions: the Common Ground” have been meeting with high school English teachers from six metropolitan school districts in a series of concurrent seminars each summer. Pairing commonly taught works

Janet Ray Edwards is Program Officer for the Division of Research and Education at the National Endowment for the Humanities.

of American literature with works by minorities and women that are less well known, teachers and scholars think together about the question, “What is American about American literature?” In the sessions I visited, one seminar explored two novels that treat a similar theme—the claims of society on the individual—in strikingly different ways. The discussion contrasted Huckleberry Finn’s defiance of conventional society in “lighting out for the territory” with the ending of Rudolfo Anaya’s *Bless Me, Ultima*, in which the child narrator becomes the bridge-builder bringing together disparate societal forces. In a second seminar, teachers explored the contrast between Franklin’s account of the “junto” or reading group that supported his learning with Frederick Douglass’ commentary on the isolation and negativity that surrounded his learning. Such discussions, teachers agreed, helped them to gain a richer, more complex sense of what constitutes American society than had been available to them through traditional readings alone.

A group of teachers meeting with me after the seminar spoke of their deep satisfaction at the chance to talk with teachers from their own and other schools about books and ideas. In the collaboration, they experienced the kind of intellectual community that they wished to build in their own schools, and not with faculty only. Teachers as well as two of the district language coordinators with whom I met later described the “tomblike atmosphere” among minority students in many classes. One of the coordinators who regularly visited classrooms and talked with teachers said, “These students are no trouble. They don’t act out. They just become quieter and more withdrawn, until one day they disappear from the class.” For a Hispanic school child who, for example, had never encountered a book by a Hispanic writer or heard discussions of the importance of Hispanic culture in contributing to American society, the chance to read Anaya’s *Bless Me, Ultima* or Cisneros’ *House on Mango Street* under the guidance of an informed teacher could make a significant difference in that child’s engagement with school learning.

To ensure that interactions between teach-

ers and students in their classrooms are nourished by a larger intellectual community, the Houston project has set for itself the goal of reaching a “critical mass” of high school English teachers. To date, over three hundred have participated directly in the summer seminars, with many more involved through dissemination projects offered within the schools by the teachers themselves. With confidence that the university is an ongoing resource and with the support of school district curriculum coordinators, teachers are emerging as leaders in their own schools.

The Houston collaboration drew both intellectual and practical inspiration from the Yale-New Haven Teachers Institute and the generous leadership of Yale scholar Michael Cooke. Once the Houston partnership was itself established—its steadiness reflected in part by the fact that five of the eight original faculty still participate in the project—Houston faculty member Linda Westervelt, with NEH encouragement, took the next step. Her conversations with Beth Daugherty, a faculty member at Otterbein College near Columbus, Ohio, led Otterbein faculty to design a similar collaborative.

“Joining Hands in the Teaching of American Literature,” the Otterbein-Columbus partnership, takes as its premise that, “effectively taught, American literature in all its richness can unite rather than divide society.” One summer, intellectual sparks flew as school and college teachers discussed such pairings as Henry David Thoreau’s *Walden* and William Least-Heat Moon’s *PrairieErth*; Ernest Hemingway’s *In Our Time* with Toni Morrison’s *Sula*; Nathaniel Hawthorne’s *House of the Seven Gables* with Octavia Butler’s *Kindred*. Teachers returned to their schools that fall reinvigorated to begin building communities of inquiry with other teachers and with students in their classrooms.

But the power of school-college partnership to build communities of inquiry is not limited to a single structural model or a single content focus. A draft statement from the U. S. Department of Education links successful education reform throughout the United States to the “career-long develop-

(continued on next page)

Edwards: Collaboration

(continued from previous page)

ment of teachers and other educators” and recommends that strategies to improve teaching and learning be “collaboratively designed, implemented, coordinated and evaluated by schools and higher education institutions.” “High-quality professional development,” the statement goes on, “also promotes ‘learning communities’ inclusive of everyone who has an impact on students and their learning.”¹ At NEH, other collaborative ventures with distinctive characteristics abound, though space allows mention of only two. From a University of Maryland project on Shakespeare evolved a state-wide collaborative, the Center Alliance of Secondary School Teachers (CAST). In a reversal of the usual emphasis on bringing teachers to the university, CAST takes scholars to teachers in their own counties. As university faculty become more knowledgeable about school curricula, they are increasingly able to tailor their offerings to specific school needs. In response, the schools support CAST in their budgets. For example, when Baltimore County English teachers were faced with a new mandate to teach world literature at the ninth and tenth grade levels—literature the teachers had never studied—they turned to CAST, which responded with an academic-year study course that made the requirement both feasible and exciting.

Another imaginative conception brings together like-minded school reformers for study at a single, national site and returns them to their own communities to found particular, local, effective, teacherly collaborations. Invigorated by its ongoing partnership with Providence schools that began in 1988, a coalition of forces within Brown University—Arnold Weinstein of the comparative literature department; Sharon Lloyd Clark and Laura Mack at the university’s Institute for Secondary Education; and the Coalition for Essential Schools, headed by TheodoreSizer—proposed a collaborative project national in scope but local in effect. “Texts and Teachers: Themes in Comparative Literature” brings together teams of four

¹U.S. Department of Education-Professional Development Team, “Draft Mission Statement and Principles of Professional Development,” October 31, 1994.

high school and two college teachers from four local sites selected from across the nation, from Boston to Whittier, California, from Tougaloo, Mississippi, to Chicago.

For two weeks each summer, the four teams engage in intensive study of selected literary classics of Western, Asian, and African literature, working together to deepen their grasp of the principles of comparative literary study and to develop strategies for introducing these texts to their students. For example, a seminar on “Rites of Passage” has explored the paradigm of coming of age as represented in major texts from different nations and different moments in history—Chrétien de Troy’s *Yvain* from the European middle ages, Cao Xuequin’s eighteenth-century text *The Story of the Stone*, Charlotte Brontë’s *Jane Eyre*, William Faulkner’s *Go Down, Moses*, and Alice Walker’s *The Color Purple*. In a seminar session I visited, talk about how Faulkner’s Ike McCaslin learns to read bear tracks led to a discussion of learning to read as the great rite of passage in our culture, and so back to the realities of teaching and learning.

When the teams return to their local sites, meetings are scheduled throughout the academic year. Each teacher implements a course using several of these tactics for classes of high school juniors and seniors or college freshmen. Several times during the year, the high school and college classes come together to discuss a shared text. Already some of these local projects are taking root on their own soil, as they adapt the texts studied with colleagues from across the country to local conditions and needs.

One teacher-participant in the seminar on “Desire in the Marketplace” wrote that in his class at Hope High School in Providence, “we are currently finishing up *Madame Bovary* and will soon read *So Long a Letter* and *The Joys of Motherhood*.” These texts show students the differences and the similarities between 20th century Africa and 18th century Europe. He continues, “We are able to build bridges to our own lives with these texts and begin to talk about ourselves through these texts. These texts have helped the students connect to literature.”

Whitaker: Diversity

(continued from page 4)

on this continent, and its incorporation in partnerships based at Cornell University, Northeastern State University in Oklahoma, and elsewhere. In a closely related piece, Joseph H. Suina and Laura B. Smolkin describe the Rural-Urban Teacher Education Program developed at the University of New Mexico, which, working with the Bureau of Indian Affairs, places non-Indian student teachers in schools on rural Indian reservations—under the guidance of Indian partners.

Dixie Goswami then sets forth the work of the Bread Loaf Rural Teacher Network, which recruits rural teachers from six states—Alaska, Arizona, Mississippi, New Mexico, South Carolina, and Vermont—to study at the Bread Loaf School in Vermont and to remain in contact through the computer network, BreadNet, as well as face-to-face meetings in various parts of the country. These partnerships have led to substantial rethinking of educational and curricular organization in the cooperating schools.

We reprint here an essay by one of the members of the Rural Teacher Network, Phil Sittnick. He describes his work at the Laguna Pueblo Indian Reservation in New Mexico, in a middle school designed, built, and operated by the tribe. The tribal members want their children to be prepared both for life in the world of the pueblo and for life beyond the reservation’s boundaries. Phil Sittnick’s participation in BreadNet has encouraged, among other things, the establishment of an Internet node at Laguna Middle School—thus providing some important ways through which Laguna students can be in touch with a world beyond the reservation.

Our occasional department, “Student Voices,” includes a report by Rev. Frederick J. Streets, Chaplain and Pastor at Yale University, on his work as facilitator for a focus-group discussion with African-American high school students. Rev. Streets has found important reinforcement there for Manuel Gómez’s argument that each of us exists, internally and externally, as an individual who belongs to a variety of groups. Our real diversity and community are clearly

(continued on page 19)

One, and Yet Many

By James W. Pipkin

In *The Souls of Black Folk*, W.E.B. DuBois expresses his sense of his “double-consciousness.” Similarly, Nathaniel Hawthorne in “The Custom-House” sketch draws a distinction between his “figurative” self and his “real” self. The pairing of these two voices and the vision of “doubleness” that both authors express—but in distinctively different ways—typify the approach to multicultural studies taken by “Texts and Tradition: The Common Ground,” an educational partnership program between the College of Humanities, Fine Arts, and Communication at the University of Houston and seven of the largest independent school districts in the greater Houston metropolitan area.

If “The Common Ground,” as it is called by its participants, makes a contribution to teaching and learning about cultural diversity, it is based upon the belief that the study of American literature must recognize the opposing claims of commonality and distinctiveness. While these counter terms do indeed reflect a tension that can threaten to collapse discussion into divisiveness, at their best they become the opposing yet positive and complementary terms that can stimulate a candid conversation about ways of defining and understanding the sense of identity and community that have shaped the American experience. The project’s approach encourages a re-examination of the applicability to our current debates of the traditional motto, *E Pluribus Unum*.

“America,” says the narrator at the end of Ralph Ellison’s *Invisible Man*, “is woven of many strands; I would recognize them and let it so remain....Our fate is to become one, and yet many—This is not prophecy, but description.” “The Common Ground” recognizes this defining trait of America by choosing as its shaping structure the concept of pairings. The various seminars we offer each summer for high school English teachers have reading selections that are organized by pairing works that have long

James W. Pipkin teaches English at the University of Houston.

been included in the “canon” with significant works written by minority authors. For example, we pair such works as:

Benjamin Franklin’s *Autobiography* with Frederick Douglass’s *Narrative of the Life*;

Zora Neale Hurston’s *Their Eyes Were Watching God* with Kate Chopin’s *The Awakening*;

Walt Whitman’s *Song of Myself* with Rudolfo Gonzales’s *I Am Joaquin*;

Henry James’s *The Europeans* with Louis Chu’s *Eat a Bowl of Tea*;

Leslie Silko’s *Ceremony* with Willa Cather’s *My Ántonia*; and

Harper Lee’s *To Kill a Mockingbird* with Thulani Davis’s *1959*.

The implications of the pairings run in two directions. The more obvious point is that the great American experiment in democracy has always been, as Catherine Stimpson has discussed it, a “cultural democracy”

The study of American literature must recognize the opposing claims of commonality and distinctiveness.

comprised of a diversity of voices.¹ Although this view of America has been thoughtfully established by the scholarship of the last twenty years, it is still not uncommon to find at the high school level special units on African American or Mexican American literature. The danger of this practice, well-intentioned as it may be, is that it segregates these works of art from the usual surveys of “American literature” and runs the risk of suggesting to the students that they are being studied for social or political reasons rather than for their literary merit. The simple but powerful concept of the pairings is designed to underscore that all of these voices and all of these literary works together constitute the American literary tradition, a tradition characterized by its inclusiveness. As Diane Ravitch points out, “Paradoxical

¹Catherine R. Stimpson, “Presidential Address 1990. On Difference,” *Publications of the Modern Language Association* 106 (1991): 404.

as it may seem, the United States has a common culture that is multicultural.”²

The implications of the pairings also move in a counter direction, however. Because the works are often widely separated by chronology, as well as by setting and narrative subject—take, for example, the pairing of Mark Twain’s *The Adventures of Huckleberry Finn* with Rudolfo Anaya’s *Bless Me, Ultima*—the first task is to discover commonality amid obvious dissimilarity. This is particularly true when the grouping is a kind of *discordia concors*, an apparently violent yoking together of works such as James Fenimore Cooper’s *The Last of the Mohicans* and Denise Chavez’s *The Last of the Menu Girls* which share an elegiac view of an American past. The critical thinking set in motion by the pairing leads the teachers to focus on what binds the works together. The process affirms the simple truth that the poet

William Wordsworth once expressed: “We have, all of us, one human heart.” There is a danger, however, if we come away from the study of multicultural literature with only this simple truth. Truth may be simple, but great literature rarely is.

American literature reflects two very different impulses. On the one hand, it presents us with overarching myths of America and the American experience, myths that bind us together. It reflects democratic ideals that celebrate the values of community and commonality. It encourages us to walk together a common ground.

But many of our characteristically American works of art are written in the spirit of inquiry and questioning. They challenge the myths that no longer match the actualities of experience. And they also challenge the easy and comforting understanding we have of universality by reminding us of the case of the individual, by suggesting that to get to the universal we usually have to work through the particular and that the particular is often different and distinctive rather than common.

²Diane Ravitch, “Multiculturalism: E Pluribus Plures,” *The American Scholar* 59 (1990): 339.

(continued on next page)

Pipkin: One, and Yet Many

(continued from previous page)

As a way of introducing this point of view, we sometimes ask participants in “The Common Ground” to read Laura Bohannon’s essay, “Shakespeare in the Bush.”³ Bohannon, an American anthropologist, was invited by members of a West African tribe to join them in telling stories. She chooses as her story the plot of *Hamlet*. She is prepared to explain some details of custom, but she believes that great tragedies are universal; their themes and the motivations that drive the plot will always be clear anywhere in the world. She turns out to be right, but in a way she never expected.

The tribe members easily understood *Hamlet*, but their interpretation was very different from Bohannon’s. Almost from the beginning of her tale, they interrupted to question and disagree with her about most of the key elements in the story. They were not at all bothered, for example, by the event that sets the tragedy in motion—Claudius’s marriage to Gertrude. It is only right, they argued, that the younger brother should marry his older brother’s widow and become the father of his children. This central event reinforced for them the universality of Shakespeare’s art, and they tried to explain to Bohannon the mistakes in her flawed interpretation of the play. They were quite happy to chide the anthropologist, saying, “We told you that if we knew more about Europeans we would find they really are very much like us.” The tribesmen scoffed at the notion that Hamlet’s father is a ghost because they don’t believe that any individual part of our personality survives after death. They also explained Hamlet’s madness as the result of being bewitched by Claudius, who wants to kill him. And although no one may kill his father’s brother, because Hamlet is mad, they found no fault in his murder of Claudius. The story made perfect sense to them. It is understandable, they told Bohannon, because we all share a basic humanity.

As she reflected upon the experience, Bohannon learned that the one human heart by which we live is not the entire issue and that we run the risk of misinterpreting the

³Laura Bohannon, “Shakespeare in the Bush,” *Natural History* 75 (1966): 28-33.



LOUISE EMERSON RÖNNEBECK, 4-B, 1937

In 4-B Rönnebeck depicts her daughter Ursula’s fourth-grade teacher, Mrs. Daniels, leading the class in a rousing winter concert. According to Erika Doss, in her essay “I must paint: Women Artists in the Rocky Mountain Region,” the inclusion of three African American children suggests Rönnebeck’s liberal social sentiments. “‘There weren’t more than a handful of black children in the entire school,’ her daughter

recalls, confirming that 4-B, with its racially mixed class singing ‘My Country, ‘Tis of Thee’ against a backdrop of United States maps, was more a picture of what her mother, like many 1930s New Dealers, wished an integrated America of the future would look like.” (Independent Spirits: Women Painters of the American West, 1890-1945, ed., Patricia Trenton. Berkeley: Autry Museum of Western Heritage, 1995.)

universal by misunderstanding the particular. In discussing the novels, plays, and poems on the reading lists of “The Common Ground” seminars, we have found it important to resist the easy temptation to conclude that studying multicultural literature reveals that “we’re really all alike.” Difference and division are not the final vision either. They are, however, often the necessary point of departure that we must recognize if we are to see American life honestly and see it whole.

The University of Houston has hosted “The Common Ground” since 1989, and it has become one of the largest university-school collaboratives in the country. The hope of the participants—both the high school teachers and the university teachers—is that they are building a community of peers, whatever the differences in the forums in which

they work. We realize, however, that the real common ground is the “community of books” that we study. They constitute a community not in the sense of a monolithic or monovocal entity but in the sense of a dynamic process in which the texts constantly interact, allow for exchange of ideas, and exert a reciprocal influence on one another.

The American literary tradition(s), we believe, is based upon the twin values of continuity and change. It is a living tradition. It includes long-venerated books that cast far shadows, but it also allows and encourages the inclusion of significant new works of art. It is a vital process that must never eliminate the possibility of surprise. It remains “one, and yet many,” with all the tension, complexity, and richness such “double-ness” contains.

Multiculturalism as Common Ground

By Ronald Takaki

America seems to be not fraying but rather splitting apart. Our divisions are at the center rather than the edges of our society. Assimilationist pundits urge us to embrace the “melting pot” by emphasizing individuality rather than group membership. On the other hand, ethnic separatists promote an exclusive ethnicity that sometimes degrades other groups.

Both the assimilationists and the separatists are clamoring for a curriculum that narrowly views history from one side or the other, and the clash between the two perspectives has come to be called the “culture wars.” In the face of this dilemma educators must ask: Is there a third way, one that invites all of us to reach toward an understanding of ourselves as *e pluribus unum*?

In 1989, the faculty at the University of California addressed this question and approved a multicultural graduation requirement designed to deepen and broaden understanding of American society in terms of our ethnic and racial diversity.

This is not an additional requirement; rather it simply stipulates that one of the four breadth courses in the social sciences and humanities required for graduation must have a multicultural content. In order to qualify for the list of courses satisfying this requirement, the course must study **comparatively** the histories and cultures of at least three of five groups: African Americans, Asian Americans, Hispanics, American Indians, and European immigrants. Currently, Berkeley offers some 80 courses from over fifteen departments that fulfill this requirement. The main objective of the Berkeley faculty in establishing this curriculum innovation is to provide a more accurate understanding of the complexity of American society.

One of the courses that meets the American Cultures Requirement is my course on racial inequality in America, a comparative historical perspective. Lectures and read-

Professor Takaki teaches in the Ethnic Studies Department, University of California, Berkeley.

ings analyze the experiences of all five of the groups. The primary textbook is my study, *A Different Mirror: A History of Multicultural America*. Students are also introduced to other perspectives—for example, Nathan Glazer, William Julius Wilson, Richard Rodriguez, Arthur Schlesinger, Jr., Paula Gunn Allen, Derrick Bell, and Thomas Sowell. All of us in the classroom engage in dialogue, even debate; all I ask is that the discussions be conducted with civility.

The problem with many of the readings is that they tend to be group specific, focusing, say, only on Blacks, or Chicanos. Thus it becomes a challenge for the students and myself to explore the idea that our diverse voices are not disparate but part of a larger narrative. In pursuing this idea, we study the ways the economy historically has connected a diverse assemblage of Americans.

Can we reach toward an understanding of ourselves as *e pluribus unum*?

Nineteenth-century Irish immigrants worked in New England factories manufacturing textiles from cotton cultivated by enslaved Blacks on lands taken from Indians and Mexicans. In Northern cities, Blacks and Irish competed for jobs as dock workers and domestic servants. Like Blacks, the Irish were stereotyped as “savages,” ruled by passions rather than the “civilized” virtues of hard work and self-control.

Different ethnic groups were frequently pitted against one another. In 1870, Chinese immigrants were transported from California to Massachusetts to break an Irish immigrant strike. That same year, Mississippi planters recruited Chinese immigrants to discipline newly-freed Blacks.

But there were also instances of inter-ethnic labor solidarity and empathy. In 1903, Mexican and Japanese farm workers struck together in California. Their union officers had names like Lizarras and Yamaguchi, and strike meetings were conducted in Spanish and Japanese. Speaking in impassioned

Yiddish during the 1909 garment workers’ strike in New York, Clara Lemlich compared the abuse of Jewish laborers to the experience of Blacks: “[The bosses] yell at the girls and ‘call them down’ even worse than I imagine the Negro slaves were in the South”.

But, we ask ourselves, is there something more than the economy that makes all of us one people? America’s very history as a nation has been multicultural. Blacks fought beside whites in the War for Independence. During the Civil War, 186,000 Blacks served in the Union Army. During World War II, the defenders of our nation included Navajos from the reservations, Chicanos from the barrios, African Americans from the ghettos, and even Japanese Americans from U.S. internment camps. These groups struggled for a “double victory”—against fascism abroad and racism at home.

By participating in our nation’s struggles, America’s different ethnic groups have advanced a more inclusive understanding of what Abraham Lincoln described as a nation dedicated to the “proposition” of equality. But what was defended during the Civil War continues to be “unfinished work.” Now we face the challenge of defining “equality.” Do we mean equality of opportunity or of condition? Is equality political, or is it also economic and cultural? How do we achieve equality? Is the situation in the U. S. different from the “ethnic cleansing” in Bosnia and the bloody Muslim-Hindu clashes in India, or do ethnic conflicts elsewhere represent our prologue? Is there a deep need for group identity rooted in hatred for the other? Will equality for America remain just a “proposition?”

These tough questions have stirred intense debate and division among us as Americans. But, as we grapple with them, we should not allow ourselves to be distracted and divided by shouting matches between ardent assimilationists and shrill separatists. For indeed, there is a third way, offering us a more accurate history as well as a more complete comprehension of who we are as Americans.

On the Debate Over Multiculturalism

By Richard H. Brodhead

[*Editor's Note:* We excerpt here from "An Anatomy of Multiculturalism," in the *Yale Alumni Magazine* (April 1994), a few paragraphs in which Dean Brodhead offers some nuanced and reconciling wisdom for the participants in the "culture wars."]

There was a time when literate culture—the things educated people know and believe other people should know—possessed certain well-marked features. The contents of literate culture were internally coherent; they were widely agreed to; and above all they were agreed to be universal in their interest or meaning....The educational revolution for which multiculturalism is a shorthand name embodies an unravelling of this older consensus. Multiculturalism has arisen through the spreading of the idea that the so-called universal was in fact only partial: one side of the story pretending to be the whole story, the interests of some groups passing themselves off as the interests of all.

In recent years the growing suspicion of alleged universals has led to a heightened sense that there are always many parties to every human experience, and that their experiences of the same event are often profoundly divergent. In the wake of this realization, it has come to seem that real education is to be found not in the move from the local to the generalizedly "human," but in the effort to hear and attend to all the different voices of human history—the voices of those who have dominated the official stories, but also those silenced or minimized by the official account.

To its partisans, multicultural education is a matter of justice done at last. But there are many who are in sympathy with these social goals who still regard their educational effects as pernicious. One common cry is that this movement's political ends are leading it to abandon a long-cherished heritage education has passed down from generation to generation. But to this it can be replied that the history of education is a history of

Richard H. Brodhead is Dean of Yale College.

change more than any of us like to admit. English wasn't thought a fit matter for university study before the 19th century; it was a modern, vernacular literature, and education's business was with the Classical. My own field, American literature, entered college curricula later still, not much earlier than 1940, having been dismissed as a mere colonial appendage of English after English got itself academically accepted. Seen against such a background, it may be possible to regard current curricular revolutions as the latest chapter of a long story of change, not an unprecedented deviance saved for modern times.

But the central objection to multicultural reforms comes from the belief that traditional literate culture is more meaningful than newly promoted objects of study—that the lives and works of the hitherto ignored, how-

Multiculturalism has brought a widening of the field of knowledge and a deepened understanding.

ever much we may wish to feature them for sentimental or political reasons, are less remarkable human achievements than the classics, and their study therefore less rewarding. When I came to the study of American literature, for example, I often read that Hawthorne, Melville, and the other geniuses of the American Renaissance wrote in opposition to a popular sentimental literature of unimaginable banality, and—in a beautiful convenience—my contemporaries and I understood that there was no need to read this work in order to be confident of its perfect worthlessness. From a later vantage I can testify that when one takes the trouble to look into them, ignored or downvalued traditions—even the mid-19th century sentimental novel—can turn out to contain creations of extraordinary power and interest. (There would be no need to make this point for our own time, when the achievements of women and minorities are unmistakable; what contemporary literature course would leave out such great American writers as the

Asian-American Maxine Hong Kingston, or the African-American Toni Morrison, or the Mexican-American Richard Rodriguez?) My own career in the last 15 years has led me to be increasingly engaged with writers from outside the traditional canon. In my courses I now frequently teach authors from hitherto ignored traditions together with their more famous contemporaries—Frederick Douglass and Fanny Fern with Herman Melville, Louisa May Alcott and Charles W. Chesnutt with Mark Twain. And in my classes such writers do not just add new material, they substantially change and enrich the terms on which every author is grasped and understood.

In my experience then, without causing any defection from the classic authors I still love, teach, and value, the changes associated with multiculturalism have brought a real renovation, a widening of the field of knowledge and a deepened understanding of everything it contains. Yet without in any way retracting what I have said, it seems to me possible to wonder whether current ways of conceptualizing and implementing multicultural education are as problem-free as some proponents imply.

To mention three problems very quickly: Multiculturalism has promoted an inclusionistic curriculum. Its moral imperative not to discriminate leads it to want to put everything in and leave nothing out. But there is an undeniable danger that the practice of universal curricular representation can degenerate into high-minded tokenism. Everyone has seen the new-style anthologies and curricular units with snippet samplings of all the nation's or world's peoples. Like all official school instruments, these show the strong sense of feeling answerable to a vigilant cultural authority that watches their every move. "Have we got our Native American? Our Asian-American? Is our black a man? If so, have we also got a black woman?"

I mean no denigration of these groups when I say that a curriculum composed by checking off the proper inclusion of such groups often results in tokenistic represen-

tation, and, worse, in what I'd call "Epcotization": the reproduction of complicated cultural experiences into so many little manageable units, pleurably foreign yet quickly consumable, that we can wheel in and out of at high velocity and leave with a complacent sense that we have now appreciated that. To my mind, it would not be a hater but a lover of serious multiculturalism who would feel that much contemporary multicultural education teaches naive, presumptuous attitudes toward the cultures it intends to honor. A week on Rudolfo Anaya's *Bless Me, Ultima* or Chinua Achebe's *Things Fall Apart* in a well-meaning modern classroom and the mysteries of Chicano or African life seem to lie revealed!

In addition to these potentials for naïveté, a second danger of modern multiculturalism lies in the tendency to confer a dubious absoluteness on group identities and group labels. Some parts of American society are experiencing a kind of romance of gender and ethnicity at present, in which an alluring aura comes to surround an object to the extent that it can be found to derive from a formerly marginalized group. Through this familiar logic, a book like Forrest Carter's *The Education of Little Tree* won wide adoption as a high and junior high school text in part because its author was understood to be an Indian (it has since been learned that he was a white segregationist); and even so powerful a book as Hurston's *Their Eyes Were Watching God* has received a curricular exposure out of all proportion to its interest because its author fit the double categories of Woman and Black. (For Hurston's ironic reflections on such an abstraction or generalization of her meaning, read her essay "How It Feels To Be Colored Me.")

To practice this kind of extrapolation from the person to the category catches a valuable half-truth, namely that none of us is only individual, and all of us have had our individual lives shaped by the social positions we have lived in. At the same time, a perpetual and unself-critical practice of extrapolation from person to category negates the countervailing truth—that no human group is homogeneous, and that no person has his or her identity set solely by the groups

he or she belongs to. When we teach the habit of thinking of people as Men and Women and Whites and Blacks we run the risk of teaching—without meaning to—that people can be adequately identified by such generalizing labels. But this way danger lies, for what made the multicultural revolution necessary in the first place was the existence of a world where qualified people could be denied places in schools because they were blacks, or women, and so on.

Last, just to the extent that they value the enrichment it supplies, proponents of multiculturalism will want to protect against another lurking danger: the presumption that its contributions have a monopoly on everything important to know. I confess that I have met products of recent education who knew the new pan-ethnic literary canon to perfection but who were ignorant of great traditional authors and content to be so; people who had subtle thoughts about (for instance) Nella Larsen's recently rediscovered novel *Passing*, but who took no interest in Faulkner's nearly contemporary novel of racial passing, *Light in August*, since Faulkner was a famous misogynist.

What is this attitude? A new manifestation, surely, of the same presumption I mocked in multi-culturalism's more traditionalist foes, the presumption that what I already know and like is worth knowing, and what I don't is fit to ignore. But no educational program can contain the whole of wisdom. Every educational model close-mindedly embraced can be made a home for prejudice and limitation, the new as much as the old. Multiculturalism's great achievement was to teach us that traditional literate culture did not include everything worth knowing, and that the right corrective for its limits was to reach outside its boundaries and learn to appreciate the different things encountered there. But multicultural education will do itself a favor if it remembers to apply this same lesson to itself: to be aware of the boundaries its own enthusiasms establish, and to strive to feel the power of things outside its ken—the works of traditional culture, and the numerous world cultures that are not registered with any detail or seriousness even in "reformed" American education.

Whitaker: Diversity

(continued from page 14)

distorted by the usual political rhetoric of bi-polar opposition. In a complementary piece in "Voices from the Classroom," Sharon Floyd tells us how a Saginaw High program is meeting some of the needs specified by Rev. Streets for a curriculum that will affirm the individual, the group, and the larger community.

In our review department, Manuel Gómez calls to our attention two remarkably different books. *Teaching to Transgress*, by bell hooks, is an impassioned polemic for the inclusion in our teaching of what has too often been excluded. Ronald Takaki's *A Different Mirror* is a scholarly and revisionist history of the multicultural contributions to the life of this nation. As Gómez indicates, both of these works should provoke us to further thought and action.

The Images: Some Perspectives

Another image for diversity, partnership, and community is provided by Romare Bearden's vivid and subtle collage entitled *Conjunction* which appears on page 4. Bearden's mind and art were nourished by African-American culture, by a broad range of classical and contemporary Western painters, from Vermeer and de Hooch to George Grosz and Henri Matisse, by Chinese calligraphy and landscapes, by Persian prints, Zen Buddhism, and much more. His effective community was both local and international. Much of its import is summarized by *Conjunction*, an image of human meeting that also depicts and enacts a meeting of many kinds of shapes, patterns, textures, materials, directions, and spaces.

With Manuel Gómez's essay, on page 5, we include a mural from the Cross-Cultural Center at the University of California at Irvine. This mural, commissioned by the National Institute of Mental Health for the National Conference on Refugee Services, and undertaken as a class project by UCI students, depicts the "silent suffering" of Asian/Vietnamese and Latino/Central American refugee communities. But its symbols of traditional and modern healing arts and faith (given us with something of José Orozco's power) point beyond this suffering (continued on page 21)

The Puente Project

By Patricia McGrath and Felix Galaviz

One of the challenges facing public schools and colleges is the lack of a stable, permanent latticework of relationships on which to grow. Teachers and principals come and go; corporate partnerships are formed and later dissolved; political agendas will shift every few years, creating new priorities, restrictions and demands. What, then, remains? In the Puente Project the answer is clear and resonant: the community. It is the community that ultimately has the greatest stake in the success or failure of educational programs for its children; thus greater community involvement leads to greater school accountability and responsiveness, and ultimately to a more effective educational environment.

We began the Puente Project in 1981 at Chabot Community College in Hayward, California, where we met as colleagues—McGrath an English teacher and Galaviz a counselor and Assistant Dean. Concerned about the high dropout rate of Mexican-American/Latino students, we collaborated to design a program that employs three major components, each of which includes a community focus: matching students with mentors from the Mexican-American/Latino professional and academic community; providing intensive English instruction that focuses on writing and reading about students' cultural experiences and identity; and providing students with counselors from the Latino community who have first-hand knowledge of the challenges they face. The program mission is to help students stay in school, enroll in college, earn bachelors' and advanced degrees, and return to their communities as leaders and mentors.

The educational landscape from which Puente emerged was extremely bleak. Mexican-American and Latino students are the most educationally underserved ethnic group in America. Just over half of all Latino students graduate from high school, as com-

Patricia McGrath and Felix Galaviz are Co-Directors of the Puente Project. Joan Rouleau, staff writer for the Puente Project, also contributed to this article.

pared with 77 percent of African-American students, and 82 percent of European American students. Of those who do graduate from high school, only 29 percent continue their education at the college level, and only 3.9 percent are eligible for the University of California. Among those students who do pursue post-secondary education, 80-85 percent enroll in community colleges. Of these, most drop out prior to completion of the program; only 8.4 percent go on to receive bachelors' degrees. Given these statistics, we recognized at the onset of the project the importance of integrating the Mexican-

It is the community that ultimately has the greatest stake in the success or failure of educational programs for its children.

American/Latino community in a meaningful and participatory way.

The Puente program is implemented and conducted on campuses by a teacher/counselor team, full time employees of the college who are trained in an initial residential Puente Training Institute held at the University of California, Berkeley. Here teams are introduced to a) specific teaching and counseling methodologies; b) strategies for working successfully in the community; and c) collaborative ways of working as effective teams in order to integrate the program components. The training is on-going and extensive. Throughout the academic year teams participate in workshops to share successful practices, to learn how to train mentors, and to help each other solve problems. An organizational structure which includes liaisons in the field pushes the power down to a local and regional level with Puente liaisons helping local teams meet their needs as issues emerge. Essentially, the structure makes it possible to maintain program quality while training additional Puente counselors and teachers to help in the expansion of the program.

The success of Puente, and the degree to which the Mexican-American/Latino com-

munity took ownership of it, surpassed our greatest expectations. Fifteen years later, Puente is operating in 39 community colleges throughout California and recently implemented a secondary school version of its program in 18 high schools across the state, with 4,000 new and continuing students in the Community College program and 1,700 in the High School program. A recent study commissioned by the University of California Task Force on Latino Eligibility found that the transfer rate of Latino students to four-year institutions is 44 percent greater in community colleges which have a Puente program than in community colleges without the program. The task force went on to recommend that the University "expand strategically targeted outreach services in the community colleges, modeled after the Puente Project, even at the cost of limiting other, less effective K-12 outreach activities."

Community input has been woven into the Puente Project at several levels. First, mentors are recruited from the Mexican-American/Latino community by other members of the community, as well as by Puente staff. Matching students with professionals in the community serves many purposes: it provides the students, many of whom are the first in their family to pursue post-secondary education, with successful academic and career role models; it offers the students first-hand exposure to various professional settings and responsibilities, thus helping them to make informed career decisions (well beyond what a college career counselor is able to provide) and to draw inspiration from seeing their mentors at work in a "real-life" professional context. Also, community-based writing and research assignments have proven to be a very popular and engaging writing assignment for the Puente students, many of whom come to the project with a firm belief they "can't write."

Another mechanism for fostering community support has been the inclusion of counselors who have personal experience with the Latino culture and community in the pro-

(continued on next page)

gram. Initially, the counselors were introduced to provide students with academic and personal guidance that is grounded in their cultural context, and to recruit and match appropriate mentors for the students. It gradually became apparent, however, that the counselors were also functioning as a nexus for a community eager to provide support for Puente. Latino community organizations offered scholarships; Latino corporate groups invited students to professional conferences; local corporations adopted Puente classes. Far more people in the community were concerned and willing to contribute than we had anticipated.

Several prominent Latino writers have taken an interest in and contributed to Puente, including Jimmy Santiago Baca and Helena Viramontes. This reinforces the sense of community that the Puente students share and encourages them to grow as writers and community members. Puente's approach to the teaching of reading and writing was developed on the premise that if students are interested in the content of their writing and reading, and care about what they have to say, then the study of the formal aspects of language will follow. Therefore, cultural identity and experience are the focus of many Puente reading and writing assignments. Again, student response has been outstanding; many students who could not fill a page at the beginning of the Puente English course are found writing poetry and rigorous academic essays by the course's end. In 1994 Puente students in one community college initiated the idea for an all day writers and artists forum called "Día de la Cultura." The event was attended by 350 people, including eight nationally known Chicano artists. So successful was this forum that it has become an annual event.

For years the community has requested that Puente move into high schools. In 1993 we began a four-year replication project using resources already developed in local communities. In recognition of the fact that secondary schools generally have even fewer resources for funneling community support than do community colleges, we created a new position for the high school program: the Community Mentor Liaison. The "CML's" actively develop partnerships with

local community business people, civic leaders, and professionals; recruit and train mentors for the students; and help foster community awareness about and ownership of the project. (As a recent example, a Community Mentor Liaison in Southern California brought in 53 summer jobs for Puente students through one mentor.) Parent attendance at school meetings has reached 100 percent in some Puente schools; all the parents have met their children's mentors. Organizations have donated books, tickets for events, transportation for field trips. The number of community members who wish to be mentors exceeds the number of available students.

Given the enormous challenges facing public schools and colleges in our contemporary society—financial, structural, and political—it has become necessary to look to resources beyond those traditionally afforded the public schools. Add to that the almost overwhelming challenges faced by Mexican-American/Latino students in California, and it becomes necessary to fully integrate a greater societal force, a powerful and lasting source of on-going structural support. That force has been the Mexican-American/Latino community.

Whitaker: Diversity

(continued from page 19)

fering toward a new American community.

Bryan Wolf discusses Martin Puryear's sculpture *To Transcend*, depicted on page 12, as a powerful image for the experience of a university faculty-member who is rethinking, in the context of a partnership, his relation to the surrounding cultural diversity. And the other images in this number of *On Common Ground* will bring to mind certain aspects of that diversity—both social and artistic—and the perspectives upon community that are possible within it.

To accompany the essays by James Pipkin and Ronald Takaki, with their emphasis on "One and Yet Many" and "E Pluribus Unum," we include *4-B*, a heart-warming painting of 1937 by Louise Emerson Rönnebeck that hopefully depicts the school as a site of diversity and community. Rönnebeck was the wife of the sculptor

Arnold Rönnebeck, director of the Denver Art Museum. In the attic of their Denver home, next door to Steck Elementary School (which was attended by their two children), she painted many scenes of school children.

Aged Tutor and Young Students, by Harrison Begay, on page 24, which accompanies Richard Simonelli's essay on indigenous education, is one of several paintings in which this Navajo artist has depicted with modern stylization the traditional scene of instruction. The symbolic content of that instruction is laid out before us in the floating background—as if in a beautiful sand-painting that has become vertical.

The intensely registered forms in the painting on page 28 by Jennifer Paytiamo, a student at Laguna Middle School, not only represent her New Mexico landscape but also suggest to us—in those dark plateaus so sharply and ominously divided by a river gorge, and in the sun-drenched horizon—another figure for our present divisions and the need to bridge them.

Faith Ringgold, in the delightful quilt fantasy on page 29, *Double Dutch on the Golden Gate Bridge*, offers from her African-American perspective a symbolic resolution of this predicament: we must look to the children! Though technology has enabled the construction of our most famous bridges, this bridge-effect seems to be provided by playful children who float eerily above the horizon of skyscrapers even as they are doing Double-Dutch on a street in front of their apartment houses. But this visionary bridging, of course, has also been constructed by an artist who has turned a traditional woman's craft into a subtle aesthetic and social medium—and who reminds us of that conjunction in her frame of floral prints.

Finally, on the back cover, we include *Bicentennial*, by the Menominee/Winnebago artist Anthony Gauthier, which forcefully and deftly employs the techniques of the political poster to alert us to the collaboration required by our unfinished business as a nation. Chief Joseph and Martin Luther King join here, above reminders of a history of violence and slavery, to point toward a better way.

Writing About Culturally Diverse Literature

By Carol Booth Olson

“**M**inh called me on Saturday. I had Minh in 7th grade and she now is a sophomore at Saddleback High School in Santa Ana. Although Minh is Vietnamese, she is just as underprivileged as most of Santa Ana’s predominantly Chicano and Latino students....

“Minh said, ‘I’ve been thinking about you so much lately, especially with all the advertisements of *The Joy Luck Club* at the video stores and all. I just wanted to tell you that lesson we had about the part in *The Joy Luck Club* where Suyan Woo leaves her children on the road and the essay you made us—no, helped us—write, made me think of you. How are you?’ We talked for a while and then Minh said, ‘you know, Mrs. Severy, I’ve had some good teachers since the 7th grade, but none of them helped me....taught me how to look at literature, how to bring my own thoughts into what I wanted to say about that literature as much as you. And, none of my other teachers ever made me agonize as much about an assignment as you did either! Thank you!’”

So writes Esther Severy, now Assistant Principal of McFadden Intermediate School in Santa Ana, of one of her former students who participated in a four-year university-school partnership project to enhance the reading, thinking and writing ability of ethnic and linguistic minority students. This project not only made a lasting impression on Minh, and thousands of other students, it created an intersegmental learning community of teacher researchers that continues to address issues of teaching and learning about cultural diversity.

Funded by a grant from the California Academic Partnership Program (CAPP), the Reading, Thinking and Writing About Culturally Diverse Literature Project brought together Teacher/Consultants from the University of California, Irvine site of the National Writing Project to explore this com-

Carol Booth Olson is the Director of the University of California, Irvine Writing Project.

mon question: Given the dramatic changes in the demographics of our service area, how can we, as teachers, be responsive to and responsible about finding ways to recognize, validate and motivate all of the children in our classrooms?

Because literature is the stock in trade of English/Language Arts teachers, it seemed like one of the most natural vehicles to honor the cultural diversity of students in the classroom. Our hope was that by infusing high-interest multicultural literature into the core curriculum—not just as a nod to Martin Luther King Day or Asian Studies Week—students who have normally felt disenfranchised in school would feel more connected

Literature seemed a natural vehicle to honor the cultural diversity of students.

to the learning environment. After she selected works of Korean literature and designed lessons to meet the needs of students at Sunny Hills High School in Fullerton, where the Asian student population is 48 percent, Julie Simpson noted, “As I began teaching Korean literature to my mostly Asian students, I could see their self-images improve. They were proud their culture was important enough to study, and were pleased that they and their families took on the roles of experts to whom we turned for cultural information.”

The lessons designed by Julie and other Writing Project colleagues (who represented eleven different school districts and seven colleges) were based upon the UCI Writing Project’s Thinking/Writing model, which blends learning theory, composing process research and the practical strategies of the National Writing Project in a scaffolded approach to fostering critical thinking through writing. Each lesson identified a key cognitive task to be practiced such as making inferences, speculating, predicting, and so forth, and provided guided activities to help students produce a particular type of writing: autobiographical incident, reflective essay, analytical interpretation, etc.

In two experimental treatment studies designed to assess the impact of the multicultural literature-based lessons created by Writing Project teachers on the students in their classrooms and in the classrooms of teachers receiving UCI/CAPP in-service training, experimental students improved their writing scores the equivalent of one-half of a letter grade from pre-test to post-test and gained anywhere from 22 percent to 39 percent in writing fluency. Further, the studies yielded a wealth of qualitative data about the affective impact of the lessons upon students: “I have learned so much this past year—respect for my fellow classmates, and their cultures, but most of all I sense their respect for my culture,” wrote Talline Kojian. “I have found that my race is as valuable as the next,” wrote Gabriel Caringal. “I see that my differences are what make me special.”

Our experience in the Reading, Thinking and Writing About Culturally Diverse Literature Project not only convinced us of the effectiveness of designing and implementing multicultural literature-based curricula in classrooms with diverse populations, but of the teacher empowerment that can be achieved through collaboration. Perhaps Pat Clark, an English teacher from Century High in Santa Ana, says it best:

“Participating as a Writing Project consultant is the best thing I ever did for both myself and my students....We, as a professional learning community, immersed ourselves in multicultural literature, and through this as well as listening to experts of different cultures, increased our understanding of what the diverse students in our individual districts really need in order to achieve success in their new country. What had begun as a research study through the UCI Writing Project and school districts and colleges throughout Orange County continues to impact the lives of thousands of students and teachers. Teachers have reached a higher level of understanding; students have developed pride, self-esteem, tolerance for others, and a renewed inspiration for reading, writing and thinking.”

Partnering with Indigenous Education

By Richard Simonelli

Indian education in North America is experiencing the most profound and exciting change it has ever known. Native people are entering mainstream post-secondary institutions of higher learning more than ever before, but they're making this transition in a way they hope will keep their cultural identities intact. At the same time that some native people find themselves moving into the wider educational community, others are rediscovering and beginning to teach the age-old principles and practices of indigenous education, which have nurtured indigenous cultures worldwide for thousands of years.

Embracing both mainstream Western education and traditional indigenous knowledge offers urban and reservation communities the best chance for both physical and cultural survival in the 21st century. This two-fold educational movement among Indian people—pursuing a college education while at the same time relearning viable principles behind the Old Ways—promises mainstream educational reform a potential new ally. But where must it look for this collaboration and what questions should be asked? And what has happened in Indian communities allowing traditional wisdom to be heard once again?

According to Dr. Gregory Cajete—a Tewa from Santa Clara Pueblo, educator and author of *Look to the Mountain: An Ecology of Indigenous Education*—the principles of tribal education arise directly from connection to place. He says, “The very word ‘indigenous’ is derived from the Latin roots *indu* or *endo*, which are related to the Greek root *endina*, which means entrails. Indigenous means being so completely identified with a place that you reflect its very entrails, its insides, its soul.” Cajete’s book is a scholarly work describing the principles by which tribal people were taught. It stands one step before actual curriculum design and development. But like indigenous education

Richard Simonelli is Senior Editor of Winds of Change, a magazine of education and opportunity for American Indians and journal of the American Indian Science and Engineering Society.

itself, the book contains stories, myths, drawings and commentary which attest to the intrinsically holistic nature of indigenous education.

Tribal peoples worldwide often use circular symbols to describe the inherent connectedness or holism of all phenomena. One expression of this is called the Medicine Wheel. The Medicine Wheel originates with Plains Indian cultures and its teachings are like a compass that can help individuals, communities or nations understand the whole-system implications of their activities. The Medicine Wheel teaches that all individuals are comprised of spiritual, emotional, mental and physical qualities. In one rendering of the Medicine Wheel, the human spirit is connected with north, emotions with the east, mental qualities are located in the south, and the physical aspect is identified with the west. The Medicine Wheel teaches that there are also societal and communal qualities carried by each of us. These are placed in the center of the Wheel to show that healthy community is the result of whole persons. The key idea in Indian education is that in order for harmonious, productive community activities to occur, all principles of the Medicine Wheel must find expression in education.

The qualities of indigenous education are a direct outcome of being deeply committed to place. When people feel affection for where they live, a sense of the whole develops and the intuitive faculty of compassionate vision comes into existence. Vision or far-seeing allows individuals and communities to articulate health-giving plans and goals which, as the Iroquois people say, must look seven generations into the future for the good of society. What are some of the principles of indigenous education? *Look to the Mountain* touches on these, and many more:

1. Comprehensive thinking and awareness of diverse areas of knowledge must be active in all aspects of education. Indigenous education is interdisciplinary education.

2. Nature is the first teacher and model of process. Connection to nature is not romantic or sentimental, but essential for survival. Whether in kindergarten or studying calcu-

lus, indigenous education is environmental education.

3. Indigenous teaching focuses as much on learning with the heart as on learning with the mind. Indigenous education always includes the affective or feeling side of life.

4. Overt intellectualization is kept to a minimum. Teaching through a real situation expands the realm of learning beyond speculation. Indigenous education favors direct experience and learning by doing.

5. Readiness to learn is a basic determinant of learning. Indigenous education seizes moments of teachability as the best teachers.

6. At all levels, whether in preschool or in a university engineering program, the relationship of student and teacher is key. Indigenous education is always a person-to-person process.

7. Teaching and learning is a matter of serving and being served. Indigenous education is service-based education.

8. Creative dreaming, art, ritual and ceremony help the student externalize inner thoughts and qualities for examination. Indigenous education includes the inner world.

9. Learning is a socially and community based experience. The student moves freely between private study and group experience. Effective indigenous education is that which takes place between learners and their community.

10. From middle school to graduate school, learning is connected to each individual’s life process. Education is a relationship between one’s inner self, family, community and the natural environment, as well as involvement with the information content of the subject. Indigenous education is first and foremost a sacred life journey.

Spirituality and the sacred are important values in traditional indigenous cultures. What these words signify to any individual may be a very personal matter. But in order to discuss indigenous education, the central role of these must be kept in mind.

Although the concepts contained in *Look to the Mountain* are ancient, they are also new to many Indian people due to the de-

(continued on next page)

Simonelli: Indigenous Education

(continued from previous page)

structive, and highly effective, assimilation policies of the federal government. As Indians move into higher education, sometimes they seem to be caught in no-one's land. Cajete says, "Indian people continue to struggle with modern educational structures that are not of their own making, but are separated from, and compete with, their traditional forms of education. There continues to be an educational schizophrenia in Indian education as it exists today. Indian people continue to be one of the most educationally disadvantaged and at-risk groups in America."

For Indians to succeed in college and also retain their varied traditions, it is becoming increasingly clear that the strength and support of the Indian community at school is a make-or-break factor. Schools with high Indian retention and graduation rates are those with good Indian programs. Indian programs form the nucleus for pan-Indian communities often far from a student's home country. Effective Indian support programs are those which have a solid funding commitment from the administration, a native director-advocate who has also been down the educational road and students with a keen desire to give back to their people. If these exist, then Indian student organizations, tutoring and mentoring relationships, ceremonies, celebrations and the caring and sharing which are part of Indian culture support students in an educational system with values very different from their own.

Cornell University has an Indian student population of approximately 70 graduate and undergraduate students plus an excellent Indian support program. Cornell also offers a modest academic Indian studies curriculum. At Cornell, Indian Studies is a course concentration that benefits both Indian and non-Indian students. Colleges nationwide usually administer Indian support programs and Indian studies programs as two distinct entities.

The Akwe:kon (pronounced a-GWAY-gohn) residence at Cornell University is a new Indian program house in which people of all ethnicities are encouraged to live together.



HARRISON BEGAY, *AGED TUTOR AND YOUNG STUDENTS*, 1966

Akwe:kon is a Mohawk word meaning "all of us." Akwe:kon, in fact, pioneers a hands-on approach to teaching about cultural diversity because people share housing and get to know each other first hand. It is just one example of the principle that, indigenous education favors direct experience and learning by doing. The Cornell Indian program is also developing partnerships with Indian communities and school districts among the Indian populations in upstate New York. A conference on economic and educational matters was held at Cornell in

early June so that grassroots Indian community members and K-12 Indian educators from around the state could talk about their needs.

The "Science Clan" at Northeastern State University (NSU) in Tahlequah, Oklahoma is yet another example of grade school-university partnerships taking place in Indian education.

Native American science students from the AISES (American Indian Science and Engineering Society) chapter at NSU have begun to take a "Mister Wizard" science show on the road, serving many rural schools with

Rural-Urban Teacher Education

By Joseph H. Suina and Laura B. Smolkin

Indian enrollments. The volunteer effort of the Science Clan offers many youngsters the first glimpse of hands-on science that they have ever seen.

What is the possible common ground between Indian education and mainstream education? In particular, what can the educational reform movement learn from native people striving to meet their own educational challenges? The education of whole persons, by re-emphasizing the ethical, affective and humanistic foundations of education, is certainly suggested by studying the ten aspects of indigenous education excerpted from *Look to the Mountain*. And a fresh look at what is meant by "sacred" in contemporary culture might come as a boon from such a collaboration.

The new field of traditional or indigenous knowledge is another possible area of cross-fertilization. Native peoples have always had their own understanding of plants, animals, stars, the environment, prehistoric migrations, and knowledge resulting in harmonious community, to name but a few categories. AISES, in partnership with noted author Vine Deloria, Jr., has hosted four traditional knowledge conferences since 1992, and more are planned to further explore this field. There are also innovative traditional knowledge programs currently underway at the California Institute for Integral Studies, Sinte Gleska University (Mission, South Dakota), Northern Arizona University and Evergreen State College (Olympia, Washington.)

At its root, indigenous education is about human virtue, respect, sharing, caring, helping and humane and ethical relationships. When these exist then technical knowledge has a better chance to become a community builder rather than a community destroyer. As Indian students increasingly learn the skills and technologies which have become synonymous with Western, American education, mainstream public education has an opportunity to reexperience in partnership with native people a face that it once knew. Partnering in this way we can't fail to realize that we are all indigenous to the earth.

The Rural-Urban Teacher Education Program was developed at the University of New Mexico in 1993 in response to the ever-growing need for more meaningful teacher training for diverse student populations. Since the trend has been for fewer minority students to enter the teaching profession, another program objective was to recruit more minorities. In this case, American Indian students were targeted in our state where the Native youth far outnumber teachers of their culture. An additional purpose was to provide in-service training for mentor teachers in the program.

The concept of the Rural-Urban program emerged from our concerns as professors in a long-standing teacher education program which did not adequately address issues of minority teacher recruitment and more relevant preparation for diverse populations of children. We believed that our students would think more deeply about appropriate teaching for given populations if they had the opportunity to contrast student teaching in one setting with student teaching in another, very distinct setting. The long-standing program had established excellent links with the large urban school district, but had done little to address teaching outside of Albuquerque. Within the large rural areas of our state, impressive diversity can be found from one community to another.

We decided to take advantage of the uniqueness of particular rural communities by working with the Bureau of Indian Affairs (BIA) Agency located closest to our University. This would allow our students to contrast the school lives of children in a huge urban district of more than 80,000 students with those in the small BIA schools on rural Indian reservations. It would further create partnerships between the mentoring teachers in the urban districts and

Joseph H. Suina is Associate Professor of Elementary Education at the University of New Mexico and is the former governor of the Cochiti pueblo. Laura B. Smolkin is Assistant Professor of Elementary Education at the University of New Mexico.

those in reservation schools, affording veteran teachers opportunities to contemplate issues of diversity as well. We knew, however, that merely placing students in unique field assignments would not guarantee a change in their ways of thinking and behaving. Consequently, we added yet another layer of partnerships by recruiting American Indian students, partnering each one with a non-Indian student from the regular College of Education pool, thereby insuring that one partner would serve as a resource for the other in each of the two settings.

While the notion of partnerships between a university and a school is not unusual, the Rural-Urban program stretches partnerships far beyond the usual configurations. As our students work in two very different school systems, they can observe differences in administrative procedures as these relate to the day-to-day lives of children in schools. For example, the large urban district, while using standardized testing, emphasizes portfolio assessments. This contrasts notably with the heavy emphasis on standardized testing in the Bureau schools. Each emphasis impacts teachers' choices for student work in the classrooms, with Bureau teachers devoting many hours to preparing their students for the test. Administrative decisions are also visible in the holidays selected for observances. The urban district tends to follow the standard prescribed American calendar while the Bureau responds to traditional Indian religious practice in the days it selected as holidays for children.

Schooling in varied communities may also be impacted by local governing bodies. In the Indian community the traditional leadership has much more direct input on the care and welfare of children and their families. Therefore, proposed program changes in the school must be clearly understood and approved by the tribal government. When schools decide to implement bilingual education in the urban school district, they only need approval from the school board. However, a bilingual program for reservation children needs approval from the school board, the tribal council, and in the case of

(continued on next page)

Suina: Rural-Urban Teacher Education

(continued from previous page)

New Mexico's Pueblos, from the tribal governor as well.

Following long-established practice at our university, we emphasize the importance of bringing the child's community into the classroom. Our non-Indian students' awareness of culturally sensitive issues increases as they work in the reservation schools. Like many novice observers of cultures, they focus first on physical, material manifestations; in the case of student teachers, the tendency is to translate these into teaching activities.

With the guidance of the Native American partner, the student teachers are able to create more culturally relevant learning experiences without giving offence. For example, many non-Indian students know that Kachina figurines are important in Pueblo Indian lives. Their Indian partners guide them in understanding that making light of these religious figures is a taboo subject in the Eastern Rio Grande Pueblos and steer them away from such projects as making Kachina figurines from empty toilet paper rolls.

At the heart of studying diversity and education are the children in the classroom. One of our non-Indian students made the comment that the reservation children carry their unifying culture and out-of-school relationships comfortably into the classroom. Their knowledge of the "ways of being" in the Native world translates into actions that impress all our students as caring and respectful of one another's well-being.

These children, members of a single tribe, diversified only by a small percentage of children from mixed parentage, contrast notably with those in the urban public schools with their far greater racial and cultural mix. Our students observed that although there was greater diversity in the urban school population, children tried to conform to "American-Anglo" norms in their efforts to participate cross-culturally. Paradoxes such as these become visible to our

students because of the program's model.

Work with children contextualized in their communities also provides topics for mentor teacher seminars. Meeting bimonthly, the mentors from the BIA schools and the urban district have the opportunity to exchange thoughts and suggestions. At a recent meet-

These children, members of a single tribe, contrast notably with those in the urban public schools with their far greater racial and cultural mix.

ing, one of the mentors talked about his difficulties with certain parents in the school's community, apparently resulting from his report of a possible child abuse situation some years back. Given the nature of the particular community, this single action, required by federal law, had rippling effect, leaving parents suspicious of his every action in the classroom.

Mentors in the cohort spoke from their own experiences on related matters. A non-Indian teacher currently working in a Bureau school spoke of her use of school personnel from the community to defuse similar situations. An Indian teacher shared insights that lessened the intensity of the problem, noting that trust might take time to restore but was a definite possibility. She went on to suggest some ways that this could be possible. Discussions of this type have enabled the mentor teachers who work with our program to understand their own situations better, as well as to gain insight into the various cultural backgrounds and even individual lives of their students. Like our student teachers, our mentors profit from cross-cultural contrasts, growing in their understanding that there is no single perfect approach to schooling.

The Rural-Urban Program has made great strides in reaching its three overarching goals. Non-Indian students, relating and responding to their Indian partners' world views and knowledge bases, expand their

sensitivity and confidence in dealing with the range of cultural issues involved in working with the increasing diversity in today's schools. Indian students, encouraged and supported by their non-Indian partners, see themselves as capable of working in a world that extends beyond their reservation borders. Both Indian and non-Indian student graduates of the program have found employment in each other's worlds and are functioning confidently and successfully in those settings.

Because of the program's partnering of student teachers, it cannot function without continued recruitment of Indian partners. As the program is in demand, even outside of our state, we are constantly interested in meeting Indian individuals who express a desire to teach. School paraprofessionals continue to be our best source of recruits because of their experiences with children and schools, as well as their ability to bring course credits they have received during school in-services.

For many of them, this opportunity to continue and finish college work in a supportive environment which specifically honors them for their cultural knowledge is a dream fulfilled. Mentor teachers, who previously have expressed a sense of isolation and lack of acknowledgment of their continued efforts on behalf of the children they serve, now find themselves as members of a supportive cohort. They are well-aware that their combined knowledge of working with cultural diversity far exceeds the book knowledge of the ivory tower university professor. Their expertise is not only recognized by their student teachers and their fellow mentors but also by the two of us as professors.

The program benefits all its participants, including the two of us. Working with students and mentors in thought-provoking, ever-changing, authentic situations has been far more rewarding than presenting the notions of culture found within the confines of the pages of a book.

Bread Loaf and Rural Communities

By Dixie Goswami

Some 400 men and women each summer—most of them middle and high school teachers—choose to spend their summers to pursue further studies at one of Bread Loaf's three campuses: at the Bread Loaf site outside Middlebury, Vermont, at Lincoln College, Oxford, and (as of June 1996) at the Native American Preparatory School, Rowe, New Mexico. More than forty Bread Loaf faculty members, drawn from colleges and universities across America and from the United Kingdom, teach at the three Bread Loaf sites. The result is a community of great intellectual excitement and commitment to teaching.

In 1993, the DeWitt Wallace-Reader's Digest Fund began its support of the Rural Teacher Network (BLRTN), a program of the Bread Loaf School of English now far along in its third year. The Network recruits rural teachers (mainly middle-school and high-school teachers) from six states—Alaska, Arizona, Mississippi, New Mexico, South Carolina, and Vermont—to come to the Bread Loaf School for up to three summers of study in writing, the teaching of writing, literature, and theater arts. The 30 or more teachers accepted each year as DeWitt Wallace-Reader's Digest Fellows receive generous awards, including tuition, room, board, round-trip travel, a book allowance, and a \$1,000 stipend for professional expenses in the subsequent academic year. The Fellows take two courses at Bread Loaf and, in addition, receive training on Bread Loaf's electronic network, BreadNet. In 1995, the DeWitt Wallace-Reader's Digest Fund helped fund two Bread Loaf summer institutes: the third annual Piney Woods Bread Loaf Summer Institute held at the Piney Woods Country Life School in Mississippi and the Bread Loaf Institute for Northern New Mexico Teachers of English at the Edward Ortiz School in Santa Fe. Summer institutes were planned for 1996 in Ganado, Arizona, and Gallup, New Mexico.

Dixie Goswami is the Coordinator of the Bread Loaf Rural Teacher Network, Bread Loaf School of English, at Middlebury College in Middlebury, Vermont.

BreadNet, a central feature of the Rural Teacher Network, may be accessed by almost any type of computer, either over the Internet or via a modem. It is user-friendly, and even the most stubborn technophobe can learn to join with a minimum of time, trouble and anxiety. Accounts are given out, free of charge, to any Bread Loaf student, graduate, or faculty member who makes the request. Teachers use BreadNet to conduct a broad range of activities, from reading groups to professional support to curriculum design and intense discussion about educational issues. BreadNet is a means for all members of the Bread Loaf community to stay in contact with each other during the academic year between Bread Loaf summers.

Since 1993, BLRTN teachers and students in Vermont have conducted inquiries about school restructuring and reform; more than a dozen active BreadNet conferences are the result of teachers and students collaborating on literature, writing, and publishing projects. Several members of the Rural Teacher Network teach BreadNet courses for which students receive full credit: for example, Mary Ginny DuBose at Waccamaw High School, Pawleys Island, South Carolina, teaches "Writing with Telecommunications," for which students design and manage a number of online conferences. Susan Miera, at Pojoaque High School (a rural school near Santa Fe), teaches "Writing for the Community," a course that combines action research with public service, writing, and publishing (online and in print). At some point, all teachers include students in networked activities, reflecting the belief that benefits to students are the Network's primary goal.

Aside from BreadNet, there is hardly a means of communication that the rural teachers have not used to stay in touch. In Alaska, for example, living at great distances from each other, teachers have used audio-conference phone calls to plan statewide projects. But even telecommunications, conference calls, and faxes can't replace face-to-face meetings, and there are many such BLRTN meetings each year—in Juneau, in Phoenix, in Albuquerque, in Jackson, Mis-

issippi, at the Penn Center at St. Helena, South Carolina, and at the Bread Loaf-Vermont campus itself. Several members of the Bread Loaf faculty and BLRTN staff (James Maddox, Director of the Bread Loaf School of English, and Rocky Gooch, Director of BLRTN telecommunications) are lucky enough to take part in these face-to-face meetings. We probably learn more about Fellows—and about rural education—from visits that take us into schools and classrooms than we do in any of our other activities. A great challenge is to demonstrate locally and nationally the excellence that exists in many, many rural classrooms. Courageous and innovative rural teachers should be recognized and highly visible, so that their work may inform the discourse and actions of policy-makers and educators.

Partnerships with individual teachers and with schools connect Bread Loaf with the broader community, requiring us to rethink notions of change, of practice, of friendship and shared leadership and to figure out what it means to act on the assumption that teachers and students are essential sources of information about schools and classrooms, that teachers' reflective narratives are essential agents and advocates of school change. The changes that result from Bread Loaf's partnerships with teachers and schools raise tough questions for faculty and administrators about calendars, teaching assignments and schedules, compensation, and other realities of academic life, the same questions teachers raise when they are urged or directed to add on-going professional development to their schedules, and to bear the burden of changes mandated by others. For individuals, limited time is the great barrier to change, including change that comes from productive, long-term school-college partnerships.

Fred Hechinger, writing in the first issue of *On Common Ground* about university-school partnerships, noted that reports rarely affect policy; powerful stories often do. What follows is one of the stories and essays written by members of the Rural Teacher Network. It appeared in somewhat different form in *Bread Loaf Rural Teacher Network*.

Finding Partners and Building Community

By Philip Sittnick

Laguna Middle School (LMS), on the Laguna Pueblo Indian Reservation in New Mexico, opened its doors in 1992 as the first tribally designed, built, and operated school in the state. Our vision and philosophy are based on the belief that the Laguna community is not only capable of running its own school, but is uniquely qualified to determine its own educational future. The tribe's dream of controlling their educational destiny has been furthered by two Lagunas in particular: Gil Sanchez, Laguna Department of Education Superintendent, and Nick Cheromiah, LMS Principal, who have provided the expertise and leadership necessary to make this vision a reality. As a relatively new teacher (I began my teaching career when the school began), I've had the exciting opportunity to learn from these educators and this community, and to participate in their historic undertaking.

Much of LMS's success stems from our commitment to making it a real community-based school. For example, when we determined how we would organize the delivery of curriculum at different grade levels, we invited the entire community to help us decide. We took the time to educate all those concerned about the pros and cons associated with different methods. We held several informative meetings about the various approaches to middle level education, during the day and in the evening, and invited parents and all interested community members to attend. Staff, too, were provided with current research on the various options so they could make an informed decision. We also taught our students about the alternatives in class, so they could participate as well.

Philip Sittnick is a Language Arts teacher at Laguna Middle School in New Mexico.

We sought an organizational structure that would best reflect the community's needs and desires. Collaboratively, we decided on what we call a "transitional model," in which each grade would be organized differently. Sixth grade would operate much like elementary, with core academics taught in self-contained classes, but with movement to elective courses to introduce them to the

community. In making LMS a true community-based school, we try to give every stakeholder some ownership and a voice in determining how we operate.

Our mission mandates preparing our students to participate in many world societies, including the global technological society. Realizing the educational opportunities offered by telecommunications and the

Internet, we have made a major investment to become a stop on the Information Superhighway—an actual In-ternet node, something that few K-12 schools have tried. This decision was influenced by the successful telecommunications work already underway in my classes on BreadNet, and by the assistance and training Bread Loaf has been providing to our staff. Using BreadNet, my students have participated in numerous on-line discussions with students in many states. BreadNet has proven to be a powerful tool for them to use in reaching out to other worlds, simultaneously expanding their social horizons and their communication skills.

Laguna recently received a major U. S. Department of Education grant to help implement technology into Native American schools nationwide. We hope to develop a telecommunications network that resembles BreadNet, which will allow students and teachers in participating schools to collaborate elec-

tronically. Bread Loaf significantly informs our efforts to provide our students with high quality education and access to other world societies. Laguna Middle School and Bread Loaf have entered into an unusual partnership: a middle school and a graduate school working together to strengthen and improve learning and teaching in schools and communities.



JENNIFER PAYTIAMO, STUDENT AT LAGUNA MIDDLE SCHOOL, 1995

choices available at higher levels. In the seventh grade, students would experience the interdisciplinary, "middle school" model. And finally, in the eighth grade, students would have a departmentalized program that would more likely prepare them for high school. This process illustrates our commitment to careful deliberation, and decision-making that includes the entire com-

Student Voices:

Speaking out on Diversity

By Rev. Frederick J. Streets

The New Haven, Connecticut Board of Education established this past year a Committee on Inter-group Relations consisting of students, teachers, school administrators, and Yale University faculty members. Sub-committees were formed to explore the issue from various perspectives. A sub-committee on Community Building held focus-group discussions with high and middle school students, who were encouraged to share their perspectives on the relationship among diverse ethnic and racial groups in their schools.

African-American students from a predominantly Black high school student body shared with me, as their group facilitator, their views about student diversity and community.

Diversity meant more to these young people than being part of a student body composed of students from a variety of ethnic or racial backgrounds. They made it clear that although their school was majority African-American, there was a great deal of difference among them. These distinctions included the students' class year, the neighborhood and middle school from which they came to high school, the level of student maturity (as defined by the students), personality, interests, goals, and ambitions. These characteristics were important to them as they made decisions about with whom to associate and whom to accept into their group.

They emphasized the importance of being
Rev. Frederick J. Streets is University Chaplain and Pastor at Yale University.

seen by others as they saw themselves, rather than as exclusively a member of a homogeneous group. This was a preference of students who had come to the high school from an all-Black as well as a racially and ethnically diverse middle school. This preference underscores Gómez's point, in "A Leap of Faith," that diversity is an "internal phenomenon" as well as an external one.

aries are arbitrary and fluid. Diversity...is about recognizing within ourselves that our identities are not fixed in a binary opposition....We exist within a complex matrix of shifting identities, both within and between ourselves."

We know as educators that the development of a student's sense of self and well-being is influenced by how well educators use their understanding of students as individuals. The social factors of the high school environment have an impact upon students' self-esteem and sense of belonging. They may either join with or reject their fellow students based on their evaluation of the differences among them.

Sometimes this rejection takes on a very antagonistic, hostile, and even violent form of expression. The chances of this occurring are minimized when students have opportunities to interact with one another through constructive extracurricular activities and service projects. Even then a fundamental need that must be addressed if students are to appreciate diversity and build a sense of community is the enhancement of their self-esteem.

A student in my discussion group suggested that there be classes on how to build self-esteem and how to understand and handle feelings. Many students experience daily assaults upon their sense of well-being in their interactions with a variety of other people. Exploring with them what they find offensive in their relationship will help us to understand what is helping to shape their identities and world views. No doubt students need the existence of adults to help
(continued on next page)



FAITH RINGGOLD, *DOUBLE DUTCH ON THE GOLDEN GATE BRIDGE*, 1988

Identities are not fully formed by the time the students enter high school. No matter how many characteristics they may in fact share as members of a group (e.g., racial, ethnic, socioeconomic, class, gender, religious, etc.), they wish to be respected as persons and regarded as individuals by their teachers and peers. High school also represents to them a time when they value being a member of a variety of groups. As Gómez says: "...we often forget that building community requires the recognition that bound-

Student Voices:

(continued from previous page)

Streets: Speaking Out

(continued from previous page)

them understand and respond to their experiences. But they also need to be encouraged not to see the differences between themselves and others as reasons to be defensive about who they are or to be antagonistic towards others. The relationship between students and their teachers helps to set the stage and establish the tone for how students relate to one another.

The lack or abundance of racial, ethnic, or cultural sameness or diversity alone does not develop a student's sense of community. Nor does it increase the student's appreciation of self and others. Increased self-esteem, more opportunities for interaction, and positive relationship experiences with their peers, their teachers, and other school staff enhance the students' sense of belonging. Confidence in their ability to negotiate relationships with others in a positive, healthy, non-violent manner is increased. Such confidence enables them to build community among themselves and improve their chances to learn about themselves and others.

Our ability to capture the imagination of students and to stimulate in them a hopeful vision of the future begins with our taking them and their need for affirmation seriously.

Helping them to learn the meaning of values, how we form them and behave accordingly are central tasks in helping them to celebrate diversity and create a sense of community among themselves. Included in this purpose of education are those goals of promoting student autonomy and group identity. These are essential to cultivate in students if their educational experience is to translate into one that helps them to become good citizens. Individuality and group membership are not mutually exclusive. Nor are they antithetical to the aims and meaning of a democratic society. Their relationship is a necessary dynamic in the experience of democracy and that experience is democracy's best teacher.

Voices From the Classroom:

Your Hood Is the World

By Sharon M. Floyd

Teaching across the curriculum has had a significant impact on seventy-seven ninth grade students at Saginaw High School. Three teachers, Linda San Miguel, Suzanne Kirk, and Mary Ann Stange, in three different disciplines, Language Arts, Science, and Social Studies, have joined together to develop a unique program that they have entitled, "Your Hood is the World: Culture, Conflict, Change, Survival Skills."

The students in the "Hood" stay together for three class periods. Students change classes, disciplines, and teachers but the theme rings true for three hours. The teachers meet daily in a scheduled "lab" hour to plan and prepare daily lessons. Because of the sense of community that has been established, teachers notice that class attendance and grades have improved. At the end of a recent marking period, the students applauded superior achievement in the classroom.

A good example of the method used to help students in the "Hood" understand culture, conflict, and change involves a short story called "The Most Dangerous Game." The protagonist finds himself shipwrecked on an island pursued by a killer. The students focused on the changes this character needed to make in order to survive. They personalized their study by identifying daily changes that each student needed to make in order to survive in their immediate neighborhood as well as the world beyond.

At the same time in Social Studies the students were led to investigate what adaptations were needed in order to survive in different cultures of the world. In Science the students did an "assimilation experiment" that involved their role-playing how to survive in the wilderness with a shortage of food and water.

Collaboration is a new venture for two of
Sharon M. Floyd is a teacher at Saginaw High School in Michigan.

the three teachers. Ms. Kirk has had a collaborative experience in another school district with a teacher who taught in the same discipline area; but this is the first time that any of the teachers have banded together "across the curriculum." One of the teachers used the adjective "reenergized" to describe the effect of this teaching experience. "You are not alone," stated another.

The teachers agree that collaboration is a positive way to encourage and strengthen student learners. These teachers have a class schedule of four classes, one less than a normal work load. The released hour is used as a lab period, which is necessary to help the teachers stay focused and prepare lessons and materials for the "Hood." Without this added preparation time, the teachers emphatically stated that they would not be able to participate.

The positive support of the administration at the building and district level has been profound. A teacher-trainer from the district staff development center is assigned to assist the teachers in their team effort. Her efforts and expertise are counted as essential in helping the program to flow smoothly. The school administration also supports the team effort with assistance as needed.

One purpose of the "Hood" is to create a unified study zone for students. It makes them feel like they belong to the group, instead of the huge population of Saginaw High. Field trips are taken; community speakers are invited in; additional planning has helped to make the "Hood" an enjoyable learning experience for these ninth graders.

Collaboration has been used at Saginaw High School in previous years with teachers in the Language Arts department working together as well as with other discipline areas. Each attempt has been described as successful, but once additional planning time was no longer available, the interest waned. Even though there are teachers who make a concerted effort to work together, most find the additional work load too stressful to attempt without released time.

Book Reviews

bell hooks, *Teaching to Transgress* (New York: Routledge, 1994), 216 pages, \$15.95; and Ronald Takaki, *A Different Mirror: A History of Multicultural America* (New York: Little, Brown & Co., 1993), 508 pages, \$27.95; Reviewed by Manuel N. Gómez, Vice Chancellor, Student Services, University of California at Irvine.

The overriding strength of hooks' work is its attempt to link form and content. hooks asserts that teaching and learning occur within a community in which there is "shared commitment"—"a commitment to 'the desire to learn'" that allows for "education as the practice of freedom"(40). Similarly, hooks attempts to create a community within her text, collecting voices and voicing different experiences and viewpoints. She relies on a dialectical structure in which to open up a discourse about teaching that includes rather than marginalizes feminist criticism, the teacher as body, and transgressive pedagogical practices that disassemble traditional authority structures and hierarchies which have framed traditional student/teacher relationships. She does an effective job of creating an accessible yet sophisticated forum which could go a long way towards facilitating discussion among teachers and between teachers and students.

The weaknesses of the book come, perhaps inevitably, from hooks' insistence on the personal as political framework. Within such a matrix of praxis, the superficial markers of social and political identity—class, race, and gender—press the text into a Black-white dichotomy. The voices which generally speak in her text are those of whites and Blacks, a move which flattens out some of the complex intergroup dynamics that might complicate her liberatory model. Further, her emphasis on a feminist theory that actively includes race and class cannot escape an essentialist tone. For example, when hooks remembers one of her courses on African American critical thought, she admits that "[a]lthough I learned a great deal from this white woman professor, I sincerely be-

lieve that I would have learned even more from a progressive black professor, because this individual would have brought to the class that unique mixture of experiential and analytical ways of knowing—that is, a privileged standpoint" (91). hooks' simultaneous assertion that literature and theory are not the property of one group or another is problematized through hooks' own struggle to authorize herself and other Black women.

Teaching to Transgress is an important work precisely because of the difficult theoretical terrain hooks transits. The snags that she encounters testify to the depth of hooks' commitment to the praxis of education. The efficacy of this text lies, then, in its potential to provide a link between educators who wish to continue the questioning that hooks' text begs.

Ronald Takaki begins *A Different Mirror* with the assertion that "[r]ace...has been a social construction that has historically set apart racial minorities from European immigrant groups" (10). He goes on to argue that this construction does not accurately reflect the "rich and complex mosaic" of American diversity. The project of his book, then, is to reflect more authentically the multicultural, multiracial, and multiethnic American character. An exhaustively detailed history, *A Different Mirror* is an essential primer for anyone interested in American history and its profoundly multicultural nature.

Takaki begins with the "discovery" of America and proceeds through World War II, devoting chapters of each section to the different experiences of Native Americans, African Americans, Chicanos, Jews, Chinese, and Japanese. Each section reflects carefully on the intertextuality of the separate narratives, and each chapter points out general divergences as well as overlap, coalition, and shared experiences of different groups. For example, he points out that after the Civil War many Southern plantation owners attempted to replace African American laborers with Chinese, whom they believed could teach Black workers to be more

industrious. Similarly, he points out that Mexican and Japanese laborers struck together in California in 1903, complicating common perceptions of interracial competition. In fact, the overriding motive of Takaki's project seems to be to confound stereotypes and historical accounts which stress violence and tension, rather than coalition and exchange. Takaki does not ignore the more conflictive aspects of multiculturalism, but he shows that they are only part of the story of America.

Takaki's work should be required reading for anyone teaching in a field of American Studies. It is particularly valuable as a revision of earlier works on immigration and culture, like Thomas Sowell's *Ethnic America*, which tends to strengthen rather than diminish prevalent racial stereotypes. At the same time, the breadth of Takaki's book necessarily results in less depth, particularly in analyzing the more profoundly transcultural, transracial moments. When he presents the example of the Chinese/Black labor situation in the South, he does not really unpack the ambivalence of the historical moment. The racist intentions of the Southern plantation owners were undermined by their determination to racially hybridize their labor force. Such moments point to the power of transformation that such hybridity can ultimately effect. In other words, if race is a social construction, then America's history needs to be figured as transracial, as well as multiracial. Takaki suggests these transracial moments, usually through examples of coalition, but he does not often push his discussion past the notion of cooperation.

Such a hesitation in the book does not in any way diminish its value as a primer for multicultural American history. In fact, such moments of silence should encourage thoughtful readers to research beyond the text and begin to examine the sources from which Takaki's work emerges. For if this book excites such curiosity, then Takaki has fulfilled the ideal of scholarship. We cannot ask for more from such a competent and comprehensive scholar.

On Common Ground

Strengthening Teaching through School-University Partnership

Fall 1996
Yale-New Haven Teachers Institute
Box 203563 Yale Station
New Haven, Connecticut 06520-3563

Phone: (203) 432-1080
Fax: (203) 432-1084
E-mail: Common_Ground@yale.edu
World Wide Web: <http://www.yale.edu/ynhti>

Executive Editor, James R. Vivian
Production Associate, Margaret M. Davey
Editorial Assistant, John R. Savoie

The Yale-New Haven Teachers Institute is an educational partnership between Yale University and the New Haven Public Schools designed to strengthen teaching and learning in local schools and, by example, in schools across the country. Through the Institute, teachers from the University and the Schools work together in a collegial relationship. Founded in 1978, the Institute is the first program of its type to be established permanently as a unit of a university.

Editorial Board

Sharon Floyd, Teacher
Saginaw High School
Saginaw, Michigan

Manuel N. Gómez
Vice Chancellor
Student Affairs
University of California at Irvine

Patricia King, Teacher
New Hanover-Upper Frederick Elementary
School
Boyertown, Pennsylvania

Edward C. Kisailus
Professor of Biology
Canisius College

Antonio C. Lasaga
Professor of Geology and Geophysics
Yale University

Sharon Olguin, Acting Director
Albuquerque Public School/University of New
Mexico Career Development Program
Albuquerque, New Mexico

Thomas E. Persing, Executive Director
Suburban Schools Study Council
Pennsburg, Pennsylvania

Jay L. Robinson
Professor of English and of Education
Director, Center for Educational Improvement
through Collaboration
University of Michigan

Charles S. Serns, Principal
Hubert Humphrey Elementary School
Albuquerque, New Mexico

Thomas R. Whitaker, *Chairman*
Frederick W. Hilles Professor Emeritus of
English
Yale University

Image is available in print publication.

ANTHONY GAUTHIER, *BICENTENNIAL*, 1976

Editorial Advisory Board

Adrienne Y. Bailey, Chicago, Illinois • Rene Castilla, President, Dallas Independent School District School Board, Texas • Lucy Davis, Chair, Program in Education, Duke University • Thomas Furtado, Corporate Ombudsman, United Technologies • Dixie Goswami, Professor of English, Clemson University; Coordinator, Bread Loaf Rural Teacher Network, Bread Loaf School of English, Middlebury College • Kati Haycock, Director, Education Trust, American Association for Higher Education • Vinetta Jones, National Director, College Board Equity 2000 Project • Gene I. Maeroff, Senior Fellow, Carnegie Foundation for the Advancement of Teaching • John Merrow, Executive Editor, *The Merrow Report* (PBS) • Jules D. Prown, Paul Mellon Professor of History of Art, Yale University • Leo Rockas, Professor of English, University of Hartford • Adele Seeff, Executive Director, Center for Renaissance and Baroque Studies, University of Maryland at College Park • Thomas Toch, *U.S. News and World Report*, Washington, D.C. • Gita Z. Wilder, Education Policy Division, Educational Testing Service

On Common Ground on-line at <http://www.yale.edu/ynhti>

Yale-New Haven Teachers Institute
P.O. Box 203563
New Haven, Connecticut 06520

Forwarding and Return Postage Guaranteed.
Address Correction Requested.

NONPROFIT ORG.
U.S. POSTAGE
PAID
MINNEAPOLIS, MN
PERMIT NO. 2828