This work is dedicated to Dr. Art Costa and Dr. Bena Kallick. We are honored to support their work in education and their dedication to students. Whether the students are in PreK–12 or us older students, they have contributed their knowledge, skills, and applications to so many learners over so many years. Thank you is never enough.

We have been energized by their commitment and hopeful for a better future for all the learners who benefit from their work. Thank you from two of your learning omnivores. We are grateful for your teaching, your modeling, and, most of all, your friendship.

— Skip and Bill
Acknowledgements

First, we would not have done this project without Art and Bena. Thank you for the gift of learning from and with you.

Bill recognizes those who have contributed to his learning. Jennifer York-Barr who continues to amaze me by her connectedness and ability to make good things happen for educators. Thank you to Diane Zimmerman, Barbara Lawson, and Jim Roussin, the members of the GEL group who keep pushing my thinking in new ways.

My appreciation goes out to Marney Wamsley who sent me to a Thinking Skills workshop in 1983 featuring Dr. Art Costa and Mary Oberg who introduced me to Dr. Art Costa. My life has never been the same.

Finally, Skip Olsen. Who knew what mischief and learning we would generate when we met in 1995. What a ride and it is not over yet. Mahalo my friend.

Skip acknowledges with deep gratitude and respect the contributions of Art and Bena made to his growth and to the field of education. You have had a most profound affect on my learning and on education.

I owe a humble and heart felt thank you to the following people who have helped me interrogate reality through our thoughtful conversations:
• David Evelo, my walking and lunch buddy, for our being able to talk deeply and honestly about everything;

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• The brilliant staff and students at Avalon Charter School who have shown me a wonderful and exciting new way to learn in the 21st century--thank you.

And to my wife, Janet, who is always there when things aren’t going very well or smoothly, an unfathomable thank you.

Bill, I don’t think either of us understood the extraordinary and exciting journey that was to come when we heard Angeles Arrien and Patrick O’Neill quote Rumi — "To those whose job it is to wake the dead, get up! Today’s a work day!" Thank you my friend. Nameste!
Must Become Leaders in Learning
by Marilyn Ferguson

We can rationalize the failures of the past
or we can learn from them.

We can complain about the troubling inadequacies of the present
or we can face them.

We can talk and dream about the glorious schools of the future
or we can create them.

If we want children to learn to think and read,
we must show them thoughtful people eager to take in new information.

If we want them to be brave and resourceful,
let them see us risking a new idea or finding a way.

If we want them to be loyal, patriotic, and responsible,
let us show them that we can be true to our deepest principles.

If we want new and better schools,
we will have to be new and better people.

— from Towards a Quantum Mind
Table of Contents

Introduction ................................................................. 8
Habits of Mind Chart .................................................. 11
Overview ........................................................................ 12
The Habits of Mind:
Chapter 1 Persisting .................................................. 52
Chapter 2 Managing Impulsivity ................................ 65
Chapter 3 Listening with Understanding and Empathy .......... 77
Chapter 4 Thinking Flexibly ......................................... 88
Chapter 5 Thinking About Your Thinking ......................... 98
Chapter 6 Striving For Accuracy .................................... 108
Chapter 7 Questioning and Problem Posing ....................... 117
Chapter 8 Applying Past Knowledge to New Situations .... 126
Chapter 9 Thinking & Communicating with Clarity and Precision.. 135
Chapter 10 Gather Data Through All Senses ................. 143
Chapter 11 Creating, Imagining and Innovating .......... 153
Chapter 12 Responding with Wonderment and Awe .......... 164
Chapter 13 Taking Responsible Risks ......................... 175
Chapter 14 Finding Humor .......................................... 188
Chapter 15 Thinking Interdependently ....................... 199
Chapter 16 Remaining Open to Continuous Learning .......... 210
Make no mistake about it—we live in a time not unlike Guttenberg’s, where fantastic tools remade the world over. The printing press made information available cheaply to everyone. And we observe the current revolution by casually referring to youngsters as “digital natives.” Truly, Neil Postman’s observation is even more prophetic today than it was 30 years ago: “Children are messages that we send to a future we will not see.” The digital tools available to this and succeeding generations is changing human beings and societies forever, just as the printing press did.

Joel Garreau (2005) in his book *Radical Evolution* describes the future that currently exists. One university has taught an owl monkey to move objects with its mind. Yes, telekinetic energy. Another university has developed an exo-skeleton. Put this on and you can lift 160 pounds like it is 4.5 pounds. Defense Advanced Research Projects Agency DARPA, an experimental arm of the government has created a pill to alleviate chronic pain. The pill will take effect in 30 seconds and last for a month. If you have chronic pain, this would be a great find. Would you use this pill on the sidelines of NFL Sunday? Would you use it on the battlefields of Iraq? The point is that we can do just about anything we want to. The question also is, “should we?”

Business and industry know that creativity and good thinking are their lifeblood. High levels of good thinking and creativity will continue to be requirements of those who get hired in this increasingly technical and complex world. So, for educators, the question is what knowledge do we teach and how; AND how do we teach processes
to support students’ using knowledge creatively and effectively? We believe the Habits of Mind so skillfully articulated by Drs. Art Costa and Bena Kallick are the necessary backbone of educational processes that are and will be foundational for an ever-changing future. We really do need continuous learners for a future that we cannot see.

“Sometimes it is easier to behave yourself into new learning rather than learning yourself into a new behavior.” Knowledge is important AND insufficient. Pfeffer and Sutton (2006) wrote a book on the Knowing-Doing Gap. Collectively, we know tons of stuff, but a question is are we using that copious knowledge to make a contribution to others and our institutions.

Behaviors are learned by watching those who are in our environment. Behaviors are learned from those who take time to teach us new ways to do things. Behaviors that are repeated become habits. As with most things, habits can be positive (getting the results we want), habits can be negative (getting results we don’t want), or the can be neutral (actions that neither move us forward or backward).

Ralph Waldo Emerson admonishes us to:

“Watch your thoughts; They become words. Watch your words; They become deeds. Watch your deeds; They become habits. Watch your habits; They become character. Character is everything.”

As you reflect on your life, we are sure you will see results you have gotten through sheer determination to be successful. The Pygmalion Effect has been around for many years. Modeling is the first teacher.

Art Costa and Bena Kallick have provided educators important descriptive processes that encourage deep, disciplined thinking and acting, vastly increasing our ability to solve knotty problems and live together successfully and peacefully. We think there is real power in modeling and teaching The Habits of Mind as foundational life skills required for continuous learning and success in the 21st Century and beyond.
Dr. Costa and Dr. Kallick have been champions for learning for a long time. The recent updated information on the “Habits of Mind” is presented as some transferable skills that students can develop and keep with them for a lifetime. We want to support modeling and teaching those habits so that children, students can continue to learn in a changing climate as the future becomes reality.

Our book, then, is how to support, encourage, teach, and sustain continued development of the habits that are transferable across content. We are engaged in helping students become successful for life not just successful in school.
<table>
<thead>
<tr>
<th>Habit of Mind</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1. Persisting</strong></td>
<td>Stick to it! Persevering in task through to completion; remaining focused. Looking for ways to reach your goal when stuck. Not giving up.</td>
</tr>
<tr>
<td><strong>2. Managing Impulsivity</strong></td>
<td>Take your Time! Thinking before acting; remaining calm, thoughtful and deliberative.</td>
</tr>
<tr>
<td><strong>3. Listening with understanding and empathy</strong></td>
<td>Understand Others! Devoting mental energy to another person's thoughts and ideas; Make an effort to perceive another’s point of view and emotions.</td>
</tr>
<tr>
<td><strong>4. Thinking flexibly</strong></td>
<td>Look At It Another Way! Being able to change perspectives, generate alternatives, consider options.</td>
</tr>
<tr>
<td><strong>5. Thinking about your thinking</strong> (Metacognition)</td>
<td>Know your knowing! Being aware of your own thoughts, strategies, feelings and actions and their effects on others.</td>
</tr>
<tr>
<td><strong>7. Questioning and problem posing</strong></td>
<td>How do you know? Having a questioning attitude; knowing what data are needed and developing questioning strategies to produce those data. Finding problems to solve.</td>
</tr>
<tr>
<td><strong>8. Applying past knowledge to new situations</strong></td>
<td>Use what you Learn! Accessing prior knowledge; transferring knowledge beyond the situation in which it was learned.</td>
</tr>
<tr>
<td><strong>9. Thinking &amp; communicating with clarity and precision</strong></td>
<td>Be clear! Strive for accurate communication in both written and oral form; avoiding over generalizations, distortions, deletions and exaggerations.</td>
</tr>
<tr>
<td><strong>10. Gather data through all senses</strong></td>
<td>Use your natural pathways! Pay attention to the world around you. Gather data through all the senses. taste, touch, smell, hearing and sight.</td>
</tr>
<tr>
<td><strong>11. Creating, imagining, and innovating</strong></td>
<td>Try a different way! Generating new and novel ideas, fluency, originality</td>
</tr>
<tr>
<td><strong>12. Responding with wonderment and awe:</strong></td>
<td>Have fun figuring it out! Finding the world awesome, mysterious and being intrigued with phenomena and beauty.</td>
</tr>
<tr>
<td><strong>13. Taking responsible risks</strong></td>
<td>Venture out! Being adventuresome; living on the edge of one’s competence. Try new things constantly.</td>
</tr>
<tr>
<td><strong>14. Finding humor</strong></td>
<td>Laugh a little! Finding the whimsical, incongruous and unexpected. Being able to laugh at one’s self.</td>
</tr>
<tr>
<td><strong>15. Thinking interdependently</strong></td>
<td>Work together! Being able to work in and learn from others in reciprocal situations. Team work.</td>
</tr>
<tr>
<td><strong>16. Remaining open to continuous learning</strong></td>
<td>Learn from experiences! Having humility and pride when admitting we don’t know; resisting complacency.</td>
</tr>
</tbody>
</table>
Many resources exist to support the modeling and teaching of Costa’s and Kallick’s “Habits of Mind.” We hope this Teacher’s Companion will do two things for educators and other professional development catalysts. The first thing we hope is that the Companion provides additional resources to deepen the learning about the individual habits of mind which leads to more effective and efficient thinking and life skills. The second implication is that we hope to save you time. We know you could find all of these stories, film clips, quotes, etc by yourself. We also want you to spend the maximum amount of time interacting with students and colleagues. We think time is the most valuable non-renewable resource we have in schools.

We will use the term catalyst because we believe that those of us who want others to use these habits have two attributes similar to catalysts in chemistry. One, you make the system go or you help people use these habits more often and more effectively. Two, you do not get used up in the process. In other words, the more you use the habits, the more uses you find for them. Thank you for being a learning catalyst. We honor your commitment.

Finally, we mention the term learning opportunities in the forthcoming book (Guiding Professional Communities, 2009). We want to change the focus on activities, manuals, and strategies. These are learning opportunities because we cannot guarantee learning. Etienne Wenger (1998) in his book, Communities of Practice, says we cannot guarantee learning, we can guarantee the design to make learning possible. We want to provide an opportunity to
learn. It is with the opportunities in this collection that we offer these learning designs to help introduce, strengthen, and sustain using “Habits of Mind” to increase learning.

What Rolf Jensen (below) is talking about is providing ways to talk about what is important. We believe the Habits of Mind (thinking) are critical for the next iteration of educational reform.”

“We are in the twilight of a society based on data. As information and intelligence become the domain of computers, society will place new value on the one human ability that can’t be automated, emotion. Imagination, myth, ritual, the language of emotion, will affect everything from our purchasing decisions to how well we work with others. Companies will thrive on the basis of their stories and myths. Companies will need to understand that their products are less important than their stories.”

—Rolf Jensen, Copenhagen Institute for Future Studies

As Tom Peters says in a recent speech, our country is done with agriculture and the industrial model which drove educational policy in the past. We are in the midst of the intellectual, knowledge worker model. This, of course, includes having basic standards AND being able to use that information to solve problems and generate new ideas. Peters goes on to say that creativity is the next phase.

As educators we will have to continue to teach basic skills. The more information the person has on automaticity, the more memory space can be used to create possibilities, new connections, and generate new information to solve problems. This is a critical skill as Einstein so aptly put it years ago, “Problems cannot be solved with the same kind of thinking that got us into it.”

When we ask educators in our workshops ‘how they are preparing students for 2020?’ some are dumfounded. Well, think about it, the students who entered k-12 education in 2007-2008 will be graduating in that year. We have those students in our schools. So, how are you preparing them for a world for 2020? That is where they will be
spending most of their life. What will we model and teach them so they will be ready for a world we don’t know about. Neil Postman said, “Children are messages we send to a future we will not see.” Yikes, education has an awesome responsibility. Yes, there are those who would stop education, public education, private education and everything in between from preparing for the future. Of course, that is where we will all be living!

“If the processes don’t transfer, they cannot even be called thinking. They can be called learning, memory, or habit, but not thinking. The purpose of a course on thinking is to enhance students’ abilities to face new challenges and to attack novel problems confidently, rationally, and productively.”

—Marilyn Adams

**Stories are Important and Privileged**

Over the years, we’ve become familiar with the power of “third things” to interest, engage and fascinate people. We’ve observed presenters and teachers shower participants with story after story—and the room lights up with palpable energy. We’ve seen poems, video clips, picture books, quotes, a piece of music or art, used in much the same way with much the same result—enthusiastic engagement for students and participants.

It wasn’t until we both experienced Courage & Renewal work ([http://www.couragerenewal.org/](http://www.couragerenewal.org/)) from Parker Palmer’s networked program that we were able to articulate what was going on. We learned about the power of “third things.” Palmer writes:

“In Western culture, we often seek truth through confrontation. But our headstrong ways of charging at truth scare the shy soul away. If soul truth is to be spoken and heard, it must be approached ‘on the slant.’ I do not mean we should be coy, speaking evasively about subjects that make us uncomfortable, which weakens us and our relationships. But soul truth is so powerful that we must allow ourselves to approach it, and it to approach us, indirectly. We must invite, not command, the soul to speak. We must allow, not force, ourselves to listen.
“We achieve intentionality in a circle of trust by focusing on an important topic. We achieve indirection by exploring that topic metaphorically, via a poem, a story, a piece of music, or a work of art that embodies it. I call these embodiments ‘third things’ because they represent neither the voice of the facilitator nor the voice of a participant. They have voices of their own, voices that tell the truth about a topic but, in the manner of metaphors, tell it on the slant. Mediated by a third thing, truth can emerge from, and return to, our awareness at whatever pace and depth we are able to handle — sometimes inwardly in silence, sometimes aloud in community — giving the shy soul the protective cover it needs.” (http://www.spiritualityandpractice.com/books/excerpts.php?id=14443)

As Drs. Costa and Kallick write in their newly published compendium, Learning and Leading with Habits of Mind: 16 Essential Characteristics of Success on page 7,

Clearly, something new is needed if schools are to break out of this traditional, aptitude-centered mentality and make it possible for young people to acquire the kinds of mental habits needed to lead productive, fulfilling lives.

Part of that new “something” for us is the intentional inclusion of the Habits of Mind in learning experiences with the added dimension of “third things” that invite the full person, including the soul, to engagement.

The basis of our work in this Companion is the power of story for human beings. Stories have been used by people from the dawn of time to teach, illustrate, hand down community values, entertain, and laugh. For our work here, stories are widely conceived—we will include for each Habit stories, images, commercials, other video from the Web, poems, songs and a clip from commercially produced popular films.

Stories in this Companion are more than what we normally think of as stories in school: text written on a page to be read aloud. Think “story lines” and a whole new world opens—the story line of a commercial, a news event, a short video with a point of view, an illustrated poem, or a scene from a movie.
Because of the nature of this Companion and because it explicitly uses web-based knowledge and skills, the Companion is meant to be used by learning communities that learn and teach together, divide tasks, exchange insights, and develop new curricula. For example, poetry might come easy to some members of a learning community than to others. Using the new tools on the Web may come easier to some than to others. The idea is to use each other’s gifts and talents and intelligence to create engaging learning experiences for students by learning from each other and developing personal learning networks that can be shared with others.

We see this Companion as a design or schema that can be filled in over time as the knowledge base of the learning community deepens. Our suggestions of “third things” in this Companion is only a start to which more will be added by you and your communities as the culture develops around you. Our Companion is by no means an exhaustive work as knowledge and the availability to new knowledge is expanding exponentially.

We’ve chosen to make this Companion available as an electronic book because of the nature of its contents. It would be next to impossible to get copyright approvals for all the resources cited in this book so we could publish a traditional book.

Yet, resources for our work are abundant on the Web. Some educators, for fear of legal entanglements, simply ignore the resources available and don’t think of using them. Many resources are free, some are covered by the “Fair Use Doctrine” in copyright law for teachers and schools, and resources are made available by artists through Creative Commons licenses that require simple attribution. (More about this later). Suffice it to say that copious resources are generally available on the World Wide Web that can enrich our teaching to an astonishing extent.

While we are not lawyers and nothing here should be construed in any way as legal advice or opinion, there are many resources to help you understand copyright and about copyright for educators. A little research goes a long way because there are people and organizations who want us to be able to use the Web to engage our students. So here are few are simple explanations we’ve found and that we recommend:

Stories have been used by people from the dawn of time to teach, illustrate, hand down community values, entertain, and laugh.
• [http://www.learnnc.org/lp/pages/4455](http://www.learnnc.org/lp/pages/4455) — guides you through the process of determining what is Fair Use.

• [http://www.mediafestival.org/copyrightchart.html](http://www.mediafestival.org/copyrightchart.html) — a handy chart that contains specific educational uses of Fair Use. The chart contains 4 columns: Medium (e.g. poem of less than 250 words), What you can do (as an educator), According to (the authority), and The Fine Print (e.g. no more than one copy per student).

• [http://www.centerforsocialmedia.org/resources/publications/code_for_media_literacy_education/](http://www.centerforsocialmedia.org/resources/publications/code_for_media_literacy_education/) — you can download a terrific publication that seeks to dispel the myths of copyright and define the principals of Fair Use.

There are many other sources that you could identify by Googling “copyright educators.”

In addition to understanding copyright, you should have some understanding of a freer and different kind of licensing that has arisen recently to facilitate creativity. Check out the Creative Commons materials at these sites to learn what it is and how to use it.

• [http://www.slideshare.net/thecleversheep/creative-commons-what-every-educator-needs-to-know-presentation](http://www.slideshare.net/thecleversheep/creative-commons-what-every-educator-needs-to-know-presentation) — this is a presentation (Creative Commons: What Every Educator Needs to Know) on Slideshare that includes the podcast as you watch the slides and they advance automatically.

• [http://www.techlearning.com/article/1452](http://www.techlearning.com/article/1452) — a short article that explains in plain English what Creative Commons is and gives tips to educators about using material.

• [http://www.teachingcopyright.org/](http://www.teachingcopyright.org/) — and finally, there is a wonderful site that promotes the teaching of copyright to students and, as we all know, people really learn well what they have to teach to others. It is a rich site with lots of resources to learn about Creative Commons and copyright.
A noted example of the use of Creative Commons licenses is Flickr. Flickr now has over 3 billion images posted by all kinds of people. Experiment a little with this. Go to Flickr and put into the search box one of the splash words for Controlling Impulsivity. Hit return and what follows are quite a few images that you might use in class for a writing assignment or a discussion. And also notice the terms of copyright – many can be used for non-commercial purposes with a simple attribution.

The exploration in the previous paragraphs we recommend that you do will bear fruit throughout your use of the Companion. We will be citing Web resources throughout the book that you can freely us to plan and implement a dynamic curriculum around the Habits of Mind.

Another point to be made about why this Companion is being published on the web is this: by providing links to the sites with the resources, it saves you time and frustration, allowing you to click the live link and go directly to the resource instead of taking valuable time to copy the link to your browser.

To explore the full dimension of the Habits of Mind, we include stories that illustrate the Habits of Mind in real life and take note that the habits that are soul friendly: listening with empathy and understanding; questioning and posing problems; gathering data with all senses; creating, imagining, innovating; responding with wonderment and awe; finding humor; thinking interdependently; and remaining open to continuous learning. Stories not only illustrate the habits—stories invite the use of the habits in our professional work as we design learning experiences for students and adults.

We find a second compelling reason for putting the Companion together. Consistent with the discussion in the first chapter of Costa’s and Kallick’s Learning and Leading with Habits of Mind, “Changing Perspectives about Intelligence,” the new, broader definition of intelligence includes the idea of multiple intelligences, emotional intelligence, moral intelligence, social intelligence, and a fully developed intellect. Stories invite students to produce work with the new digital tools in ways beyond the regular way of school: text and one-way communication between the learned and learner. And students are invited to put their own personal touch on the school experience by writing reactions to a story, composing a poem, or creating a video, drawing or painting. They might conduct interviews, create podcasts or produce voice threads—the only limit to wrestling with the Habits of Mind is the imagination.
There is a third reason for putting together this Companion. As all educators acknowledge, time is the nonrenewable resource that we seem to always be short of. Teaching is an art as well as a science and a calling as well as a profession that calls on us to design and implement learning experiences. As such, we’re required to live constantly getting ready for the “next” and “best” lesson. And of course there are all the bureaucratic mandates to tend to as well. So, by putting together this Companion, we hope to create a resource you can use immediately, saving you the time of rounding up these resources yourself and your learning community.

The Companion encourages learning communities--whether departments, grade levels, programs or subject area educators--to work together to design a different sort of learning experience. The Companion offers a learning community the resources to create more active, creative, and personal learning in an educational system that to this point is too often devoid of visual stimulation, creative exploration and production, and collaborative experiences with other students.

In offering a PLC (professional learning community) a structured guide to extend teaching capabilities and greater capacity, the Companion offers a practical and easy way to begin exploring the New Media or the new digital tools that are commonly available to all of us. It used to be the case that giant publishers, rich movie studios, and ubiquitous radio stations controlled the means to produce and distribute text, video and audio. That is no longer the case. Free programs exist for both Windows and Mac and on the Web itself that offer students relatively easy ways to produce content.

A recent story makes the point. A band (“Sons of Maxwell”) was traveling from Chicago to Nebraska to give a performance. While in Chicago, the band (among others) witnessed United Airlines personnel (bag handlers) crudely throwing a guitar case that contained a $3500 guitar that belonged to the lead singer, Dave Carroll. When the guitar was finally delivered to the baggage area in Nebraska, Carroll opened the case and discovered that the guitar was broken. What followed was an agonizing 9 months of trying to get the airline to pay to fix the guitar. At the end of the time, when he talked to the final person, the singer said he was
going to write three songs about the experience and post them on YouTube. The first song, “United Breaks Guitars,” posted July 6, 2009, was viewed 5,249,058 times as of this writing. Apparently the song struck a chord (no pun intended)—United has indicated that it has contacted Carroll to “make it right.”

And here’s the point: the tools are commonly available (computers, phones, audio and visual recorders, cameras, FaceBook, blogs and a whole host of new digital tools) for ANYONE to record and publish content using text, photographs, video, audio or any combination thereof. So, if the new tools are so common and relatively easy to use, why not use the tools to design more engaging learning experiences.

By doing the new work as a community of learning or a PLC, team members can learning together, lending support to one another as the new lessons develop.

Our Companion, then, hopes to give you access to a host of “third things” that explore and illustrate the Habits of Mind. Because narratives are “psychologically privileged” (meaning that our minds treat stories differently from other text), we aim to increase the depth and breath of understanding the Habits of Mind. Each habit will have related references for:

1. Two text stories
2. 2 images to be used with students
3. a video clip from a major motion picture
4. 2 TV commercials
5. 2 other short, internet videos
6. 2 poems
7. 2 songs
8. Additional quotes
Using these resources will be explored and explained below.

We’ve already said a great deal about stories and storylines and we bet you recognize the power stories, movies, scenes, poems, images, songs and quotes in your own lives. Your reactions to these form the basis of adding to our initial work in the Companion – pay attention to your reactions to these and the tales that colleagues and family tell. They are gold mines for development.

Each story in the Companion will have a set of questions for you to begin. It will be your job (as a team) to design and construct projects, papers, and possibilities for students to slide into.

There are some general questions about stories to keep in mind as well as the specific ones related to the referenced stories.

1. What stands out for you in the story?
2. Describe the characters.
3. What reactions do you have to the story as it unfolded?
4. If you were to tell or read this story to a younger student, why would you tell them this story is important?
5. How is the habit under study seen in the story? Describe where you see the habit as it relates to the story.
6. What, if any, alternative actions might have been taken? How would this have played out in the story?
7. What is important to remember about the story?
8. What other stories come to mind that are similar to or different from this story?
9. How might things have been different in the story?
10. What is the basic story—retell it in your own words.

11. What senses are important in the story?

And keep notes about insights, reminders, thoughts, feelings, similarities, and reactions as you delve into the story and work with the students.

**Images are Powerful**

You’ve probably heard the quotation that a picture is worth a thousand words. You’ve probably experienced moving photographs, beautiful and evocative paintings, expressive colors and other powerful images. The human brain is wired to handle visual stimulus. And there are good reasons for the power of the visual.

In their informative new book, *Understanding the Digital Generation*, authors Ian Jukes, Ted McCain, and Lee Crocket point to research that says:

“...that if new information is presented orally with no image present, people only remember about 10 percent of what was presented 72 hours before—but the percentage jumps to 65 percent if a picture is added to the material. The reason, as it turns out, is that the eye processes and interprets the content of complex imagery, such as photographs, 60,000 times faster than it does words.” page 27.

Further:

“...nerve cells devoted to visual processing amount to about 30 percent of the brain’s cortex, compared to 8 percent for touch and 3 percent for hearing.” page 27.

Finally, they suggest that, based on the work of researcher Eric Jensen, that:

“... at least 60% of students in any given classroom are not auditory or text-based learners.” page 28

“According to psychologist Rudolf Arnheim (1969), the habit of using one’s eyes to learn is acquired early. Arnheim has detailed how sophisticated and thoughtful the process of vision actually is. Beginning in infancy, we learn to recognize, categorize, and sort out all manner of objects, people, activities, and phenomena such as weather, colors, or moods.”

It is interesting to us that the development of modern culture has been a march to create and communicate and entertain with more and more images. Photography, magazines, billboards, movies, television, and now the Web increasingly develop the production of faster image making, clearer image rendering, and color to soak individuals in our culture with images – except in school.

There is a story I heard in a class I (Skip) attended at our local art museum. The course was aimed at teachers, encouraging them to develop lessons so students would intentionally and strategically, take time to stop and look and explore images.

Here’s the story I heard about VTS: Abigail Housen was a student at Harvard and her mother had been a museum curator. As Ms. Housen moved through her education, she noticed that her classmates didn’t stop very long in front of pieces of art and could barely talk to each other about what they were seeing. Clearly, appreciating art and talking intelligently about it should not have been a problem at an institution like Harvard.

Upon reflection and conversation with some of her classmates, she concluded that her classmates had never experienced aspects of visual literacy – they’d never been taught how to look deeply at art or design and talk with each other about what they saw. Later, as a trained psychologist and educator, Abigail Housen developed the Theory of Aesthetic Development.
Based on her work, Visual Thinking Strategies were developed by Philip Yenawine and his colleagues. The core idea is really quite simple: take time to teach students to slow down, look, and talk with others about what they see. The main page is http://www.vtshome.org/ where you will find more history, research, and downloads you can use to implement VTS as it relates to the Habits of Mind.

The idea we have in the Companion is to use these wonderfully engaging activities to explore the Habits of Mind.

Here’s the process in a nutshell. We’ll say more later about choosing images once you have gotten the hang of the process and seen some of the images we’ve chosen to start with. Probably the best way to absorb the practice is to do with your learning community. Take a trip to your local museum. Move about the museum until you find a piece of art that you find interesting or attractive. Choose something easy, remembering that the idea is to practice the process before you do it with students. Take turns leading the discussion, debriefing after each leader, until you are comfortable with the process.

Start the process:

1. Introduce students to Visual Thinking Strategies. Stress that we will, from time to time, be examining images and the idea is for students to observe more detail, to offer ideas and contribute observations. Students should also be told that the work together offers a good opportunity to practice listening as there are no right or wrong ideas – that it is important to build understanding and ideas together as a group or community. Ask students to remember these ideas frequently. Especially at the beginning, you may want to prompt them to recall VTS goals as you view images together.

2. An image is presented to students. It could be an oversize picture or poster size, but it is essential that students have a clear look at the image. Images presented on an LCD projector from your computer work very well because of the size of the image that is presented – usually large enough for everyone in the room to see clearly.
3. Allow time for students to examine the image. We use the word “examine” rather than “look” purposefully as we are asking students to take “intentional” time, to slow down what we usually mean by “look,” to delve more deeply, to observe more keenly and in more detail, what they are observing.

4. Start the discussion by asking, “What is going on in this picture?” Clearly, after students hear this several times, you’ll have to develop alternate ways of asking the question at the start. (Once the process is developed and comfortable in the class, students might volunteer to lead the class discussion and might even bring in images of their own choosing.)

5. Respond by asking the student, “What do you see that makes you say that? The idea here is to have students relate their observation to a specific aspect of the image. The process asks students to support their opinion or observation with a concrete description and identification. As before, you will probably have to develop conversational alternatives to this question so the conversation doesn’t feel staged or unnatural.

6. Ask, “What else can you find?” The idea here is to keep the conversation going by inviting other students to participate in the same way as before, making sure that they tie their observation directly to the image in front of them.

Responding to Students’ Comments

- **Listen** carefully. Your job as a teacher or facilitator is to make sure you hear and understand accurately.

- **Point to what they mention and paraphrase each comment.** Remember that paraphrasing is not repeating like a parrot – find your own words to communicate that you understand what they’ve said. And remember your body language – invite comments by expressing openness.

- **Accept each comment.** Remember that we are interested in thinking, observing, and expression skills, not right or wrong answers.
Concluding the Lesson: Our Habits of Mind add-on

While the part that follows isn’t part of the VTS theory, it does represent how we’ve used the process to link it to content we were presenting.

The final questions are: “What do you see in the image that is related to... (the habit you are studying)? How is... (what you see) related to ... (the habit you are studying)? If you’ve carefully and intentionally chosen your image, the questions provide a framework that ties the image and Visual Thinking Strategies to the Habits of Mind in a way that is meaningful and more complete – the lesson provides context for the Habits of Mind.

Let us give you an example we used in working with teachers on developing professional learning communities. We chose this painting by Monet: “Bridge Over Water Lilies.” In developing professional learning communities, bridges are important: bridges to team members, communities, our own knowledge and learning, to students and families. Color in the painting might represent individual gifts and talents that different people bring to the community. Water lilies might represent students that our professional team (the bridge) is responsible for. (What else do you see?) The discussion that developed amongst teachers from our using Visual Thinking Strategies and tying the image to PLCs was indispensable in providing an inside look at the purpose or advantage of PLCs and created a handy metaphor for the group about PLCs.

When it is clear that the lesson is concluded (comments stop), thank students for participating, calling attention to the VTS process again (going back to the beginning and recalling the purpose.) Remember to tell them that this is a real-life process they can use whenever they encounter an image – television, magazines, textbooks, museums, or the Web. And there is no need to summarize the points brought up in the lesson – it’s enough that all participated in this ongoing discussion in such a forthright, open manner.
We strongly recommend that you read, “Jump Starting Visual Literacy,” cited above. The short article will give you deeper insight into how to choose images that will meet your purpose. It is well worth the read for all on your team and should be referenced often when choosing images.

Notice that in the whole process above, you are practicing some of the Habits of Mind. You and your class are building a sense of interdependency by considering and talking about an image together. Notice also that there is an emphasis on listening to each other. You are asking students to use visual acuity, not normally required in school. And you are asking them to think and speak clearly and accurately. Finally, if you are intentional about images you select, you’ll be asking them to consider the image in light of the habit you are focused on.

It is important to note that more than one image can be used for each habit. Clearly, you should avoid overkill by using VTS sparingly at first and observing how students relate to it. Our guess is from what we’ve experienced and observed that students will relate positively to the experience and you’ll get lots of “mileage” from these lessons.

Before we leave this section, we’d like to refer you to short resources that will help you implement exciting lessons around images.

You might want to watch this video that demonstrates the use of Visual Thinking Strategies (VTS) at http://www.vtshome.org/pages/videos.

The article referenced here summarizes the basics of Visual Thinking Strategies and is well worth the read. http://www.vtshome.org/system/resources/0000/0039/VTS_Understanding_the_basic.pdf

While we’ve tried our best to explain the VTS process, here it is from the horse’s mouth: http://www.vtshome.org/system/resources/0000/0018/basic_vts_at_a_glance.pdf by Abigail Housen and Philip Yenawine — a 15 page summary of a lesson.

Here is a short paper on choosing images for beginners: Guidelines for Image Selection for Beginning Viewers
Where do I find images I can use?

The World Wide Web is essentially a visual medium. Images are abundant and many repositories are free or covered by Creative Commons licensure, making them available for simple attribution. Here is why we explained a little about copyright above. We'll suggest a few ways to find images for your lessons.

One way is to Google a key word related to the habit you are studying. For those of you that are not aware of it, Google searching can be used in many ways, including finding images. Here’s a graphic that we think helps explain.
The result you get is here at: http://images.google.com/images?hl=en&source=hp&q=persistence&um=1&ie=UTF-8&sa=N&tab=wi and looks like this:

As you can see from the results (4,680,000), there are many images available for the term “persistence.” Your job is to find a useable image that meets your goals. Please note that the size for each image is given at the bottom of each image. If viewing on an LCD from your computer, images about 400 are usually ok because you can control the image on the screen from the position of the LCD.

Wonderful and copious images can be found at www.Flickr.com. It is well worth creating a free account to add and track your own photos. While at the Flickr.com you can search for images related to the habit you are studying, similar to the Google search above. Remember that the flash words for each habit can be important single terms that you can use to search for appropriate images.

A word about the images. Sometimes you can simply drag the image to your desktop. Some browsers let you choose what to do with the image by holding an option or control key and click and hold on the picture. Sometimes you are offered different sizes of the image to download. The bigger the image (the more pixels) the clearer the image is going to be. Results are much better for shrinking an image when it is too large than expanding an image that is too small. So look for the largest image and go easy on making images larger than the camera image – they can look grainy and not useful.

**Video clips from major motion pictures**

Movie clips are a wonderful, artistic way to present material to students. Hollywood hires the best and brightest screenwriters, cinematographers, directors, and other artists to produce some of the finest dramatic work in the world. Many of us (including students) love to go to the movies - or catch the movie on DVD as soon as it comes out. And we can use scenes to communicate or demonstrate important points.

To begin with, video is ubiquitous. Availability is everywhere — Netflix, rental stores right in your own community, garage sales, and Target and other big outlets. People commonly lend videos to friends and neighbors. And there is a growing presence of streaming video online. With a little know how and thought, educators and trainers can use video to great advantage.
As you may be aware, both videotapes and DVDs have counters on the machines. In other words, we can specify where to start a videotape or DVD and where to stop the movie. The material between is referred to as a clip — a small portion of the much longer movie. The clip contains a situation or information that supports your curricular goals. The clip becomes a “third thing” that can introduce a discussion, explain complex subjects and otherwise engage learners.

Beyond that, movies are stories and clips can be seen as sub-stories or life-like scenes that help us understand or illustrate something we deem important or noteworthy.

The clips in this Companion focus on the Habits of Mind. Each clip will include:

1. the name of the film, release date, the Internet Movie Database link so you can gather more information if you want;
2. a summary of the movie;
3. a summary of the clip;
4. start and stop times with descriptions of what's happening in the movie;
5. a series of questions for you to work with. While the questions are meant as dialogue starters, you may have students do other things, e.g. write a haiku, write an essay, create a podcast, blog about the clip, or some other project that you see as useful.

Generally the workflow goes something like this. Whether you show the clip at the beginning, middle or end of your lesson, you should begin by:

1. Cueing up the clip by fast forwarding to the appropriate time. Make sure that the sound is at the level you want it. Make sure the video is aimed at the screen so that everything is ready to go when you push the start button. In other words, preview the start of the clip to make sure everything is right.
2. Introducing the movie so students know generally what it is about; what's the central problem or difficulty; who are the characters and anything else you think is important; how it is related to what we are studying. This doesn't have to be an exhaustive summary – just some clues about what the movie is about and the reason for showing it;

3. Introducing the clip, telling them what they will see, who the characters are, and what they should look for. You don’t want to take away the mystery, give away the coup de grace, or otherwise ruin the clip. You want to give just enough to explain and tantalize;

4. Starting the clip, having made sure that the sound and video equipment are at the places and levels you want them;

5. Taking some time to talk about what they observed. When people see movies and clips they generally want to have a discussion about it. Sometimes they have questions, sometimes they didn't catch something or they often just like giving their opinion about it. The questions with each film clip will give you a guide, however, pay attention to your own reactions and intuition to create other questions.

If you are going to do additional work as noted above, you could launch into it after taking time to talk about it.

We can’t emphasize this enough: you must watch the video clip in advance to make sure you know the material. Your insight is the most important guide for the students and prior watching helps you prepare for the lesson.

Check the web for video clips. Some exist on YouTube and other places. For example, if you were interested in *A Few Good Men*’s trial where Jack Nicholson screams, “You can't handle the truth,” go to YouTube and search for “a few good men” and you’ll find lots of postings of the video.

In addition, there are search engines that specialize in finding video. For example, if you go to http://www.hongkiat.com/blog/100-alternative-search-engines-you-should-know/ and scroll down about a third of the way, you'll see a list of video search engines you might want to try. The first one listed is Blinx, advertised as the largest and most advanced video search engine. Blinx and other video search engines offer you increased possibility of
finding useable video online. It’s been said that about 50% of the time, searchers don’t find what they are looking for. One of the prime reasons is simply relying on Google – a great tool, but not the only one. Branching out to other specialized search engines offers more opportunity to score.

**Tap the wealth of short videos found online**

As noted above, video productions have really become an integral part of our lives. They are ubiquitous. New movies are being produced constantly. Television brings movies into our homes. And, as we write this, the idea of movies streamed to your desktops and home networks is being explored by Netflix, Amazon, the networks, and others. YouTube and other video sharing sites are incredible resources for teaching and training resources. And as we write, the new Apple iPod Nano can record 8 or 16 hours of video, making it one of the smallest video recorders available.

The means of producing text, audio and video have changed dramatically. It used to be that large and powerful publishers and newspapers controlled the means of producing text – you had to convince them that your text was worthy. The same can be said for record companies and radio stations with respect to audio: convince execs that yours was a unique and saleable commodity. Finally, large media companies controlled the making and distribution of video of all sorts.

Today, the tools to produce and distribute text, audio, and video are everywhere and mostly free. We don’t need anyone’s permission to start a blog or publish a book. We can interview whomever we like and easily publish the podcast. And with Movie Maker for Windows and iMovie for the Mac we can piece together whatever video we’d like and post it to many different sites. We can not only create text, audio and video – we can stitch it together however we like and publish it to many different venues.

As we see it, the implication for our Companion is two-fold. First, because of the availability of digital media and inexpensive digital tools to capture and manipulate the media, we educators and trainers have a whole new
and vast library of captivating media to use with students and professionals. Second, because of these same tools, students and professionals can now create rather easily content that heretofore was reserved to only a few in our society.

So far in the introduction, we’ve discussed the importance of stories and how influential they are in teaching the Habits of Mind. We’ve also emphasized the profound nature of using images to capture and stimulate the imagination when we consider the Habits of Mind. With these ideas in mind, we’ll now take a look at useful short videos for our teaching and presenting that are found online.

While there is a thoughtful and clever explanation of using full-length feature movies in one class period here, it is not necessary to show full-length movies to be able to incorporate new media into your practice. As a matter of fact, the clips we recommend in this section are usually under five minutes – most between 30 seconds and 3 minutes. The benefit to using clips in your practice is that it maximizes instructional and interactive time by using short, engaging, provocative, and dense clips to set up discussions and dialogues.

We’ve heard from time to time about the importance of “going visual,” and you’ve no doubt heard the expression that “a picture is worth a thousand words.” People learn more and more easily visually and it is not surprising because of the structure of the brain. We’re told that fully 30% of the cells in the brain’s cortex are devoted to visual processing.

We’ve included in the Companion links to two television commercials and two other short videos we’ve found on the web that are related to the Habits of Mind. Our aim is to give you the tools and instructions to allow you to access, download, and play the videos either from your computer desktop (that is sometimes cluttered with files, making it hard for students to focus on a smaller part of the screen—distracting) or from inside a Power Point presentation where you can control the whole desktop and present one window with the clip. In this case, Power Point will simply be a platform from which to play the video, not an entire presentation (unless that is your plan).

And we have just a simple reassuring word about the tools we use here. Working with video is not difficult. Having said that, we recognize that there are some educators that are phobic about working with technology. There are some who embrace it excitedly for they can see the incredible possibilities and implications for teaching and
learning. And there are lots of educators who fall between the polls – tweeners – who know a little, are intrigued by the possibilities of the new tools, and want to learn some more. Our position is that it’s all ok, that every educator doesn’t need to be a tech wizard, that we each bring gifts and talents to our collective work, and that it is ok for some to be proficient, while others add different strengths to a common endeavor. The only key is that someone has to do it to become more skilled for the betterment of the team.

Contrary to myth and popular apprehension, the process for downloading video and including them in class presentations is relatively easy. The easiest way we’ve found to download video from the Web is using the browser Firefox and installing the add-on VideoDownloadHelper. After you’ve installed Firefox and VideoDownloadHelper, make sure that the DownLoadHelper icon is visible by going Tools/Add-ons/DownLoadHelper/Preferences. The screen will look like the illustration below. Check all the boxes. Close the screen and you should see the 3-ball icon on the menu bar of Firefox – and it will be animated.
When you locate a clip on YouTube or any of the other video resource sites referenced above, simply click on the small triangle next to the right of the animated icon and download the video by following the prompts.

Here is a web-based solution to help with your video work: KeepVid. Install the Keep It! Bookmarklet, illustrated below. When you are watching the video you want, copy the URL, click the Keep It! bookmarklet and the KeepVid screen appears. Paste the URL in the appropriate box and hit download. See the links for your clip downloads right below the Download, Convert, Play buttons. We illustrate what to do below.
A second way to save a video clip to your computer is using Zamzar.com. When you get there, there is an easy four step process – follow the diagram below:

Use the diagram above as your guide. The workflow for using Zamzar looks like this:

1. When you find a clip you want on youtube or other video source (Vimeo, Teachertube, glumbert, etc.), copy the URL where you watch the clip;

2. Go to Zamzar.com. Click URL in Step 1 and paste the URL you copied into the box.

3. Indicate what kind of output file you want (windows would be .wmv or .avi and for mac it would be .mov or .mp4).
4. Enter your email address.

5. Check your email in a few minutes and you'll have a link from Zamzar to download the movie clip to your computer.

**A very important note: when you are going through the process of choosing the file format in Step 2, look carefully at the menu. If you EVER need to change the format of a file for a student or colleague, remember Zamzar as it provides conversion of any kind of document.**

If you want more information, a plethora exists on the Web. Search for “working with video files” and you’ll have more than enough to keep you busy learning for some time. (By the way (BTW), the quotation marks tell Google that you want all the words, not the single words of working, with, video, files.)

There are other ways to download video from the web to your computer, but such a discussion is way beyond the scope of what we’re doing here. We want to give you simple so you can be effective. There are other, more sophisticated ways to download video with commercial, shareware, and free programs. If you are interested in these, you could go to versiontracker, choose your system (windows, mac, iphone, etc.), and enter “video download” in the search box. You’ll be presented with a list of programs that will accomplish the task of downloading video. You’ll see other useful information as well, i.e. the number of times a program was downloaded, user feedback and star rating, explanation of what the program does.

When you’ve found a video clip that you want, we recommend that you download it to your computer rather than show it from the web. When you have enough clips, burn them to a data DVD. Once you have it, you have insurance that you’ll have it always, despite the vicissitudes of the web, i.e. content continually changes and next year you might not be able to find it again. (We can’t remember who said it, but we find that it is eminently true – on the web, it’s easier to find things the first time than to re-find them again.) Organize the information you depend on for teaching and we’ll have some suggestions at the end of this section.
Be forewarned that none of this is perfect, nor is anything else on the Web. It’s getting better, but it’s still a bit like the Wild West – it is still very much developing. Having said that, we’re certain that what we’ve outlined above will get you 99% of what you want. When you run into a snag, as you will eventually when you work on the web, you’ll have to use your ingenuity, students, the web, and other professionals to work your way around the difficulty. When you do work your way around a problem, you will have learned something important and the next time, you’ll be armed with an answer – hence, no problem that confounds or paralyzes you.

Here is a list of web sites you might want to check for videos you can use: http://www.everybodygoto.com/2007/05/21/the-ultimate-online-video-list/. I know that 210+ sites for you to check out is overwhelming. But we’ve mentioned a few so far and your colleagues or students may know others that are productive.

Integrating videos into the classroom provides an amazing and powerful medium for teaching. It brings textbooks to life and helps students to relate to history and science and literature in new ways. Video helps students make connections that reading text can’t. Use these videos as an introduction to learning, as a reinforcement during learning, or otherwise embedded in lessons. They work well as discussion starters, project consideration, individual content development like poems, reports, art projects (photography, film making, writing) and a whole host of other creative endeavors. It is eminently important to use your imagination and the imaginations of your students.

One last point bears repeating: Always watch and think about the video in its entirety before showing it to a class. Sometimes content may not be age appropriate or as on topic as you would have guessed. Be prepared by watching ahead of time!

**Open minds to possibility with Poetry, Music & Lyrics**

We’re afraid that many of us had a rather dismal experience with poetry in our schooling. Long poems made it difficult to approach the poem. Obtuse and ancient idioms blocked our entry to a poem’s content. Vocabulary seemed of a different time. Frequently, teachers had the “right” interpretation of the poem, leaving little to our own imaginations. It seemed that poets used language that was uncommon and very difficult to understand.
We’re here to report that the poetry police are dead – things have changed. We chose poems that are short, very approachable, with stimulating images, and wide open to interpretation. We include poems by noted poets like Mary Oliver, Billy Collins, David Budbill, William Stafford, and others. Just as we needed some help and structure to get our visual thinking, so it is with poetry.

Our purpose in using poetry is to introduce a “third thing” to provoke discussion and dialogue related to the Habits of Mind. Our emphasis will not be on the mechanics of poetry, though you may take this opportunity to introduce such topics as metaphor, simile, imagery, and other concepts usually related to the study of poetry. We are more interested in the substance of the dialogue between you and students and among students.

With that in mind, here are some questions that you might find useful in talking about the poems with students.

How did the poem appeal to you?
What were your thoughts and feelings as the poem was read or as you read the poem?
How did you respond to the poem?
How or why did the poem appeal to you?
What words or phrases strike you? Why?
What words help create images for you?
What emotions or feelings do you sense in the poem? Can you point to words or phrases?
What senses are involved in the poem? Smell, sight, hearing, touch, taste?
How should the poem be read: silently, aloud? And should it be read fast, medium or slow? Why?
What information do we get from the poem?
Who is speaking in the poem and to whom?

What is the central idea of the poem?

What tone or mood do you sense in the poem? What words of phrases lead you to that conclusion?

Do you have a favorite poem? What is it and why do you favor it?

What’s your experience with poetry?

What’s your experience with writing poetry?

Do you know anyone who is really into poetry? Describe them.

What do you notice about the structure of the poem?

We are studying (insert a habit). How do you see the habit reflected in the poem? How important is it to the poem, or characters or poet or you?

Are there any other poems that come to mind that are similar? Really different from this one?

We’re sure you’ll find other questions related to individual poems that you introduce. Remember to listen carefully to students when they name poems so you could include them in your work.

We favor reading the poem aloud. Something magical happens when a poem is read aloud. And experiment with reading it twice. Experiment with different ways of reading. David Whyte, an extraordinary poet, recites a few lines, then recites them again – an entrancing experience. Here, you and your learning pals can consider together how best to read a poem.

We also include lyrics from songs as poetry and grist for exploring the Habits of Mind. Because music and poetry are a language recognized by students, it is a powerful resource we can bring to bear with students. From rap, country and western, and popular, main-stream radio, and MTV, music is deeply in their lives. iPods and other
mp3 players and the availability of music at the iTunes store, Amazon, and Walmart online, to say nothing about what they exchange with one another, makes music central to their lives.

The music and lyrics recommended in this Companion are exceptional in connecting with the Habits of Mind. Each song is not only expressive in the words or lyrics, it also expresses the grounded or soul meaning of the Habit. It is important for you to play the music before hand. Get ready for the music—close your eyes, breathe deeply and start the music letting your mind and emotions go where they will. Notice the emotions, pictures, feelings, thoughts, metaphors that arise as you float through the music. What do you experience? Where do you go? What feelings do you become aware of? What things get connected? How do these experiences relate to the habit connected to it? How does the music complement or capture the habit? Once you've experienced the piece and your thoughts and reactions, the door opens to the possibilities to be used most effectively with the students and class.

Searching for poems and lyrics on the World Wide Web is easy and straightforward. We have no idea why, given our short discussion about copyright above, but there are a plethora of poems and lyrics online.

When searching for a poem, you should go to Google or other search engine mentioned above and start the search by entering: “poets name” “poem title.” Now, sometimes the title is so short or general or common that you wind up with too many hits in the search engine to be usable. In that case, use this: “poets name” “first line of the poem.” This second way will cut down the hits considerably.

Similarly, searching for lyrics is straightforward. Go to Google or other search engine and enter: “lyric” “song title.” Alternately, you could enter: “lyric” “Refrain from the song.” As with looking for video, these search strategies will net you 99% of the poems and lyrics you want.

There are other strategies for searching, but that is not our interest here. We want to give you simple, time-effective strategies to get what you want so you can get on with it.

Once you find the poem or lyric you want, simply put the selection arrow next to the beginning of the poem or lyric, click, hold, and drag across the poem or lyric to the end—this highlights the text that you will copy. Copy it. Then open your favorite word processor and paste it into a new document.
Remember to include all appropriate information about the work of art you are using. For example, a song might have been written by someone else other than the performer. Credit both the artists. In relation to poetry, make sure you credit the poet and indicate where the poem comes from. If it is in an anthology of your own, cite the page number.

Occasionally, you will have to spend a short amount of time fixing it the way you want—font, size, position on the page, spacing, etc. Once you've been through this a couple of times, you'll get the hang of it.

Unlike songs that are so common in our culture, you may have to look for poems—discover or uncover them. Where do you find poems anyway? Our experience is that poetry is all over if you're sensitive to poetry. I (Skip) once found a poem in my doctor's office (High Flight by Pilot Officer Gillespie Magee, No 412 squadron, RCAF, Killed 11 December 1941) and asked the doc for a copy. When we go to book stores, we peruse the shelves looking for anthologies or for new publications of poets we like. Used book stores have poetry shelves. Amazon and Powell's sell used books online. And the public library usually has a store where book donations and discontinued books from the library are sold to the public to help the library financially. You find them in magazines, introductions to books, on office walls, and in the minds of people who appreciate poetry. Finally, as we'll suggest below, there are poetry services that you can sign up for that will push a poem to your mailbox every day.

Try this. Ask a friend what poet, poem or poetry they like and why. Do the same thing with songs. And try asking about commercials or scenes from movies. Remember to have a note card or small notebook with you always to make a note to follow up on later.

There are two incredible sources of poetry that will be pushed to your mailbox every day. Both are important in building your library of poetry that you can use with students. Garrison Keillor produces The Writer's Almanac, a short, daily radio program that features a poem every day. To sign up for the service, go to http://mail.publicradio.org/content/506927/forms/mpr_signup.htm. Fill out the form with your personal information and scroll down the list of MPR services that you can sign up for. Find “The Writer’s Almanac” and check the box to the left. Remember to
click the “Subscribe” button at the bottom. The program is also available as a podcast, featuring Mr. Keillor reading the daily poem. When you are on the signup page, look at the bottom as there may be other features (unrelated to poetry) that you’d like to get pushed to you.

The other gem we’d like to recommend is Joe Riley’s Panhala site. Go to http://www.panhala.net/Archive/Index.html and you’ll find the poetry he’s published in 2010 listed by month. You also have access to the archive of poems he’s published for a number of years. A quick look will tell you that Mr. Riley takes care of business by publishing a wide variety of wonderful poets. And here’s the bonus: when you sign up for the daily public poem that is delivered to your mailbox, you also get a wonderful picture that accompanies the poem. This is a real day brightener! While you are at the link in this paragraph, scroll all the way to the bottom of the page and follow these instructions: “To subscribe to Panhala, send a blank email to: Panhala-subscribe@yahoogroups.com. In a day or two, you’ll be receiving the magnificent gift that Mr. Riley prepares each day!

A third online source you may want to consult is Poetry 180. Billy Collins, the U.S. Poet Laureate 2001-2003 decided that poetry should get back into schools. He spearheaded the creation of the website Poetry 180, suggesting that a poem for the 180-day school year be read daily “removing poetry from the scene of torment” – no test, no “literary questions,” no teacher comment – just short, clear, contemporary poems that are easy to approach and “get.” Check out the site to see the current 180 poems posted.

Start anywhere, but do start. Remember what you are building here: a reusable resource that you can develop through your career.

While most of these are anthologies, when you find a poem/poet you like, do buy the books of poets — they’re not incredibly wealthy. Normally, when we find a poem in a book or our mail, we’ll make sure we own the poem before using it, just to support the poet. It does save time by allowing us the luxury of cutting and pasting. Here’s a list of wonderful books we’ve used over the years to discover poems and poets — start your collection.


Housden, Roger. Ten Poems to Change Your Life. London: Harmony, 2001. Mr. Housden has several more books that we won’t list here. They are all good and offer written thoughts about each poem, a help for those who need a nudge or insight about how to think poetically.


Oliver, Mary. New and Selected Poems: Volume One. Boston: Beacon Press, 2005. Ms. Oliver’s poems are filled with wonder, keen observation, gentle language, and striking beauty. While this is the only book we’ll list, be sure to check out her other books.

Pinsky, Robert and Dietz, Maggie, ed. Americans’ Favorite Poems. New York: W. W. Norton & Company, 1999. Another U.S. Poet Laureate who implementd a very interesting project--compiling the favorite poems of common Americans. Their comments are included with the poem.

The bibliography was created at http://www.bibme.org
You will be presented with a list of different versions of the song, sometimes by various artists. You may have to listen to some of the songs to get the studio version, the best sounding. You could attach speakers to your computer and play the song for the class or group. Alternately, you could locate a CD with the song and play it from your computer. Finally, you could purchase and download the song from the iTunes store, Amazon, or Walmart.

There is another service that we just discovered that adds some things to Songza: skreemR. Use the window below to look at all the functions you can perform with skreemR, particularly finding lyrics.
The first window is where you start. The second window shows you the results page.

Here is the results window.

When you scroll down, you'll see:
One final note. Many poems are illustrated by students or ordinary citizens and are found on YouTube. Other poems are available on YouTube being read by the poet.
For examples of what we mean, check out http://www.youtube.com/watch?v=0EjB7rB3sWc as Billy Collins reads his very funny poem, “The Lanyard.” Or check the animated version of Billy Collins’s “The Dead” at http://www.youtube.com/watch?v=iuTNDHAdwbk. Looking for “animated poems” on YouTube or other video search sites will yield some interesting results that you could use. Remember also that these could be models that students use for their own creative work. What poem(s) might students illustrate by drawing, painting, or creating a video? What other poems or songs do students know or relate to that can serve as a basis for a creative project?

And don’t forget about families and communities. A student might create a podcast of an interview with friends or family or significant community members reading or being interviewed about their favorite poem or song and answer why it has such significance for them. Expand this idea a bit and you might have podcasts with family and community members about the habit being studied and the significance of that habit in their lives. The possibilities are endless!

You may be interested in exploring sites dedicated to lyrics. You may want to explore some lyrics that come to mind as possibilities for future lessons. This article will lead you to 5 of the best lyric sites on the web: http://www.makeuseof.com/tag/the-top-5-sites-to-find-song-lyrics-online/.

Perhaps with the introduction of songs, lyrics, and poetry you might have students write poetry, haiku, draw a picture, write a story or essay, or collect images from the web or magazines that express the habit on which you are focused. In some instances, the teacher should emphasize the quiet and going inside or going deep to articulate the experience. On occasion, it might be better to talk about things before going on. It may not be the same for all classes or students. Perhaps some want to write, some may wish to talk. Your professional judgment is the keenest ally you have. Use it to experiment and keep notes.

Speaking of professional judgment, it is important for you to recognize the poetry and music in your own life that you’ve found moving and engaging. The same thing can be said of all the other “third things” that we’ve written about. There is “the” clue to other works you might include in the future. It comes from your own experience and could be very insightful and informative to the students. It may also be the case that students’ minds are struck in such a way as to excite them about some lyrics, music or other “third things” in their experience, and the possibility exists for more enrichment and fertilization.
A compelling narrative exists here. We think that the narrative is that there are many more creative, engaging, and interesting resources we educators have at our finger tips that we can use to enliven our work. We are reminded constantly of larger narrative about the purpose of education, schooling and learning: to create a rewarding, fulfilled, interesting life. It is important to us that students’ eyes light up with joy, discovery, excitement, and energy. We see our role as teacher to engage students with meaning and fascinating and insightful experiences. Music, media, films, poetry, songs, lyrics, stories and the like are the “third things” that enable us to welcome the soul to learning experiences, to welcome a diversity of points of view and experience to our wholeness.

Look for opportunities for students to create project-based exhibits you use in your lessons. For example, if the image you look at is a poster, explore what posters they might create, either along or together about the habit of mind you are focused on. If it is a painting, photograph, or cartoon, student activities might include finding paintings, photographs or cartoons to illustrate the habit under study. Or kids might be encouraged to make their own.

Quotes

The quotations included at the end of each chapter are multicultural, including quotations and proverbs from many cultures and times. By including these, we wish to demonstrate the cross-cultural dimensions of the Habits of Mind. There are additional quotations at the Habits of Mind site as well categorized by habit. They include quotations and proverbs from many cultures.

There are a number of activities with quotations that we’ve tried over the years. They include:

1. Put up 4-6 quotes around the room depending on the size of the group. Have students or participants circulate quietly amongst the quotes, reading and thinking. After people have circulated for a time, instruct them to stand by the quotation that resonates with them – the quote they think is important or special. Each group standing by a quotation, each should discuss the reasons they found the quotation important. Prepare to speak to the larger group about some of the high points in your discussion.
2. You could have a writing activity based on the quotations. Here’s the way we see it. Create cards out of cardstock with one quote on each card. Take some time to make them pretty, using colored cardstock, borders, the symbol for each habit, clip art, etc. Have a student draw a card and read the quotation. Type the quotation on the screen of a power point slide so all can see. For fifteen minutes (or whatever time you feel is appropriate), have students write about the quote. You might want to have them write persuasively or from a certain perspective or whatever is related to topics you’re teaching.

3. From a list of quotations, have each student pick a favorite quote and write about the quote. It could be biographical or a story or the retelling of a tale or event that relates to the quotation.

4. Students could be told to bring a quote from home – anything – to write about. Have them copy the quotation at the top of the paper (word processor) followed by their essay.

5. And, of course, a writing assignment or journal entry could follow asking for a summary of the discussion, new ideas found in the conversations, or additional thoughts about the quotation.

There are probably other activities to do with quotations. If you know some, don’t keep a secret – get online and share with your colleagues.
Chapter 1
Persisting

*Stick to it!*
Persevering in task through to completion; remaining focused.
Looking for ways to reach your goal when stuck.
Not giving up.
Persisting

Never give up
Relentless
Perseverance
Sustained
Indefatigable
Systematic
Focused
Tenacity
Try and try again
Diligence
Stamina
Reliant
Continuing
Enduring
Stand your ground
Stick-to-it-tenness
Undaunted
Hang in there
Drive
Hang tough
Chapter 1: Persisting

Stories

Room of 1000 Demons

Why We Like This Story

We begin with the obvious: learning is voluntary. No one can make you learn. You enter willingly. Sometimes, however, we are confronted in life with challenges we cannot avoid. It reminds us of the often-used quote, “The only way out is through.”

So entering the room of 1000 Demons is a choice—and a metaphor. Nothing compels you to enter the room. However, once inside the room (like once in the middle of a knotty problem), the only way out is to find the doorknob on the other side of the room. Once we face our own learning situations, we constantly have the choice before us: quit or persist.
Persisting to find answers, solve problems, and gain new insights is invaluable to success in life. We don't want to perseverate (repeat a response after the cessation of the original stimulus) by blindly and automatically repeating the same behaviors. We do want to stay with problems and challenges when the answers and the way forward are not readily apparent. We are reminded of a few lines of Wendell Berry’s poem, The Real Work:

It may be that when we no longer know what to do  
We have come to our real work,  
And that when we no longer know which way to go  
We have come to our real journey.

The wonderful story and the questions following may offer insights into what it takes to develop persistence.

You can download the book at this address in either text or pdf format. After downloading the book, go to page 55 and copy the text for use in class. http://www.scribd.com/doc/2413959/Do-One-Thing-Different-Bill-OHanlon.

Questions for reflection:

1. What are some of the demons you face in your life? At work? As a student?

2. How will you keep your feet moving?

3. What help do you expect in keeping your feet moving forward? Who is your support community and how will they support you?

4. Describe the future you want. What journeys do you have to complete to get there? How will you deal with difficulty and doubt?

5. What helps you overcome fears, doubt, and uncertainties?
The Myth of Sisyphus

Why We Like This Story

This is a story of continuing to work at a job with no end. The constant hard work of Sisyphus is always met with the same result. All the hard work is for naught, the stone always rolls down the hill after the great expenditure of energy and time of pushing the stone up the hill.

Many jobs are like that. We go to work, work hard with good intentions, and it seems that nothing changes. It is very difficult to keep coming back, working hard, and not feeling we are making a difference.

We make the connection of students who show up each day at school, trying to be successful and either failing or not understanding concepts as well as they would like. It takes great persistence to keep showing up in school every day knowing that you may not understand, may not get a good grade, or may not make the friends you had hoped to.

There is also a connection for colleagues who want to make a difference for kids. Sometimes teachers and administrators feel they are not making a difference for students. When it feels hopeless it is hard to continue to work toward a goal.

The story is available at


http://www.mythweb.com/encyc/entries/sisyphus.html
Questions for reflection:

1. What can you learn from the process of learning even though the result may not be what you want?
2. What sustains your effort when you do not see immediate results?
3. What helps you to keep going? Who are your best supporters?
4. There always comes a time when one must choose between contemplation and action. How do you determine that action is not enough?
5. How are you a support to others who are working hard and not getting results?


Images

In looking at these images and the ones throughout the book, remember that these can be models for student work and projects. They may find quotes, pictures, and other media that they can put together (mashup) to express their view of persistence or whatever theme you’re working on.

http://www.getfrank.co.nz/assets/images/Halfwidth/NewFolder-6/_resampled/
http://www.artbythomaskinkade.com/images/kinkade_perseveranceB.jpg
Persistence posters [http://www.art.com/gallery/id--b7821/persistence-posters.htm?ui=5C655DB0B4C84D7FA9C79F962B9E1525](http://www.art.com/gallery/id--b7821/persistence-posters.htm?ui=5C655DB0B4C84D7FA9C79F962B9E1525) As you can see here there are a number of posters that can be used.

**Video Clips from DVDs and/or videotapes**

*Cast Away — The Coconut Problem*

The clip is from the 2000 movie starring Tom Hanks. Hanks plays Chuck Noland, a FedEx troubleshooter whose plane crashes in the remote Pacific Ocean. The full plot summary can be found on the Internet Movie Database at [http://www.imdb.com/title/tt0162222/plotsummary](http://www.imdb.com/title/tt0162222/plotsummary).

**Clip Setup:** Chuck Noland is the only one that survived an airplane crash somewhere in the remote Pacific Ocean. He makes his way to shore and begins the task of trying to survive in this new and threatening environment. He determines that coconuts contain liquid that might sustain, so he sets about trying to get at the water inside the coconut. In what ways was he persistent? How did persistence pay off? What were his alternatives?

Start the video: 39:35 as Tom Hanks, a shirt on his head, drops boxes in the sandy beach amongst other FedEx boxes. He then drops to his knees and unwraps his head.

Stop the video: 42:19 as Tom Hanks breathes what looks like a sigh of relief, having solved the coconut (and water) problem.

**Commercials**

Michael Jordan “Failure” Nike commercial: [http://www.youtube.com/watch?v=45mMioJ5szc](http://www.youtube.com/watch?v=45mMioJ5szc)

Just what is failure? What is the line between failure and persistence? And where does being stubborn fit in?

Addidas “Unstoppable” commercial: [http://www.youtube.com/watch?v=t-3CoR0dy0o](http://www.youtube.com/watch?v=t-3CoR0dy0o)
What does it mean to be “unstoppable”? What challenges do you face every day that try to tie you down or get in your way to make success difficult? How do you overcome the challenges? What happens when you don’t overcome the difficulties? How does your attitude play a part in your success or failure?

Video from Web Streaming Resources

_The Man Who Planted Trees:_


http://www.stupidvideos.com/video/animals/Persistent_Hamster/#64380

_The Old Man and the Sea_

Part 1 http://www.youtube.com/watch?v=v1EbNvHDxbA

Part 2 http://www.youtube.com/watch?v=l2_KszEnlq0&feature=related

This wonderful animation won an Academy Award and is available for about $20.00 USD at: http://www.amazon.com/Old-Man-Sea-Animated-IMAX/dp/B00080M2UI/ref=sr_1_1?ie=UTF8&s=dvd&qid=1274195932&sr=8-1

Poems

Two poems are prominent when we think of persisting: “Don’t Quit” and “Mother to Son” by Langston Hughes.

“Don’t Quit” has been variously attributed to Edgar Guest, but there is some question about this. It has also been attributed to anonymous. Our own search on the web left us in confusion, but the story might be interesting
as a way to introduce or explain copyright issues to the students. After all, any work that they publish on the web should strictly follow copyright guidelines. That is precisely we’ve included where you can obtain free music and images for student work—and even then, they should be attributed.

The poem is short—24 lines—and very approachable. Possible questions for discussion are:

1. Why did the poet give this advice?
2. What are some circumstances in your life where you could have used this advice?
3. Relate some stories from your own experience about when you didn’t quit? What were the outcomes?
4. What is the meaning of “Success is failure turned inside out—”?
5. How could you help yourself and others remember the advice in this poem?
6. When would this advice be important to you in growing up or getting older?

The poem can be found at any of these sites:

- http://www.thedontquitpoem.com/thePoem.htm

Here is a video on YouTube that is interesting not only because it includes the poem “Don’t Quit”, it serves as a model for a video project that a student might do. On both the Windows and Mac, free or inexpensive tools exist for students to put together their own film to a poem, song lyrics, tell a story, or present a point of view. You might be interested in teaching the poem from text and then downloading and showing the short video. You could certainly follow up with a student assigned paragraph or two about the strengths and weaknesses of each way of dealing with the poem. http://www.youtube.com/watch?v=VkCfeNeqyHk
Here is another way the address the poem and possibilities for student projects. Here the photographer simply added the verses of the poem to a photograph—another possibility for student work. Found here: http://www.flickr.com/photos/envina/3347912290/

Langston Hughes’s “Mother to Son” is speech and piece of advice from a mother to her son. As Hughes comes out of the 1920s “Harlem Renaissance”, the poem presents an opportunity to explore the “Harlem Renaissance” and other artists that were a part of it. Also, students might research how persistent Langston Hughes was, how do we know, and how might this have been advice from his mother?

Possible questions:

1. What are some of the images in the poem? Why do you suppose the poet chose those images? And could the images represent something else like a flag represents a country of a dollar sign $ represents money?

2. How important is this advice to the son? How might the advice been related to his ethnicity and the time in which he lived?

3. What messages do you get and from whom about persistence?

4. What experiences in your life are like the descriptions: “tacks in it”, splinters, “boards torn up”, no carpet, going into the dark?

The poem is found here:

http://www.poemhunter.com/poem/mother-to-son/

http://oldpoetry.com/opoem/10388-Langston-Hughes-Mother-To-Son

http://www.poetryfoundation.org/archive/poem.html?id=177021
We think of Frank Sinatra’s “High Hopes,” written by J. Van Heusen/S. Cahn, as musically and lyrically capturing the persistence, relentlessness, and tenacity of this Habit. The song is on Songza or can be purchased at Amazon or the Apple store or brought from home on a CD. Lyrics are available here:

http://www.lyricsfreak.com/f/frank+sinatra/high+hopes_20055241.html
http://www.risa.co.uk/sla/song.php?songid=13668
http://www.mp3lyrics.org/f/frank-sinatra/high/

Another song that captures the spirit of the persisting habit is Electric Light Orchestra’s “Hold on Tight to Your Dream.” The song is available on Songza.

http://www.youtube.com/watch?v=A7ChoM2Rh60

Lyrics:

http://www.project80s.com/lyrics/song-lyrics.php?song=hold-on-tight-elo
Quotes

“Success is 90% perspiration and 10% inspiration.” — Thomas Edison

“Energy and persistence conquer all things.” — Benjamin Franklin, Inventor and Statesman

“Talent is cheaper than table salt. What separates the talented individual from the successful one is a lot of hard work.” — Stephen King, Author

“I will persist until I succeed. Always will I take another step. If that is of no avail I will take another, and yet another. In truth, one step at a time is not too difficult... I know that small attempts, repeated, will complete any undertaking.” — Og Mandino, Author

“Persistence is what makes the impossible possible, the possible likely, and the likely definite.” — Robert Half, Executive

“I am not judged by the number of times I fail, but by the number of times I succeed. And the number of times I succeed is in direct proportion to the number of times I can fail and keep trying.” — Tom Hopkins, Sales Trainer and Author

“You may have to fight a battle more than once to win it.” — Margaret Thatcher

“We must always go the second mile. When we go the first mile, we simply do what is required of us. It is when we go the second mile tha excellence is achieved and minor miracles happen.” — Deborah McGriff

“Studies indicate that the one quality all successful people have is persistence. They’re willing to spend more time accomplishing a task and to persevere in the face of many difficult odds. There’s a very positive relationship between people’s ability to accomplish any task and the time they’re willing to spend on it.” — Joyce Brothers, Psychologist and Author

“Nothing can take the place of persistence.” — Ray Kroc
“Talent will not; nothing is more common than unsuccessful men with great talent. Genius will not; unrewarded genius is almost a proverb. Education will not; the world is full of educated derelicts. Persistence and determination alone are omnipotent. —Calvin Coolidge

“Never, never, never give up.” — Winston Churchill

“Half way thru any project it looks like a failure.” — Rose Beth Cantor

Persistence: The harder you work... the luckier you get.

Bibliography

Chapter 2
Managing Impulsivity

Take your Time!
Thinking before acting;
remaining calm, thoughtful
and deliberative.
Managing Impulsivity

Think before you act
Reflective
Deliberate
Controlled
Thoughtful
Count to 10
Strategic
Wait time
Patient
Take a deep breath
Meditate
Planned
Self-regulated
Considered
Calm
Chapter 2: Managing Impulsivity

Stories

Why We Like This Story

This story provides a connection to managing conflict as well as impulsivity. The older gentleman on the train models what is possible as the young man watches. Our impulsive nature sometimes gets us into difficult situations where responding physically would not have solved the problem. Responding physically may have resulted in more people getting hurt.

The story points out that managing yourself, managing others, and managing conflict are possible. We think the story demonstrates how strong you must be to NOT respond physically. Groups that we have told this story to have made deep connections with the laborer who has lost his job, wife, and self respect. These examples/connections have implications for use in teaching about bullying as well.
Questions for Reflection

1. What are some situations in which you wanted to react physically? What did you do? What were your alternatives?

2. Have you felt like the young man in the story? Did you want to respond because of ego or to protect others?

3. Have you felt like the laborer? How have you reduced your own impulsivity?

4. What are some actions you could take the next time someone accuses you or bullies you?

5. What are actions you can take to reduce your impulsivity and engage in thinking before you act?

Chicken Soup for the Soul, page 54

http://books.google.com/books?id=9-jIceE7BBUC&pg=RA1-PA54&lpg=RA1-PA54&dq=DOBSON+%22another+way%22+source=web&ots=IlGgVHmnnT&sig=A4m6AP3Nuxx8DuRqyuohA8Xr7C0Y#PRA1-PA55,M1
Near the bottom of the page or click the arrows at the top of the page to get to page 54.

http://powerfulpeace.wordpress.com/tag/soft-power/: Entry #57 at bottom of the page

http://www.wattstapes.com/dobson.htm

http://www.aikidoschools.com/terrydobsonstory/
Why We Like This Story

The story of the Chrysalis depicts the idea of nature that takes its time to create plants and animals. There is a normal process, that if rushed, will result in negative outcomes. Research exists that identifies impulsivity as a major reason some kids don’t learn as well as they might.

This story can help explain that you can’t rush farming or learning. There is a constructive nature to learning and sometimes it is important to let the process proceed in a pre-determined sequence.

The Chrysalis
Nikos Kazantzakis

http://www.ucsummit.org/Sermons/VRS/20050327.shtml
Report to Greco quoted in Words I Wish I Wrote by Robert Fulghum, page 53-54
http://www.new-unity.org/#/everyday-miracle/4527924507
January 26, 2007 entry.
Questions for Reflection:

1. In what circumstances have you tried to rush results, when patience would have produced a healthier outcome? Describe the alternative outcome.

2. What would you have told the young child in the story in order to help him be more patient?

3. How is learning like the natural process of changing of a cocoon into a butterfly.

4. What would make you wait for a better result rather than taking the first or quickest alternative?

5. When is it important to struggle with a problem rather than get a quick solution? Describe times when you have struggled and made it to a successful outcome. Likewise, describe times when you realize that you should have been more patient.

Images

Here’s a humorous cartoon that illustrates the predicament one faces by not controlling impulsivity. It might be a good time to point out that evidence of different Habits of Mind frequently can be seen in one event. Here humor (cartoon) and controlling impulsivity are used together.


Questions to write or talk about.

1. What may have happened before this frame to put Dennis in this situation?

2. What advice would you give to Dennis?

3. Why is it important for him to learn to control impulsivity?
4. Tell about times in your own life that were similar to the situation Denis finds himself in.
   What did you learn from situations like this?

5. What kind of stuff happens around school that looks like this?

What in the world? http://www.flickr.com/photos/scadwell/439932486/ We want you to notice that this photo is catalogued in Flickr.com. There are millions of photos at this site that are available for use in classrooms because they have a Creative Commons license (check back to the introduction for a full description and other information about Creative Commons). Check with each photo to see what the copyright holder needs to satisfy copyright. To the right of the photo, you see under “Additional Information”, “some right reserved”. Click that and you’ll see that you are free to share or remix the work as long as you attribute the work and your use must be noncommercial.

We also want you to know that you can search Flickr using splash or related words connected to the Habits. Doing so yields photos that you may use with your students or that students may use for their work.

1. What are some stories that might explain what is going on?

2. To what extent is this an act of impulsivity?

3. How would you describe this to your brother or sister as impulsive?

4. From your experience in life so far, what stories could you relate about yourself, your family or your friends that illustrate similar details. What were the results?

5. What are some ways you and others can control impulsivity?
Video clip from Motion Picture

_Hoosiers — Meeting in the barbershop_

_Hoosiers_ (1986) tells the story of Norman Dale (Gene Hackman) who coaches a small Indiana town basketball team to a victory in the state championship. Complete description of the plot can be found at [http://www.imdb.com/title/tt0091217/plotsummary](http://www.imdb.com/title/tt0091217/plotsummary)

_Clip Setup:_ Norman Dale is new in town and the “boys” of the town are anxious to see just what his plans are for the basketball team. They have some interest in the success of the team because they believe they are contenders and don’t want to loose the chance with a new coach who might not know the ropes. At what points was it possible that the meeting could have become destructive had he not controlled his impulsivity?

Start Movie: 00:08:33 as a citizen asks, "Last time you coached was 12 years ago?"

Stop Movie: 00:10:17. Coach Dale thanks the assembled group and exits the barbershop.

Approximate Length: 1:44

Questions for Discussion:

1. How effective was Coach Dale in controlling impulsivity? What did you see that makes you say that?

2. What specific behaviors did Coach Dale use to control his impulsivity?

3. What messages were the boys in the barber shop shooting Dale’s way that may have made him loose his cool?

4. Why do you suppose Coach Dale excused himself?

5. What do you suppose was the conversation after Dale left the barber shop?
6. Where in school have you seen situations like this? What were the outcomes?

7. How about your own experience? Can you relate stories where you have controlled impulsivity and to what outcome? And can you tell stories of where you haven't controlled impulsivity and with what outcome?

Commercials

All nighter — http://creativity-online.com/work/view?seed=Jff5SedS
http://www.adweek.com/aw/creative/best-spots/general/article_display.jsp?creativeId=267671
What lessons can we learn from this commercial?

Coconuts — http://youtube.com/watch?v=QhZBMA9gIas
Not controlling impulsivity made a bad situation worse. How has that occurred in your own life? Around school? What are the factors or habits that help you control impulsivity?

Related Short Videos

Grocery cart — http://www.youtube.com/watch?v=FZM4ROIty3E

1. What is the point of the ad?
2. What impulsive behavior do you see? What could such behavior lead to?
3. What were your reactions to the ad?
4. To what extent do you think ads like this one work, i.e. change behavior?
5. What situations can you describe from your own life that are similar to the impulsive behavior you see in the clip?
Bad Day at Work — http://www.youtube.com/watch?v=q063ye14wFc

1. What impulsive behavior did you observe? What was the outcome?
2. What lesson do you think the mop handler should learn from this experience?
3. What do you make of his colleagues behavior, the one that phones the glass installers?
4. We’re left hanging in the balance, not knowing the outcome. What do you think happens?
5. What impulsive behavior is there in your environment that leads to similarly unpleasant results?

By the way, there is an interesting video that reproduces the results of the famous Stanford Marshmellow research about controlling impulsivity at http://www.youtube.com/watch?v=amsqeYOk-w. We think watching the clip with students would promote a deep discussion about the necessity of controlling impulsivity, setting limits, and the long-term implications of developing the habit at an early stage.

Poems

Hay For The Horses by Gary Snyder
Riprap and Cold Mountain Poems

http://conscious-living.blogspot.com/2006/06/hay-for-horses-by-gary-snyder-he-had.html
http://www.theofficenet.com/~jack/arts/hay~1.htm
http://www.poemhunter.com/poem/hay-for-the-horses/
http://www.poets.org/viewmedia.php/prmMID/15436
Right Now by Kenneth Fields

http://writersalmanac.publicradio.org/index.php?date=2005/06/19
http://english.chass.ncsu.edu/freerverse/Archives/Spring_2006/reviews/R_LeGrand_on_K_Fields.html
http://www.nclap.org/article.asp?articleid=159
http://no1inthehoodg.livejournal.com/86168.html

Songs

Here are two songs that illustrate the perils of not slowing down, remaining calm, and controlling impulsivity.

Learn to be Still by the Eagles

http://www.azlyrics.com/lyrics/eagles/learntobestill.html
http://www.lyrics007.com/Eagles%20Lyrics/Learn%20To%20Be%20Still%20Lyrics.html
http://www.elyrics.net/read/e/eagles-lyrics/learn-to-be-still-lyrics.htm

Running on Empty by Jackson Browne

http://www.lyricsfreak.com/j/jackson+browne/running+on+empty_20068510.html
http://www.lyricsmode.com/lyrics/j/jackson_browne/running_on_empty.html
http://www.elyrics.net/jackson-browne-lyrics/running-on-empty-lyrics.html
Quotes

“Learn to say no. It will be of more use to you than to be able to read Latin.” — Charles Haddon Spurgeon, Minister

“How simple it is to see that all the worry in the world cannot control the future. How simple it is to see that we can only be happy now. And that there will never be a time when it is not now.” — Gerald Jampolsky, Author From his book, *Shortcuts to God.*

“We need quiet time to examine our lives openly and honestly...spending quiet time alone gives your mind an opportunity to renew itself and create order.” — Susan L. Taylor, U.S. Journalist

“Wait until we see the whites of their eyes.” — John Paul Jones

“By the time I think about it, I already did it.” — Dennis the Menace

“You can learn many things from children. How much patience you have, for instance.” — Franklin P. Jones

“Don't just do something... sit there and think.” — David Astin

“Patience is bitter but its fruit is sweet.” — French Proverb

Bibliography


Chapter 3
Listening with Understanding & Empathy

Understand Others!
Devoting mental energy to another person’s thoughts and ideas; Make an effort to perceive another’s point of view and emotions.
Listening with Understanding & Empathy

Empathic
Paraphrase
Tuned in
Respectful
Mirroring
Focused
Attentive
Concentration
Attuned
Summarizing
Caring
Compassionate
Concentrate
Chapter 3:
Listening with Understanding & Empathy

Why We Like This Story

Below is an example of how a successful business uses listening as a critical feedback loop for their organization. The same is true in a successful classroom. Listening to feedback from students, colleagues and community helps make the system operate in healthier ways. Listening to feedback and implementing suggestions can help a student learn at a faster rate.

A Story from Disney

Summary by Bill Sommers

Customer service is one of Disney’s primary goals. When I went to their training years ago, they said their number one goal was to have repeat business. In other words, they will survive on repeat customers, not just one time visits. So, how to they do that?

In their training and some of the books written about Disney, they identify listening as critical to their success. If you don’t listen to customers, you won’t get the feedback necessary to adapt, accommodate, or proactively
manage problems. Listen to the little things as well as the major events. Many times the little things are what customers really want. Customers give you clues by what they say. No customer comes in with a checklist of demands. They tell you a story. Our job is to listen and figure out what the real issues are and respond accordingly.

So how do you figure it out?

Everyone in your organization is responsible to listen and then share what you are hearing with the team. Disney has people designated as “Super Greeters.” They walk around the park with computers and survey about 1000 guests a day. The results are compiled and fed back to the rest of the staff. This is important and immediate feedback.

Here is an example in an article written about Disney. At The Disney Polynesian Hotel, a food and beverage manager overheard a husband apologizing to his wife for not making dinner reservations on this very busy night. And it just so happened to be their 10th wedding anniversary.

The manager immediately pulled the hostess aside and suggested that she give them the next available table ... telling her and the waitress that it was the couple’s 10th anniversary. As soon as the couple went in, the hostess told the others waiting in line what happened. And they were happy to be a part of the couple’s anniversary celebration.

In his book, *Inside The Magic Kingdom: Seven Keys To Disney Success*, author Tom Connellan said one Disney manager told him, “We have some 45,000 cast members. That gives us 90,000 ears. We think of that collection of ears as one giant listening post.

Could the same thing be said of your organization? I hope so.
Questions for reflection:

1. What helps you be a good listener?
2. Why do you listen to some people and not others?
3. What is an example where you learned something really important by listening?
4. How do you know someone is listening to you?
5. What do you do when you want someone to listen to you and they are not giving you the attention you want?

Why We Like This Story

Andy Drake epitomizes how a group can ostracize another student. In one way, Andy was not listening to his classmates in the way they were telling him they did not want to play with him. The group was not listening to Andy who wanted desperately to be included with the other neighborhood kids.

This story has been used by principals and teachers to identify negative behavior by some students toward others. The fact that the author tells this story and apologizes for his behavior after many years tells people that he is truly remorseful and ashamed of his behavior. Again, this is a story with multiple uses, listening and emotional stress.

The Martyrdom of Andy

by Ben Burton, from A 2nd Helping of Chicken Soup For the Soul, page 50

http://books.google.com/books?id=ckmgIHpF5eAC&pg=PA50&lpg=PA50&dq=burton+%22the+martyrdom+of+andy%22+%22andy+was+a+sweet+amusing+little+guy%22&source=web&ots=B439hKKFVS&sig=Xv_VrmzW12nfV_w7a5WpaQo6eI#PPA50,M1.

Scroll down till you see page 50. Or, while on the page, use find in your browser and search “Andy Drake”. Or use the arrows at the top of the page to locate page 50.
Questions for Reflection:

1. Have you been involved in treating others in school badly? What kinds of overt or covert actions have you taken?

2. If you have been Andy Drake, what would you have done as a result of actions you experienced?

3. If you have been a bystander watching an event like this, what did you or could you have done to change the outcome?

4. What do you think Andy Drake is thinking now? What do you think Andy Drake is thinking if he has read the apology?

5. If experience someone talking like the boys did to Andy, how will you respond in the future? Why?
**Images**

It is important to remember that these images are only suggestions. You may have favorite or fun art that you would like to include in your lessons. You may get some ideas after reading Visual Thinking Strategies (VTS) documents referred to in the introduction. Or you may take this opportunity to introduce images related to subjects being taught. This is a wide-open opportunity for you to do what you think is right for you and your students.

http://www.hnl bcm. tmc. edu/cache/mind402_files/empathy1. jpg

http://www. journeyinpro. com/blog_images/compassion. jpg

**Video clip from Motion Picture**

*Dances with Wolves* (1990) features the meeting of two cultures—that of Lt. John Dunbar (Kevin Costner) and the Sioux nation that inhabited the same land he did. The plot summary is available at [http://www.imdb.com/title/tt0099348/plotsummary](http://www.imdb.com/title/tt0099348/plotsummary).

**Clip Setup:** In this scene, we get an inside look at deliberations of the tribe around a fire in a circle as they try to decide what to do about the white man who has moved into their vicinity. In preparation, you might teach about the hallmarks of dialogue and ask the students to see how many they can spot in the clip. How is understanding and empathy exhibited in this clip? Why do you think it was important for tribal members to speak with understanding and empathy?
Start Movie: 00:40:21 as scene changes from Lt. Dunbar (Kevin Costner) falls asleep as a voice over says, “The man I encountered was a magnificent looking fellow.” The scene switches to a meeting in a teepee around a fire.

Stop Movie: 00:43:02 as kids run off after having heard and seen the meeting.

Approximate Length: 2:41

Questions for discussion:

1. Look at the splash words for the habit of Listening With Understanding & Empathy. What behaviors did you notice that were listening, understanding and empathetic behaviors?

2. How was disagreement handled?

3. What would you say their values were? What can you point to to support your idea?

4. Relate from your own experiences times when deep listening occurred. What was the outcome? And tell from your own experiences times when you’ve observed a lack of listening with understanding and empathy. What were the outcomes?

Commercials

How would you describe the empathy you see in the commercials? How important do you think listening with understanding and empathy is? What real world applications could you see for this habit? How can we cultivate more of this habit in our school; our community; our world?

McDonald’s Scarf: http://adland.tv/commercials/mcdonalds-bench-scarf-2006-30-usa

Funny Indian Ad: http://www.youtube.com/watch?v=jdG7v5bFPak
Video from Web Streaming Resources

In what ways do you see empathy and understanding shown in these clips?

- Marks Brothers mirroring scene: http://www.youtube.com/watch?v=YUZIhjn_9Ds
- Maurice Cheeks Helps girl: http://www.youtube.com/watch?v=q4880PjnO2E

Poems

**Listen** — Krishnamurti

http://www.wfs.org/Q-klm.htm

http://www.ascd.org/publications/books/100005/chapters/Enhancing_Capacity_to_Learn.aspx
— about half way down the page

http://books.google.com/books?id=P7oitcEyCS4C&pg=PA64&lpg=PA64&dq=krishnamurti+%22I+do+not+know+if+you+have+ever+examine%22&source=bl&ots=MW1t8a0mLZ&sig=yrTPkW88DyFhupRvhfWoujxYQ&hl=en&ei=97IuSryrOly2NqOexOcN&sa=X&oi=book_result&ct=result&resnum=8

**We Collect Gull Feathers** by Timothy Young

http://writersalmanac.publicradio.org/index.php?date=2008/05/15

http://www.twoboots.net/readings/ near the bottom of the page

http://oedipa.blogs.com/journal/poems/page/2/ a little below the middle of the page

Songs

*Respect* — Aretha Franklin

http://www.lyrics007.com/Aretha%20Franklin%20Lyrics/Respect%20Lyrics.html
http://www.sing365.com/music/lyric.nsf/Respect-lyrics-Aretha-Franklin/EB52059B84B5EE3548256C46002C58BB
http://www.elyrics.net/read/a/aretha-franklin-lyrics/respect-lyrics.html

*You’ve Got a Friend* — Carole King

http://www.lyricsfreak.com/c/carole+king/youve+got+a+friend_20355383.html
http://skdesigns.com/internet/articles/lyrics/king/friend/
http://www.songlyrics.com/mcfly/you-ve-got-a-friend-lyrics/
http://www.mp3lyrics.org/c/carole-king/youve-got-a-friend/

Quotes

“Listen or thy tongue will keep thee deaf.” — American Indian Proverb

“Silent and listen are spelled with the same letters!” — Unknown

“Listen to your critics. they will keep you focused and innovative.”

“Nobody sees a flower really; it is so small. We haven’t time, and to see takes time - like to have a friend takes time.” — Georgia O’Keffe

“You have two ears and one mouth, you should listen twice as much as you talk.” — various attributions

“When you fall in a river, you’re no longer a fisherman; you’re a swimmer.” — Gene Hill

Bibliography


Chapter 4

Thinking Flexibly

*Look at it Another Way!*
Being able to change perspectives, generate alternatives, consider options.
Thinking Flexibly

Adaptable
Pliable
Bendable
Creative
Options
Different points of view
Changing
Resilient
Open-minded
Different perspectives
Growing
Alternatives
Multiple solutions
Expandable
Fluent
Plasticity
Repertoire
Diversity
Many possibilities
Lateral thinking
Chapter 4: Thinking Flexibly

Why We Like This Story

There are two reasons we like process. First, it allows students to think in one way at a time. The student only needs to take one perspective. Instead of trying to come up with reasons from multiple perspectives at one time, the student can sequentially think from a single perspective. Second, the student can put all their energy into thinking deeply from that perspective. This also allows all students to be on the same side, all developing rationale through the perspective of one hat. This produces more ideas than a back and forth, pro and con strategy.

Six Thinking Hats

A teacher asked the students to determine whether or not having all cars painted yellow would be a good idea. The students went through the following process.

**White Hat** — White is neutral and objective. The white hat is concerned with objective facts and figures.

**Red Hat** — Red suggests emotion e.g. anger (seeing red). The red hat gives the emotional view.
Black Hat — Black is like a judge in their black robes. The black hat covers the judgmental aspects, why this might not be a good idea.

Yellow Hat — Yellow is sunny and positive. The yellow hat is optimistic and positive thinking.

Green Hat — Green is fertile growth. The green hat indicates creativity and new ideas.

Blue Hat — Blue is cool and organized. It is concerned with control and the process

— Edward de Bono, *Six Thinking Hats*

Questions for Reflection

1. Which hat was the easiest to think in? Which hat required the most thinking?
2. Which hat was the most helpful in making a final decision?
3. How was this process easier or harder than doing a plus/minus “T” chart?
4. What was a new idea that you heard that was meaningful?
5. What is another question where six hat thinking would be useful to use as a process?

Why We Like This Story

Sometimes we keep doing the same thing over and over. Einstein said, continuing to do the same thing expecting different results is insanity. When our actions become routine, the students sometimes feel like the class is just a routine, without meaning, purpose or importance. It makes us remember the character “Ditto” in the movie *Teachers* who had his class operate like a well-oiled machine—so much so that when he died while reading the newspaper, no one noticed.
Both of us have been in education over 35 years. We know there is not one right pedagogy, there is no “best practice” that fits for all the students in all contexts. What we have learned in our over 70 years of combined experience is THE ANSWER: Are you ready for the one right answer? Here it is: **IF IT ISN’T WORKING, TRY SOMETHING ELSE.** That is what we have learned in all the years working with students, colleagues, and multiple learning opportunities that we have conducted.

**Autobiography in Five Short Chapters by Portia Nelson**

You can find the text of the story at the places listed below:


- [http://www.mhsanctuary.com/healing/auto.htm](http://www.mhsanctuary.com/healing/auto.htm)
- [http://www.panhala.net/Archive/Autobiography.htm](http://www.panhala.net/Archive/Autobiography.htm)

**Questions for Reflection**

1. What do you think streets, holes and walking represent?
2. What is the same street that you are walking down each day? Each lesson? (this is not necessarily negative, there are routines that we want to continue)
3. Is there a hole we keep falling into? What is it?
4. How do people change behaviors that have become unproductive?
5. What are strategies you have learned to walk around deep holes in the sidewalk?
6. What are some different streets you have walked down or would like to walk down for a different perspective?
See how many of the words in the word *splash* fit these works of art. Students probably haven’t seen works like this before, so our guess is that this will cause some interest and some excitement. As there are a number of creations, students might be asked to look and describe what they see. They might also be interested in trying their own “hand” at creating an image. Or they might be interested in writing a story about the image, or investigating more deeply what the art is all about.

http://www.flickr.com/photos/bestrated1/62420183/sizes/o/

**Video clip from Motion Picture**

In the *Flight of the Phoenix* (2004), Dennis Quaid plays Captain Frank Towns who, in the midst of a violent sandstorm, crashes in the desert at least 200 miles off course. Concluding that they have little chance of being rescued, an odd little man suggests that the raw materials exist (from the remains of the crashed plane) to construct a simple aircraft to fly the stranded people to safety.

This is truly flexible thinking to the point that others think you are mad! Describe the flexible thinking you see in the clip, and describe the inflexibility you see as well. Which side would you have been on? Why? How is flexible thinking developed? Or is it innate? In what ways have you thought flexibly and what was the outcome(s)?
Start: 1:26:22 just after Towns reports to the lady that the dying man whispered into his ear, “No crash”. Quickly the scene turns to Dorfman walking quickly out of the fuselage saying, “Take only something to cover yourselves up.”

Stop: 1:31:17 While House is pointing a gun at Dorfman, a sandstorm begins to descend on the plane and the group. As the wind blows, it lifts the plane slightly off the ground, proving that Dorfman had built a flying machine.

Length: 4:55

Commercials

Where do you see flexible and inflexible thinking in the following commercials? What is the result(s) of each? How flexible is your thinking? Where have you seen flexible thinking (or not) in school and what were the outcomes? What blocks flexible thinking? How do we manage the tension between flexible thinking and our values?

AM Express —Roddick:  http://www.youtube.com/watch?v=loOA2N3mkic

Smart Student:  http://www.youtube.com/watch?v=HTbSoI39ZE

Video from Web Streaming Resources

Creative:  http://www.spike.com/video/qwest-shine/2817190

The Paper Airplane Race:  http://www.paperairplanemovie.com/
Poems

*The Cookie Thief* by Valerie Cox

http://www.islamicinformation.net/2008/05/cookie-thief-poem.html
http://www.everypoet.net/poetry/blogs/repenter86/the_cookie_thief
http://www.motivatingquotes.com/cookie.htm
http://bethspointofview.spaces.live.com/blog/cns!19D0F7D1232FC433!5322.entry

*A Prayer* by Clarissa Pinkola-Estes

http://www.herbcraft.org/estes.html
http://www.43things.com/entries/view/4381274

Songs

A different point of view:

*Just another brick in the wall*:

http://www.youtube.com/watch?v=M_bvT-DGcWw
**Turn Turn Turn** by The Byrds, Music by Pete Seeger: A time for every purpose. Available on Songza.

http://www.lyricsfreak.com/b/byrds/turn+turn+turn_20026419.html

http://www.lyrics.com/lyrics/forrestgump/turnturnturntoeverythingthereisaseason.htm

http://www.leoslyrics.com/listlyrics.php?hid=5zLiiZG0EBs%3D

**Quotes**

“Life is like a ten-speed bike. Most of us have gears we never use.” — Charles M. Schulz, Creator of Peanuts

“The mind once expanded never returns to its original shape.” — Oliver Wendell Holmes

“Blessed be the flexible for they are never bent out of shape.” — Michael McGriff

“I was told over and over again that I would never be successful, that I was not going to be competitive and the technique was simply not going to work. All I could do was shrug and say ‘We’ll just have to see.’” — Dick Fosbury, who won an Olympic gold medal at the 1968 Mexico City Games after he invented a revolutionary high-jump technique.

“Genius is an African who dreams up snow.” — Vladimir Nabokov

**Bibliography**


Chapter 5

Thinking About Your Thinking (Metacognition)

Know your knowing!
Being aware of your own thoughts, strategies, feelings and actions and their effects on others.
Thinking About Your Thinking

- Self-aware
- Talking to yourself
- Awareness
- Inner dialogue
- Thinking aloud
- Self-monitoring
- Reflective
- Inside your head
- Strategic planning
- Inner thoughts
- Have a plan in mind
- Self-evaluative
- Inner feelings
- Thinking about your thinking
- Talk-aloud problem solving
- Knowing what you know and what you don’t know
- Consciousness
- Alertness
- Self-awareness
- Cognizance
- Mental maps
Chapter 5: Thinking About Thinking

Stories

Why We Liked this Story

In our experience it is easier to see issues involving someone else rather than ourselves. Self examination is very hard, especially in a fast paced, high pressure environment like schools. Students often find self-reflection as difficult as some adults do.

When results are not what we hope for and we cannot seem to figure it out, our thinking can get stuck, emotions can run high, and our perceptions narrow.

The following story is about a very smart doctor who could not understand what was happening and people were dying.
What If I Am The PROBLEM?


http://tinyurl.com/345lan2> pages 19-21

http://www.meridianmagazine.com/ideas/000710productivity4.html

Questions for Reflection:

1. What situations limit your thinking?

2. How do you examine your thinking and the consequences of your thinking?

3. Who helps you think through problems? Who do you depend on to help facilitate your own metacognition? Describe the helpful behaviors when someone helps you think.

4. How might an assistant helped Dr. Semmelweis understand other possibilities?

5. What kind of data could be collected and analyzed to determine the cause of the deaths on the ward?

Why We Like this Story

Vision is a term that has been overused in today’s world. So, the term may be off-putting to some people who sense a sometimes emptiness. However, having a vision or, as we prefer, a clear idea of what you want, is crucial to success.

As Susan Scott (2002) in her book *Fierce Conversation* says, most people have absolute clarity about what they don’t want. Therefore, your goal should be developing clarity for yourself and and clarity for others about what they DO want.
If people can't describe what they want, they cannot get results. If you envision getting an obstacle out of the way or eliminating a behavior it is not to be confused with what you want to create. Specifically describing the goal is critical to being able to accomplish the task. When thinking metacognitively, knowing your goal, your vision is the first step to assessing whether or not we are moving toward the results we want.

**A Thousand Miles**  
by Roland Barth

*Here is a story about a person who finds his own vision and a future he can be committed to. This story can be found in Improving Schools from Within, 1990, Jossey-Bass, Chapter 11.*

I traveled a thousand miles to find a vision. I came to the citadel of learning, for surely Harvard would have the vision I needed. I asked and probed and thought and reflected. I questioned and looked from person to person.

I found visions. Many of them. They came in all sorts of shapes and sizes. They were large ones and modest ones. There were complex ones and simple ones. They all seem to fit - yet none of them fit me. Why?

Then I remembered that I once had a vision — vision that was my very own. Where had it gone? What had I done with it? So I started searching those long dark corridors of past years.

I found my vision. Rusty, dirty from lack of care — but still there. It was my vision, a vision not exactly like anyone else’s. With the power to carry me forward, so shine light on the path of the future — for me and for those with whom I might share my vision.

And I learned an important lesson. I learned that each of us must have a vision. It must be uniquely ours. For until we have a vision to share, we can't understand anyone else's. I learned I must keep my vision polished brightly through daily attention, or I will lose it again. That it can act as a guiding beacon only as long as I hold it in front
of me.

And I discovered that I can look to myself. That I am rich in resources and thoughts and ideas. That the future, my future, lies not out there but inside me.

Questions for Reflection:

1. What are your most important visions about learning, career, life, friends?

2. When you hang out with other people—friends, family, teachers and other adults. What do you like about other people’s vision(s)? What is it that you are drawn to?

3. Who do you see in your environment that has a vision? What is it and how do you know?

4. How do I keep my visions a priority?

5. How do you help others define, refine, and sustain their vision?

Images

http://illinoisart.org/selected_pictures/images/Polasek_Chiseling.jpg

http://www.ldsuccess.org/images/self-awareness.gif

Video clip from Motion Picture

Camelot: This is the fabled tale of King Arthur, Guinevere, and Sir Lancelot. After establishing the Knights of the Round Table, he finds a charming woman to make his wife and Queen. The French Knight Lancelot appears, and
the story follows the unwinding of the Round Table, the kingdom, his marriage to Guinevere and his friendship with Lancelot. A plot summary can be found at: http://www.imdb.com/title/tt0061439/plotsummary

Start: 1:34:47. The King has just knighted Lancelot in a ceremony held in a Great Hall. He leaves the platform and walks through a large, wooden door, still holding the sword that knighted Lancelot, thoughtful and pensive.

Stop: 1:39:38 as the King says, “And may God have mercy on us all.”

Commercials

*The Rules Are About To Change:* http://www.youtube.com/watch?v=vVnuD2JFNxc

*Model Evolution With Makeup And Photoshop:* http://www.youtube.com/watch?v=pcFlxSI0KNI

Video from Web Streaming Resources

*Walk the Talk:* http://www.doyouwalkthetalk.com/

*Awareness Test:* http://www.youtube.com/watch?v=mBNSm56A1-c

Poems
The Three Goals by David Budbill

http://communication.ucsd.edu/bjones/Zen/zen270
http://joyfulbeing.org/ponder.php?sc=4&ar=27

The range of what we think by R.D.Liang

http://fencer.wordpress.com/2006/12/25/the-shadow/ a quarter of the way down the page

Songs

Belief by John Mayer — available on Songza

http://www.azlyrics.com/lyrics/johnmayer/belief.html

Both Sides Now by Judy Collins, written by Joni Mitchell. Available on Songza

http://www.lyricsmode.com/lyrics/j/judy_collins/both_sides_now.html
Quotes

“We can’t solve problems by using the same kind of thinking we used when we created them.”
— Albert Einstein, Physicist

“Football is a game played with arms, legs and shoulders but mostly from the neck up.”
— Knute Rockne, Football Coach

“A goal is created three times. First as a mental picture. Second, when written down to add clarity and dimension. And third, when you take action towards its achievement.” —Gary Ryan Blair, “The Goals Guy”

“The more a teacher can make his own thinking public and subject for discussion, the more interesting and stimulating does the classroom become for students.” — Seymour Sarason, Educator, writer and educational philosopher.

Bibliography


Chapter 6

Striving For Accuracy

*Check it again!* Always doing your best. Setting high standards. Checking and finding ways to improve constantly.
Striving For Accuracy

Correct
Stamina
Craftsmanlike
Proof
Check it out
Flawless
Refined
Effortless
Adroit
Quality
Hit the bull’s-eye
Surety
Sharp

Mastery

Perfection
Ensure
On target
Quality control
Exactness
Fit
Correctness
Uncompromising
Elegant
Zero tolerance
Clear
Finished
Specific
Chapter 6: Striving For Accuracy

Stories

Why We Like this Story

There are times where precision and accuracy are of the utmost importance. Checklists for airplanes, surgery, and space missions come to mind. This is called a “Get It Right” attitude. Results depend upon accuracy.

There are also times when precision is not as important. Good enough is the goal. Raking leaves, filling a bathtub, and ordering a pound of corned beef at a deli are possible times. Whether or not the deli gives you 0.95 or 1.05 pounds of corned beef is not life or death. You pay by the weight. This is called “Get It Done” mindset.

In school, math or foods class accuracy is more of a goal. In physical education, participating and exercise might be more of a goal. In art class expression and creating are more of a goal.

Asako Urushihiara

A principal we know invited in a world-class violist to her elementary school. After the performance this principal as Asako how did she learn to play that well. Asako told the principal this story.
When growing up in Tokyo, Japan, she wanted to go to the music magnet school. Unfortunately her sister was already enrolled there. The parents wanted her to go to the science and math academy. Asako continued to ask respectfully to attend the music academy. Finally, Asako asked her parents for an alternative. The new plan had Asako going to the science/math academy in the morning and then going across town to the music school in the afternoon.

Since the ride by train was almost an hour each way, she had very little time to practice especially because of her work load from the science and math school. The trains in Tokyo were always packed with people going from one place to another. This meant she had to stand for most of the ride.

While standing, holding on to a handstrap, Asako would finger her songs as if he were playing the violin. The music would play in her mind while doing the fingering positions at the same time. She got an hour practice while riding to and from her music school. It was fingering with precision and accuracy during the travel time that allowed for her to do both schools and attain a high level of expertise in playing the violin.

—Bill Sommers

Just the Facts, Ma’am

As part of a project as school, our class took a field trip to the Court House. We observed several court cases. The next day the class was reflecting on the experience. Several students talked about the linguistic skills of the lawyers and the judge. Students were impressed by the process in the courtroom.

One student raised her hand. Her observation was of the lawyer and her legal pad. The student said she sat directly behind this lawyer. She couldn’t help but notice the legal pad with a list of questions. Each question had multiple sub-questions. The student continued to report that the lawyer had drawn on the legal pad, ‘if yes’ with a line drawn to another set of questions. ‘If no’ a line was drawn on the legal pad to another set of questions.

The student’s observation was that no matter what the answer given, the lawyer had anticipated that response
with additional questions to get the information desired. The lawyer wanted the facts to be spoken out loud for the record. The set of questions was itemized ahead of time to elicit specific and accurate data.

—Bill Sommers

Questions for Reflection:

1. In what areas of your life is precision and accuracy the most important?
2. In what areas of your life is precision and accuracy not as important?
3. What are some careers where precision and accuracy are critical?
4. What steps could you take to increase your ability to act with precision and accuracy?
5. How might you encourage others to take precision and accuracy more seriously?

Images

http://lh6.ggpht.com/_IJ3QoDXztIg/SKEpSVdbMdI/AAAAAAAAEiw/yQS4ECANgec/IMG_5277.JPG or http://tinyurl.com/28ez5vm

Video clip from Motion Picture

October Sky: Searching for the Rocket. By the time of this scene, the group of boys have had success at launching rockets. They’ve become a bit of a notoriety in the community. One day, however, the police show up at school and put the boys in handcuffs, accusing them of starting a forest fire that destroyed a lot of timber and some county road equipment. The police said they found a rocket on the side of the road where the fire started. When asked if he could account for all his rockets, he replies that he couldn’t account for all of the rockets. So Homer gets this idea. The plot of the movie is available at: http://www.imdb.com/title/tt0132477/plotsummary.

Start film: 1:09:05 as a car drives by by Homer’s house in the rain. Homer is lying on his bed listening to the thunder and thinking. He gets up, goes to his desk, pulls out a book, and begins to write.

Stop film: 1:16:55 as the boys are smiling, having been exonerated, and the principal sighs with frustration, looking at the police officer.

Commercials

Ford “Proof” Commercial: http://www.youtube.com/watch?v=RvRXqChHjRs

Video from Web Streaming Resources

Awesome Archer: http://www.glumbert.com/media/awesomearcher
The World’s Fastest: http://www.glumbert.com/media/theworldsfastest
Poems

*The Perfect Day* by Alice N. Persons

http://writersalmanac.publicradio.org/index.php?date=2005/05/13
http://intertwined.net/poetry/poets/A/Alice%20N.%20Persons/The%20Perfect%20Day.html

*Rules of Evidence* by Lee Robinson

http://www.mortalcoil.com/leemrobinson/poems.htm
http://tarlton.law.utexas.edu/lpop/etext/lsf/30-1-2/robinson.html
http://thegladdestthing.com/tag/lee-robinson

Songs

*Maniac* Flashdance Songwriters: Matkosky, Dennis; Sembello, Michael

http://www.stlyrics.com/lyrics/flashdance/mania.htm
Quotes

No one tests the depth of a river with both feet. — African proverb

“Quality is never an accident; it is always the result of high intention, sincere effort, intelligent direction and skillful execution; it represents the wise choice of many alternatives.” — William A. Foster

“The most basic mistake a service oriented business can make: promising one thing and measuring another.” — Jan Carlzon

“The major improvements in precision and speed did not results from visible measure, it arose from the cargo people’s new understanding of what is important to SAS customers. The new strategy and measurements are combined with financial information so everyone can see the financial consequences. People can now focus on the activities that are profitable.” — Jan Carlzon

“The richest reward of all is being proud of your work.” — Jan Carlzon

“Everyone is ignorant, only on different subjects.” — Will Rogers

“There are two ways of meeting difficulties. You alter the difficulties or you alter yourself to meet them.” — Phyllis Bottome

Bibliography


Chapter 7

Questioning & Problem Posing

How do you know?
Having a questioning attitude; knowing what data are needed and developing questioning strategies to produce those data. Finding problems to solve.
Questioning and Posing Problems

Interested
Query
Quest
Seeking
Probing
Proof
Clarifying
Delving
Investigative
Speculative
Curious
Qualify
Interrogative
Hypothetical
Inquisitive
Investigative
Skeptical
Curious
Cautious
Perplexing
Inquiry
Chapter 7: Questioning & Posing Problems

Stories

Why We Like This Story

Sometimes the hunt for answers is really a search for information that supports what we already think. As a matter of fact, many doctoral dissertations are really a review of literature of what supports the thesis. As I (Bill) sometimes serve on doctoral committees, I sometimes find that a student’s hypothesis is not supported by the data or information. Typically, the student gets very upset and is ready to throw in the towel. The committee or chair must explain that finding out something is not supported is as valid as finding out that a hypothesis is correct.

Remember, the theory of relativity came from a question that Albert Einstein asked, “What would the universe look like if I were riding on the end of a light beam at the speed of light?” By asking the question, science moved ahead with a major leap.
Global Achievement Gap

In Chapter 1 of his book *Global Achievement Gap*, Tony Wagner recounts a story about a conversation he had with Clay Parker, a CEO, about what qualities are most important for future employees. The answer he gives captivates the importance of the Habit of Mind.

Why We Like This Story

Another example from my (Bill) experience with doctoral dissertations has connections to questions. Bill’s experience serving on many doctoral committees confirms that one of the major issues facing students is trying to identify the problem or hypothesis they want to study. Knowing how to ask intelligent questions about a problem or issue is an absolutely necessary step in problem analysis and solving. An old saying is once the problem has been described, it is half solved. We find that with our doctoral candidates as well.

One of the primary responsibilities of the major advisor and committee members has to be helping students craft the right question. If the question is too narrow, it might not have impact or scalability. If the question is too broad, the question may never be answered. It is the “Goldilocks and the Three Bears” problem—the question needs to be just right.

Itzak Rabi Story

Itzak Rabi is a Nobel Prize winner in physics. He was interviewed and asked how was it that he became a Nobel prize winning physicist. His response was that he attributed his ability to his mother. He went on to say that he was raised in the Jewish ghetto of New York City. Normally, when kids come home from school, their mothers would ask, ‘what did you do in school today?’ Most kids respond with the same old retort, ‘nothing.’

Dr. Rabi said when he came home from school, his mother asked him, ‘what questions did you ask today, Izzie?’ Dr. Rabi said that it was his mother’s focusing on the questions that he believed helped him focus on questions rather than only answers.
We suggest there is another point to this story. There was an implied goal that Izzie had some responsibility to ask questions, not just sit passively in the classroom. You may have heard that ‘Learning is Not a Spectator Sport.’ We think students should be the active participants in classes, not just bystanders.

— *Summary written by Bill Sommers in Reflective Practice to Improve Schools, York-barr, Sommers, Gebre, Montie, Corwin, Second Edition. 2005*

**Questions for Reflection**

1. How would you define a “good question”?
2. Do students in this class or this school get in trouble for asking questions of adults?
3. Are questions viewed as inquiry or interrogation? Explain and illustrate the difference.
4. Are students graded in this class or school on asking questions as well as giving answers?
5. How do questions guide discussions and interests in this class or this school?
6. What is your response to questions? Does your response encourage more questions or reduce the probability of more questions? Why or why not?
7. Questioning is a developed skill in the individual and the group. How responsible are you for asking good questions? And what is your experience with good questions in classes?

**Images**

http://images.icanhascheezburger.com/completestore/2009/1/19/128768688176790721.jpg
Video clip from Motion Picture

There is a scene in Apollo 11 in a planning meeting where engineers begin to talk about the spacecraft that is over 200,000 miles from earth. Collectively, they need to figure out an action plan to deal with this dire situation. Watch the scene and pick out examples of creativity, imagining, and innovation. Look very carefully and see if there are other Habits of Mind you observe.

Start Movie: 1:14:46 As he picks up the chalk and begins to write on the chalkboard, Kranz says, “So you’re telling me that you can only give our guys 45 hours?”

Stop Movie: 1:16:47. Kranz issues orders to squeeze every possible amp out of the system and says, “Failure is not an option!”

Commercials

CitiScale: http://adland.tv/commercials/citi-scale-2005-030-usa


Video from Web Streaming Resources

12 Angry Men is a classic movie that takes the viewer inside of a jury room during deliberations in a murder trial—a boy is accused of murdering his father and both sides have finished presenting their case. It’s now up to the jury of 12 men to decide on the boy’s guilt or innocence. One juror demonstrates the habit of questioning and posing problems. The scene is available on YouTube at http://www.youtube.com/watch?v=W8trhBy2DLE. And remember you can look at additional information on the Internet Movie Database (IMDB) at http://www.imdb.com/title/tt0050083/.
The full movie is available at http://www.kewego.com/video/iLyROoafYMtS.html with the referenced scene starting at 25:45 and going to 29:43 as one of the jurors suggests that they take their seats and stop arguing.

Joe's non-netbook. What questions is Joe asking? What problems is he presenting? Very interesting conversations can be had around this YouTube video about questioning and posing problems

http://www.youtube.com/watch?v=SkhpEZuRQ or

Poems

*The Summer Day* by Mary Oliver

http://www.loc.gov/poetry/180/133.html
http://www.panhala.net/Archive/The_Summer_Day.html
http://www.poetryconnection.net/poets/Mary_Oliver/3127

*Call and Answer* by Robert Bly

http://www.poetsagainstthewar.org/displaypoem.asp?AuthorID=1639
http://www.thenation.com/doc/20021209/bly
Songs

*Blowin In the Wind* by Bob Dylan available on Songza

http://www.lyricsfreak.com/b/bob+dylan/blowin+in+the+wind_20021159.html

http://www.lyrics007.com/Bob%20Dylan%20Lyrics/Blowing%20In%20The%20Wind%20Lyrics.html


*Does anybody really know what time it is?* Songwriters: Robert Lamm, Robert Willia and performed by Chicago, Robert Lamm, lead.

http://www.lyricsfreak.com/c/chicago/does+anybody+really+know+what+time+it+is_20029880.html

http://www.sing365.com/music/lyric.nsf/does-anybody-really-know-what-time-it-is-lyrics-chicago/8c742eb4513a7bb548256ace002c1de6


Quotes

“He who is afraid to ask is afraid of learning. “ — Danish proverb

“Ask wisely, with love, for everything you want.” — Mark Victor Hansen, Author and Speaker

“Millions saw the apple fall, but Newton was the one who asked why.” — Bernard M. Baruch, Stock Trader and Self-Made Millionaire
“Nothing shapes our journey through life so much as the questions we ask.” — Greg Levoy, Author

“You can tell whether a man is clever by his answers. You can tell whether a man is wise by his questions.”
—Naguib Mahfouz, Writer and Nobel Laureate

“Have you noticed that about questions? The really good ones can never be answered on the spot. The better the question, the longer it will take to answer. Which makes me wonder why we expect children immediately to raise their hands and spout forth instant wisdom. Perhaps it is because we are realistic about the quality of our questions.” —The Spring Heart by Katherine Paterson

“Questions are the creative acts of intelligence.” —Frank Kingdom

Bibliography


Chapter 8
Applying Past Knowledge to New Situations

Use what you learn!
Accessing prior knowledge; transferring knowledge beyond the situation in which it was learned.
Applying Past Knowledge to New Situations

- Re-use
- Prior knowledge
- Recycled
- Scaffolding
- Draw forth
- Just like the time when
- Know your resources
- Similar situations
- Reminds me
- Reservoir of knowledge/experiences

- Remember
- Recall
- Transform
- Apply
- Translate
- Bridge
- Implementation
- Transfer
- Utilize
- Use again
Chapter 8: Applying Past Knowledge to New Situations

Stories

Why We Like This Story

Occasionally we fall into the trap of believing that if we have a college degree or graduate from high school, we are intelligent. We know from the seminal work of Howard Gardner and Robert Sternberg referred to in Costa's and Kallick's Learning and Leading with Habits of Mind in Chapter 1, “Changing Perspectives about Intelligence” that there are different kinds of intelligence. As a matter of fact, the more kinds of intelligence you can develop, the more flexible you are in problem solving. This story is about a person with a PhD who, in a different situation than academica, finds out his limits and how intelligence can be transferred.

Fryer Story

A couple had two children in K-12 public education. The couple was looking at the future, trying to decide how they would be able to send their children to college on what the husband made (he was a school teacher). They decided to open a restaurant and work it themselves to save enough money so their kids could go to college.
It didn’t matter that 80% of restaurants fail in the first year and another 10% fail in the second year. They were both college graduates and one had been a bartender in college. They were smart. After one year, they owed more money and their house was securing the debt. They both started working more hours and weekends and finally had to hire a manager.

They hired Vern. Vern was from a small town and a veteran. Vern graduated from high school but he had a knack for fixing things. He was a tremendous help since he worked hard, was honest and knew what commitment was required to make a go of the restaurant.

The husband still worked Saturdays to help the bottom line and help pay off the debt they now had. One Saturday, the husband decided to work on one of the deep fat fryers that wouldn’t come up automatically (fries and other food would burn if the baskets weren’t watched carefully). He shut the fryer down and used a second fryer.

In the afternoon, when business was slow, he took the fryer apart and laid the pieces out on the counter. (He had gone to college, earned his PhD, and considered himself smart enough to fix the fryer.)

After fixing the problem, he proceeded to put the pieces back together—but one piece was left over. He disassembled the fryer again and tried to reassemble the fryer again.—it still didn’t work. He tried a third time with the same results—he simply couldn’t get it to work. It would cost about $200.00 to call a repair service and he desperately wanted to save the money. Saturday, late afternoon, pieces scattered all over the counter, he even started to read the manual (not the first thing he did). He was stumped—he couldn’t get it to work.

In walks Vern, just stopping by to say hello. Vern looked at the pieces and asked, “What are you doing?” Frustrated, the college educated owner replies, “I’m trying to fix the fryer! (plus some expletives). Can you help me?”

Vern surveyed the parts, looked at the owner/husband and proceeded to put the fryer back together in about 10 minutes. He never looked at the manual. Vern pushed the button and the fryer worked.

Amazed, the owner said, “How did you do that?” Vern, with a slight smile on his face, said, “I don’t have all those degrees you have. I grew up in a small town where we had to learn to fix things. When you don’t have all that formal learning, you have to know how to think.”

— Bill Sommers
Questions for Reflection:

1. What have you learned from your experiences that will help you solve current problems?

2. Who have you noticed that has strong intelligence in fields different from your strengths that may be helpful to you?

3. What are some skills you wish you had and why do you want them?

4. Think of a problem you solved recently that did not work out so well. How might you approach it differently next time?

5. Here is a possible research question: Einstein worked in a patent office as a patent clerk, a job not connected to science. What jobs did other great thinkers have that prepared them to make a contribution?

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Must Become Leaders in Learning
by Marilyn Ferguson
from *Towards a Quantum Mind*

We can rationalize the failures of the past or we can learn from them.

We can complain about the troubling inadequacies of the present or we can face them.

We can talk and dream about the glorious schools of the future or we can create them.

If we want children to learn to think and read, we must show them thoughtful people eager to take in new information.

If we want them to be brave and resourceful, let them see us risking a new idea or finding a way.

If we want them to be loyal, patriotic, and responsible, let us show them that we can be true to our deepest principles.

If we want new and better schools, we will have to be new and better people.
Images

http://www.durgana.com/webquest/remember.gif


Video Clip from Television Series

Lost: “Needle and Thread,” Season 1, Episode 1

Start: 8:45 as the doctor or man in the suit kneels to examine the contents of a suitcase.

End: 11:39 as the scene shifts quickly to a hand removing a cigarette from the pack.

The episode is available at http://www.hulu.com/watch/86566/lost-pilot-part-1 and at the ABC website. Go to http://abc.go.com/primetime/lost/index?pn=index. On the right hand side of the screen just under the page title bar, click on “WATCH FREE EPISODES”. You’ll be told that you need a special player that will download to your machine. Once the player is installed, click on “WATCH FREE EPISODES” again and you’ll be taken to the Lost free episode page. Select Season 1 and Episode 1. Queue this up before class.

Commercials


http://video.google.com/videoplay?docid=5370357100294173343&ei=TnBnStrsIIWmrwLn9tD-Cw&q=elephant+never+forgets&hl=en&client=safari
Stay Curious

Can I create a video involving me and a favorite piece of music?
http://www.youtube.com/watch?v=S5ec3DyWlWg

Will a rooster crow if I shine a flashlight into the hen house?
http://www.youtube.com/watch?v=rYb-QTr-6I4&feature=related

Video from Web Streaming Resources

Broken Escalator
http://www.youtube.com/watch?v=47rQkTPWW2I
http://www.metacafe.com/watch/71567/broken_escalator/
http://www.youtube.com/watch?v=ILHrlR4m4k&feature

Be sure to cue this up as there are sometimes brief commercials before the video

Poems

Undelivered Mail  by Rhina P. Espaillat
http://poetrydispatch.wordpress.com/2008/01/14/rhina-p-espaillat-undelivered-mail/
What I Have Learned So Far by May Oliver

http://www.panhala.net/Archive/What_I_Have_Learned_So_Far.html
http://tinyurl.com/29us6af
http://www.wisdomportal.com/PoetryAnthology2/MaryOliver2-Anthology.html
http://myinneredge.wordpress.com/category/writing/mary-oliver/page/2/
about half way down the page.

Songs

*Get Over It*, Don Henley & Glenn Lewis Frey, songwriters; performed by The Eagles

http://www.azlyrics.com/lyrics/eagles/getoverit.html
http://www.lyricsfreak.com/e/eagles/get+over+it_20044468.html
http://www.mp3lyrics.org/e/eagles/get-over-it/

*We Didn’t Start the Fire*, Billy Joel, writer and Performer

http://www.teacheroz.com/fire.htm
http://www.lyricsfreak.com/j/joel+billy/we+didnt+start+the+fire_20072985.html
http://tinyurl.com/37hf3g7

Wikipedia has a very extensive entry on the song and many video versions are available online.
Quotes

“I not only use all the brains I have, but all I can borrow.” —Woodrow Wilson, U.S. President

“Remember your past mistakes just long enough to profit by them.” — Dan McKinnon, Folk Singer

“One sometimes finds what one is not looking for.” — Sir Alexander Fleming

“Success has many fathers.” — John F. Kennedy

When an old person dies, a library burns. — African Proverb

Bibliography

Chapter 9
Thinking & Communicating with Clarity & Precision

Be clear!
Striving for accurate communication in both written and oral form; avoiding over generalizations, distortions, deletions and exaggerations.
Thinking & Communicating with Clarity & Precision

Articulate
Command of the language
Choice of words
Eloquent
Grammatically correct
Define your terms
Communicative
Editing
Enunciate
Chapter 9:
Thinking & Communicating
with Clarity & Precision

Stories

Why We Like this Story

We communicate with many people during the day. Sometimes we use terms or make assumptions about what we mean and the receiver does not have the same understanding. This story is about a businessman who is looking at a man’s life and seeing the possibility of making money, having a larger organization, and being successful as the businessman views success.

The Fisherman is looking at his life from a different perspective. To communicate with clarity and precision, the businessman would have to understand the life goals of the Fisherman and what the Fisherman values in life.
The Wise Fisherman

This story can be found at:

http://www.jr.co.il/articles/fisherman.txt
http://boards.bootsnall.com/are-you-the-business-man-or-the-fisherman-t974.html
http://www.noogenesis.com/pineapple/fisherman.html

Why We Like This Story

This is a classic story of miscommunication between the customer, the employee and management. The customer wants his own bar of soap. The employee has policies and procedures to follow from management and the organization. The management is responsible for quality control and monitoring the procedures. When the ultimate goal is not understood, each person interprets requests through their own lens. We have all been there.

Bar of Soap Story

Intellectual Capital, p. 186

This story can be found at:

http://www.shelleyberman.com/littlesoaps.htm
http://www.snopes.com/humor/letters/soap.asp
http://homeschooling.gomilpitas.com/humor/017.htm
http://www.mapping.com/soap.html
Questions for Reflection

1. Practice telling both stories. Make sure you include the most significant information.
2. To what extent are these stories examples of communicating with clarity and precision? Explain.
3. How could communication in both stories be improved so clarity and precision are increased?
4. Recount a time or experience where your communication was not clear and precise? What was the outcome?
5. Cite examples when others made a request of you that was not clear or precise? What was the impact? What would have helped you know what they wanted?
6. How did the management at the hotel misunderstand what Mr. Berman wanted?

Images

http://www.cartoonstock.com/lowres/epa2267l.jpg

Video clip from Motion Picture

Mr. Holland’s Opus—Play the Sunset

Start film: 30:28 as Mr. Holland is playing his piano in the music room by himself. As he plays, a door opens and shuts off screen.

Stop film: 35:00 as the scene of a smiling Mr. Holland cross-fades to the school band playing at commencement with a sign above the band, “Good Luck Class of 1965.”
Commercials

Berlitz Junior 40 http://www.youtube.com/watch?v=pMhICbFn2JI

BMW Euphemisms http://www.youtube.com/watch?v=BXndhAEcDjU

Video from Web Streaming Resources

Severn Suzuki of Environmental Children’s Organization: http://www.youtube.com/watch?v=uZsDliXzyAY

Remember the Titans—Coach Boone’s Gettysburg Speech: http://www.youtube.com/watch?v=E_HFCYz4x6o

Poems

Clarity by Michael Van Walleghen
http://books.google.com/books?id=4Cm9t_Rt2FoC&pg=PA155&lpg=PA155&dq=Clarity+%22Michael+Van+Walleghen%22&source=bl&ots=ziP4uQ-Yfi&sig=Lq7E74e6vD4wE2AaLEkS6OpIs1k&hl=en&ei=n4RnSoiMGYjRlAeuhsndDA&sa=X&oi=book_result&ct=result&resnum=3
http://intertwingled.net/poetry/poets/M/Michael%20Van%20Walleghen/Clarity.html

How do I listen? by Hafiz
http://www.sufimystic.net/content/how-do-i-listen
http://sonic.net/~kownby/hafiz.htm — two-thirds of the way down the page
http://www.evolutionarynexus.org/node/639 — about a third of the way down the page
Songs

_Talkin’ World War III Blues_ words and music by Bob Dylan. The song is available on Songza.com

http://www.bobdylan.com/#/songs/talkin-world-war-iii-blues
http://www.cmt.com/lyrics/bob-dylan/talking-world-war-iii-blues/386343/lyrics.jhtml
http://www.risa.co.uk/sla/song.php?songid=11756
http://www.cduniverse.com/lyrics.asp?id=10899902

_Get Over It_ by the Eagles, Songwriters: Don Henley and Glenn Lewis Frey. The song is available on Songza.com

http://www.poemhunter.com/song/get-over-it/
http://www.lyrics007.com/The%20Eagles%20Lyrics/Get%20Over%20It%20Lyrics.html
http://www.mp3lyrics.org/e/eagles/get-over-it/
http://www.metrolyrics.com/get-over-it-lyrics-the-eagles.html

Quotes

Two stonemasons were asked what they were doing. The first said, “I’m cutting this stone into blocks.” The second replied, “I’m on a team that’s building a cathedral.”—Old Story

“WE don’t know one millionth of one percent about anything.”—Thomas Edison
“In order to achieve victory you must place yourself in your opponent’s skin. If you don’t understand yourself, you will lose 100% of the time. If you understand yourself, you will win 50% of the time. If you understand yourself and your opponent, you will win 100% of the time.” — Tsutomu Oshima

“Motivation is what gets you started. Habit is what keeps you going.” — Jim Ryun

“If we are a truly responsible person, we see clearly that we are accountable only for the foreseeable results of our own choices and actions - not for what other people feel, think or do.” — Christopher McCullough

“You must speak straight so that your words may go like sunlight to our hearts.” — Cochise of the Apaches

Bibliography


Chapter 10
Gather Data Through All Senses

Use your natural pathways!
Pay attention to the world around you
Gather data through all the senses.
taste, touch, smell, hearing and sight.
Gathering Data Through All Senses

- Engaged
- Feel it
- Involvement
- Experiential
- Perceptions
- Perceptual acuity
- Sensing
- Clarity
- Hands-on
- Sensitivity
- Interactive
- Move it
- Touch
- Dance
- Concrete
- Auditory, gustatory, olfactory
- Physical, visual, tactual, kinesthetic
- Sensitivities
- Sensations
Chapter 10:
Gathering Data Through All Senses

Stories

Why We Like This Story

This story includes student perspectives in determining what is important. We value student voice and student interests as important and a necessary part of the learning process.

We think there is great value in asking students for their opinions, ask how they would analyze and solve problems, or what recommendations they might offer. Students more frequently use their whole brain rather than thinking only logically or rationally.

Sometimes, being more in touch with their senses, they provide new insights and ideas that provide opportunities and learning to those close at hand.
Seven Wonders of the World

By Harvey Mackay

This story can be found here:

http://www.democraticunderground.com/discuss/duboard.php?az=view_all&address=264x472

http://www.earlytorise.com/2010/03/03/the-other-seven-wonders-of-the-world/


Ordinary People

Robert Redford directed a movie called Ordinary People. It was the first movie he directed and, remarkably, he won an Academy Award. The opening of the movie featured a gray, autumn day and crispy, dry leaves rustling along the road. In the background, a musical piece commonly known as Pachelbel's Canon, was being played. The impact of such a dramatic opening scene was to visually set the tone for the movie.

When asked how he came up with that opening, Robert Redford was quoted as saying, “I gave the cinematographers an audio tape of Pachelbel’s Canon, told them to play it and drive around to find a place that looks like Pachelbel’s Canon sounds.

Available at:

http://www.youtube.com/watch?v=G2-r6kglu3g&feature and

http://www.youtube.com/watch?v=ijrlPyhdgtY

This is about a 2.5 minute clip of the opening.
The other option is to buy the DVD or cassette or rent it and capture the screen.

Finally, notice not only the wonderful cinematography but Pachelbel's beautiful Canon in D as we finally focus on one of the main characters in the story.

That is using all of your senses.

Questions for Reflection

1. What are all the senses you use to gather data?
2. Who do you observe in school that seems to use senses other than auditory?
3. Describe a time when you used combinations of senses to solve problems or meet a challenge?
4. When confronting problems, how can you think of solutions from each sense?
5. What metaphors are helpful in making you aware of senses to increase understanding?
6. What can you read that might widen your use of senses?

Images

http://www.northwoodstherapy.com/gifs/FallBiking2.jpg
http://www.radiozaza.de/RADIO%20DOSYA/people-dance.gif
Video clip from Motion Picture


The school year is over and as Mohammad waits for his dad to pick him up to go home for the summer, he hears a distressed young bird.

Start Movie: 00:09:46 as Mohammad is sitting on a park bench.

Stop Movie: 00:14:25. End the clip as Mohammad washes his hands.

Approximate Length: 4:38

Questions for Discussion:

1. What did you observe in yourself and on screen as you watched the clip?
2. What, in your opinion, compelled Mohammad to act?
3. What difficulties did he overcome to replace the bird in the nest? What did you notice about his problem-solving approach?
4. Thinking about your work environment. What things are you now compelled to act on individually, as a team, or as a school?
5. What might we learn from Mohammad about problem solving?
Commercials

*Born Learning* PSA: Supermarket [http://www.youtube.com/watch?v=_duPYD6kPEA](http://www.youtube.com/watch?v=_duPYD6kPEA)


Video from Web Streaming Resources

*This Woman's Work:*


[http://www.metacafe.com/watch/3093090/sytycd_melissa_and_ade_2_this_womans_work/](http://www.metacafe.com/watch/3093090/sytycd_melissa_and_ade_2_this_womans_work/)


Cue this one up because there is some advertising at the beginning of the clip--about 17 seconds.

*Greece: Explore your senses:* [http://www.youtube.com/watch?v=KhPLGYgEYg0](http://www.youtube.com/watch?v=KhPLGYgEYg0)

*Helen Keller learning to speak:* [http://www.youtube.com/watch?v=Gv1uLfF35Uw](http://www.youtube.com/watch?v=Gv1uLfF35Uw)

Poems

*Lost* by David Wagoner

[http://www.panhala.net/Archive/Lost.html](http://www.panhala.net/Archive/Lost.html)

[http://www.seishindo.org/david_wagoner.html](http://www.seishindo.org/david_wagoner.html)

[http://www.oprah.com/oprahsbookclub/Lost-by-David-Wagoner](http://www.oprah.com/oprahsbookclub/Lost-by-David-Wagoner)

The Gift by Mary Oliver

http://www.mainehospicecouncil.org/readings/the_gift.htm
http://incolor.inebraska.com/tgannon/txts/olivgift.txt
http://bluepoppy.omworks.com/ -- about half way down the frame

Songs

Colours, words and music by Donovan. The song is available on Songza.com

http://www.asklyrics.com/display/Donovan/Colours_Lyrics/62581.htm
http://www.lyricsdomain.com/i/donovan/colours.html
http://www.metrolyrics.com/colours-lyrics-donovan.html
http://www.mp3lyrics.org/d/donovan/colours/

Annie’s Song words and music by John Denver. The song is available on Songza.com

http://www.stlyrics.com/lyrics/weddingplanner/anniessong.htm
http://www.lyricsfreak.com/j/john+denver/annies+song_20073319.htm
Quotes

“The mind is like the stomach. It’s not how much you put into it, but how much it digests.” — Albert Jay Nock, Philosopher

“Life is like music, it must be composed by ear, feeling and instinct, not by rule. Nevertheless one had better know the rules, for they sometimes guide in doubtful cases, though not often.” — Samuel Butler, Writer

“The human mind treats a new idea the way the body treats a strange protein; it rejects it.” — P.B. Medawar, Biologist

“We should be careful to get out of an experience only the wisdom that is in it...The cat that sits down on a hot stove lid will never sit down on a hot stove lid again — and that is well; but also she will never sit down on a cold one any more.” — Mark Twain

“A man paints with his brains and not with his hands.” — Michelangelo

“Every child is an artist. The problem is how to remain an artist once he grows up.” — Pablo Picasso

“I shut my eyes in order to see.” — Paul Gauguin

He has too many lice to feel an itch. — Chinese Proverb.

There is no medicine to cure hatred. — African Proverb

If you scatter thorns, don’t go barefoot. — Italian Proverb

A cornered rat will bite the cat. — Chinese Proverb

Do not wait until you’re thirsty to dig a well. — Chinese Proverb

Give a man a fish, and you feed him for a day. Teach a man to fish, and you feed him for a lifetime. — Chinese Proverb
Kill not the goose that lays the golden eggs. —English Proverb

Every art requires the whole person —French Proverb

Eggs have no business dancing with stones. — Italian Proverb

**Bibliography**


Chapter 11
Creating, Imagining & Innovating

Try a different way!
Generating new and novel ideas, fluency, originality.
Creating, Imagining & Innovating

- Unique
- Fecund
- Productive
- Fluent
- Fertile
- Engender
- Generative
- Unconventional
- Brainstorm
- Inventive
- Prolific
- Clever
- Imaginative
- Divergent
- New
- Artistic
- Fresh
- Innovative
- Ingenious
- Spontaneous
- Novel
Chapter 11: Creating, Imagining & Innovating

Stories

Watercarriers

Story is found in Leadership Jazz by Max DePree, Dell Paperbacks, 1992, page 51

The tribal watercarrier in this corporation is a symbol of the essential nature of all jobs, our interdependence, the identity of ownership and participation, the servanthood of leadership, the authenticity of each individual.

— Inscription next to the Watercarrier sculpture at Herman Miller, Inc.

In the life of an American Indian tribe, the watercarrier held one of the most important and respected positions. Water, like food and air, is essential for survival. Watercarriers of an institution communicate and exemplify the ties that bind the institution together. To be a watercarrier suggests continuity, longevity, commitment, dependability, and resourcefulness. Watercarriers transfer the essence of the institution to new people who arrive to help us and, eventually, to replace us.
What is it that transforms potential watercarriers into actual ones? I think of qualities like compassion, humor, a sense of history, the ability to teach, and an unshakable commitment to the tribe. Lyndon Johnson once said that we need people “more concerned with the quality of their goals than the quantity of their goods.”

They bring the unity of the tribe to organizations, the confident and relaxed unity of a group of people dedicated to a common goal and bound together by a covenant. The covenant expresses the beliefs held in common, the values shared, the goals and ideas and ideals to which everyone has made a common commitment.

**Watercarriers help us see beyond the ephemeral.** I like to think about management in two broad categories, scientific and tribal. The tribal is certainly the most important and is quite difficult to grasp and nurture. Tribal implies membership, and it implies territorial or functional accountabilities. Tribal carries connotations of social and corporate structure, including clans and age grades, and it can illuminate for us meaningful connections to our ancestors and elders.

Tribal also means shared goals but different and separate responsibilities. **No organization, even a tribe, can survive without diversity of opinion, approach and responsibility.** Corporate life is just too complex. If I knew everything about the organization I work for, I would probably be familiar with nothing. Intimacy with one’s own job requires you to remain ignorant about some things, to trust others, to be thankful that other people know more than you do. In that way, a tribe survives. Organizations grow under pressure, when a change or a crisis reveals new strengths from all quarters.

You can’t be hired into a tribe. Joining a tribe results from, and results in, a certain intimacy. This intimacy links the talents and skills that each of us brings to the job and the corporation. Corporate tribalism lies at the heart of why so many people from such a variety of cultures make over the years such unusual contributions to corporate life. Those people realize the value of tribal storytellers, the custodians of the history and values and culture of the group.

**Watercarriers thrive in diversity and understand the fragility of organizations.** People, relationships, values, and beliefs are most important to a corporation and are the fragile components.
The following is a list of things important to watercarriers:

1. What's important and why we are what we are - our history.
2. The fragile aspects of our future.
4. Our commitment to problem-solving and good design, a passion for the way in which things ought to be done.
5. Our beliefs and goals, our inheritance when we arrived in this corporation - the most important things we can leave behind, our legacy to our corporate heirs.
6. The need for continuity and reliability in the leaders of our company.
7. The essential role played by longtime followers in the life of the organization.
9. The provision of necessities and the bearing of standards. This duty lies not solely with management.

Of Fleas...

*Story comes from workshop in Minneapolis Public Schools, Instructional Strategies Workshop.*

If fleas are caught in a jar and the top put on it, they will continuously jump and hit the lid in their efforts to gain freedom. After a few minutes, the fleas will jump no higher than just below the lid. It's not that the fleas can't jump any higher, it's that they have learned not to. At this point the lid can be taken off the jar and the fleas will continue to jump to just below where the top used to be.
The fleas’ knowledge has become their greatest barrier to freedom. Our efforts to learn and explore life are often hindered by those who proclaim their limited understanding of education and learning as truth.

However, we are encouraged by those “wizards” in our life who teach us that it is always possible to take another step in our understanding of our learning potential. Most of us have had more lids on our jars than wizards in our lives, so we have learned to accept our limitations and to limit our expectations.

— Bill Elberty, Thinking Skills Workshop, Minneapolis

The Story of Post-It notes

by Skip Olsen

Art Fry is probably a name you don’t know--his name is not a household name. He is responsible for and incredible invention that we take for granted today and the invention is found in many households and probably in every office. Art Fry invented the Post-It Note and here’s the interesting story of an “accident” that created this useful innovation.

Mr. Fry sang in the church choir on weekends. He used slips of paper to mark the pages of the hymn book so he could find his place easily when it was time to sing the hymn. As you probably have experienced yourself, slips of paper fall out of books fall out easily, especially you are going from one place to another.

Fry remembered an adhesive that was created by a colleague of his at 3M, Dr. Spencer Silver. The adhesive was strong enough to stick to most surfaces, but it was a weaker adhesive than 3M required--it was described as super weak, not super strong. The adhesive allowed objects with it to be removed without damaging the surface. Fry took some of Silver’s adhesive, applied it to one of the pieces of paper used in the hymnal, and applied the paper bookmark to a page--and it stuck to the page, didn’t fall out, but could also be removed without damaging the page of the hymnal. This was the first Post-It note and Fry immediately saw how useful this could be in offices. 3M, the company where both Fry and Silver worked, developed the product and Post-It notes were introduced in the late 70s to offices all over the world.
Images

http://lilithmoerk.files.wordpress.com/2008/09/vangogh-starry_night_edit.jpg

http://www.artquilters.com/paqaartists/berns-w-Pure%20Joy,%20Imagine%20That.jpg

Film Clip

This film clip is from October Sky, a 1999 movie about the real life Homer Hickam. Homer was the son of a West Virginia miner who, on a clear night, observed Sputnik crossing the sky. He was spellbound and made the decision right then and there that he wanted to go into space.

Being the son of a coal miner and living in a coal-mining community, Homer experienced lots of social and parental pressure to follow in his father’s footsteps and become a miner. But he imagined a different life for himself and was busy creating experiences to achieve his goal.

When his father was badly injured in a mine “accident”, Homer volunteered to quit school to work in the mine to support the family, thus allowing his older brother to attend a college that had already accepted him.

This scene is a conversation between Homer and his dad that seems to settle the matter once and for all.

Start: 1:17:31 as the boys are looking over plans for another rocket in Homer’s basement. His father walks down the stairs to where the boys are having a meeting.

Stop: 1:20:00 after they look at each other and his dad walks up the stairs.
Commercials

*Coffee Art:*  [http://www.youtube.com/watch?v=gjvwPhN7EBs](http://www.youtube.com/watch?v=gjvwPhN7EBs)

*EDS Suki:*


Poems

*Variation on a Theme by Rilke* by Denise Levertov


  [http://www.panhala.net/Archive/Variation.html](http://www.panhala.net/Archive/Variation.html)


*Things* by Lisel Mueller


Songs

*The River*, words and music by Garth Brooks

http://www.lyrics007.com/Garth%20Brooks%20Lyrics/The%20River%20Lyrics.html


http://www.azlyrics.com/lyrics/garthbrooks/theriver.html

http://www.lyricsmode.com/lyrics/g/garth_brooks/the_river.html

*Imagine* words and music by John Lennon. The song is available on Songza.com


http://www.oldielyrics.com/lyrics/john_lennon/imagine.html


Quotes

“If I have a thousand ideas and only one turns out to be good, I am satisfied.” — Alfred Nobel, Inventor

“Change cannot be avoided. Change provides the opportunity for innovation. It gives you the chance to demonstrate your creativity.” — Keshavan Nair, Author and Professor
“Create your future from your future not your past.” — Werner Erhard, Speaker, Seminar Leader, and Founder of The Hunger Project

“The only job we have been given when we came to this earth is to create. Everything we do is a creation, from a job, to children to thoughts. We all create all the time, it is all we do.” — Tom Justin, author and trainer

“Let us consider an alternative style of thinking, which we can call ‘creative thinking.’ It is playfully instructive to note that the word ‘reactive’ and the word ‘creative’ are made up of exactly the same letters. The only difference between the two is that you ‘C’ [see] differently.” — John Quincy Adams, U.S. President

“Creativity is a type of learning process where the teacher and pupil are located in the same individual.” — Arthur Koestler, Novelist

“If you wish to find, you must search. Rarely does a good idea interrupt you.” — Jim Rohn, Speaker and Author

“The main fuel to speed the world's progress is our stock of knowledge, and the brake is our lack of imagination.” — Julian Simon, economist

“Money isn't the scarcest resource — imagination is.” — Linda Yates, Partner, Painted Wolf Ltd.

Bibliography


Chapter 12

Responding with Wonderment & Awe

Have fun figuring it out!
Finding the world awesome, mysterious, and being intrigued with phenomena and beauty.
Responding with Wonderment & Awe

Wondrous
Exuberant
Alive
Way cool
Sensation
Miraculous
Aha!
Energized
Amazed
Challenged
Amazement
Insatiable
Appreciation
Wide-eyed

Far out
Mysterious
Astounding
Visionary
Fascination
Obsessed
Excitement
Motivated
Phenomenon
Enthralled
Awesome
Surprise
Passionate
Transfixed

Marvel
Chapter 12: Responding with Wonderment & Awe

Stories

Why We Like This Story

Too often, we casually memorize, learn, or use information without thinking about it’s greater significance. Responding with wonderment and awe, we think, add an important dimension to life that is easy to miss in the press of our frenetic lives. While there are many inklings that we should pay closer attention (how many of us say when a friend, relative, or acquaintance dies that we should stop to smell the roses?), the very nature of work and family and social life in our modern society requires us to be more intentional about our wonderment and awe. We still look at the moon and say, “Wow! We actually landed there.” And many students today say, “Are we going to the moon again?” Ah! perspective.

When we take time to watch sunsets, see flowers bloom, watch wild animals or those in the zoo, there is a sense of wonder. How did all these things happen? When you see the Grand Canyon, or the Great Wall, there is a sixth
sense of “How was that possible?” Let’s not short change our students by rushing over learning so fast as to not pay attention to the wonderous events that happens in the world.

**Violinist in the Metro (subway) — Washington, D.C.**

A man sat at a metro station in Washington, D.C. and started to play his violin; it was a cold January morning. He played six Bach pieces for about 45 minutes. During that time, since it was rush hour, it was calculated that thousands of people went through the station, most of them on their way to work.

Three minutes went by and a middle aged man noticed there was musician playing. He slowed his pace and stopped for a few seconds and then hurried up to meet his schedule. A minute later, the violinist received his first dollar tip: a woman threw the money in the till and without stopping continued to walk. A few minutes later, someone leaned against the wall to listen to him, but the man looked at his watch and started to walk again. Clearly he was late for work.

The one who paid the most attention was a 3 year old boy. His mother tugged him along, hurried but the kid stopped to look at the violinist. Finally, the mother pushed hard and the child continued to walk turning his head all the time. This action was repeated by several other children. All the parents, without exception, forced them to move on.

In the 45 minutes the musician played, only 6 people stopped and stayed for a while. About 20 gave him money but continued to walk their normal pace. He collected $32.

When he finished playing and silence took over, no one noticed it. No one applauded, nor was there any recognition.
No one knew this but the violinist was Joshua Bell, one of the best musicians in the world. He played one of the most intricate pieces ever written with a violin worth 3.5 million dollars. Two days prior to playing in the subway, Joshua Bell sold out a performance at a theater in Boston where the tickets averaged $100.

This is a real story. Joshua Bell playing incognito in the metro station was organized by the Washington Post as part of a social experiment about perception, taste and priorities of people. The outlines were: in a commonplace environment at an inappropriate hour: Do we perceive beauty? Do we stop to appreciate it? Do we recognize the talent in an unexpected context?

One of the possible conclusions from this experience could be:

If we do not have a moment to stop and listen to one of the best musicians in the world playing the most beautiful music ever written, how many other things are we missing?

The Sense of Wonder

They say all things are wondrous to a child; I say the sense of wonder grows with age.

The child accepts the faceless voice that speaks through telephones, takes moon walk in his stride, nor doubts that man can fly in winged machines.

He knows the sun will rise, that spring will come and seeds will bud and bloom, assuming that they bear their fruit for him.

He takes for granted fugues and virtuosos, and counts cathedral spire no greater than his tower of blocks.

While I watch with awe and wonder, the flight of a bird, the birth of a child, the growth of a tree, the faith of man that conquers pain with hope and charity.

Each day brings new possibilities.
Each day I see further into the universe, deeper into the heart.
Each day I discover new relationships, between the flower and the child, between the present and the past, between the whole and the part, between myself and others.
The child asks why and then forgets to listen.
The adult listens without knowing why.

— Genevieve Smith Whitford

Questions for Reflection

1. How do you pay attention to the unexpected beauty that surrounds us on a daily basis?
2. What questions do you have about how something was created or grown?
3. Who inspires you? Surprises you? Motivates you?
4. Where do you go that makes you excited or feeling great? A museum? A gallery? Another state or country? A book?
5. What media inspires or excites you? How do you learn best?
Images

http://www.cs.princeton.edu/~rywang/mm4/fire/big/blind_fury.jpg

Video clip from Motion Picture

*October Sky* (1999). Based on a true story, the film tells the story of Homer Hickam who faces the pressure of growing up in the 50's in a coal-mining town. It is the story of Homer's fascination with rockets and his eventual triumph, overcoming forces that would take his dream of flying rockets away. A more complete summary of the plot can be found at [http://www.imdb.com/title/tt0132477/plotsummary](http://www.imdb.com/title/tt0132477/plotsummary)

Clip Setup: In the 1950s, when the Russians successfully launched Sputnik, neighbors gathered in the dark, peering at the night sky to see if they could pick out the first successful satellite launched by humans (and, it might be added, not by the Americans). Homer and his neighbors spot the space vehicle, but the impact on Homer is life changing.

Start Movie: 00:07:20 as the teacher asks the class why Sputnik is so important.

The scene shifts to a group of neighbors looking at the night sky to glimpse Sputnik.

Stop Movie: 00:10:49 as the boys look at the destroyed fence. The clip transitions into Homer writing a letter to Werner Von Braun, the noted space scientist, introducing himself.

Approximate Length: 3:29
Commercials

*Think Different:* Apple: [http://www.youtube.com/watch?v=4oAB83Z1ydE](http://www.youtube.com/watch?v=4oAB83Z1ydE)


*Human element:* Dow [http://www.youtube.com/watch?v=i3byt7xMSCA](http://www.youtube.com/watch?v=i3byt7xMSCA)

Video from Web Streaming Resources


Poems

*Days* by Billy Collins


[http://marquettemonthly.com/mm_archive_folder/03/0303/food.html](http://marquettemonthly.com/mm_archive_folder/03/0303/food.html)

So Much Happiness by Naomi Shihab Nye

http://www.panhala.net/Archive/So_Much_Happiness.html
http://coffeeshopreneur.com/jen/?p=90

Songs

What a Wonderful World by Louis Armstrong. Songwriters: Robert Thiele, George David Weiss. The song is available on Songza.com

http://www.lyricsfreak.com/l/louis+armstrong/what+a+wonderful+world_20085347.html
http://www.stlyrics.com/lyrics/coldfeetmoresongs/whatawonderfulworld.htm
http://www.mathematik.uni-ulm.de/paul/lyrics/louisa~1/whataw~1.htm

Circle of Life, music by Elton John, lyrics by Tim Rice. The song is available on Songza.com

http://www.lionking.org/lyrics/OMPS/CircleOfLife.html
http://www.azlyrics.com/lyrics/eltonjohn/circleoflife.html
http://www.lyricsmode.com/lyrics/e/elton_john/circle_of_life.html
Quotes

“I think, at a child’s birth, if a mother could ask a fairy godmother to endow it with the most useful gift, that gift would be curiosity.” — Eleanor Roosevelt, U.S. First Lady and writer

“A dream is the bearer of a new possibility, the enlarged horizon, the great hope.” — Howard Thurman, US educator and theologian.

“Wonder rather than doubt is the root of knowledge.” — Abraham Joshua Heschell

“All thinking begins with wonderment.” — Socrates

“Art is the only way to run away without leaving home.” — Twyla Tharp

“You see things: and you say ‘Why?’ But dream things that never were: and say ‘Why not?’” — George Bernard Shaw

“Genius is an African who dreams up snow.” — Vladimir Nabokov

“Philosophy begins with wonder.” — Socrates

“Wonder rather than doubt is the root of knowledge.” — Abraham Heschel

“Wonder implies the desire to learn.” — Aristotle
Bibliography

Campbell, Joseph. The Power of Myth. Interviewed by Bill Moyers. Audio Tapes. 4
Chapter 13

Taking Responsible Risks

Venture out!
Being adventuresome;
living on the edge of one’s competence.
Try new things constantly.
Taking Responsible Risks

- Bold
- Living on the edge
- Adventuresome
- Vagabond
- Courageous
- Venture
- New pathways
- Challenged
- Exploration
- Roving
- Daring
- Individualistic
- Pathfinders
- Free-spirited
- Unconventional
- Do your thing
- Gamble
- Just do It
Chapter 13: Taking Responsible Risks

Stories

Why We Like This Story

There are times that we all have to make decisions whether to get involved in an issue or not. As we live our life, challenges present themselves. Some are high risk and some are lower risk. We have to choose the risks that we will take and the potential vulnerability that might result.

These stories can be used as an entrée into the discussion of what are reasonable risks, under what circumstances would you engage in a difficult situation, and how to assess the possible unpleasant results.

The Whale

If you read the front page story of the San Francisco Chronicle, you would have read about a female humpback whale who had become entangled in a spider web of crab traps and lines. She was weighted down by hundreds of pounds of traps that caused her to struggle to stay afloat. She also had hundreds of yards of rope wrapped around
her body, her tail, her torso, and a line tugging in her mouth. A fisherman spotted her just east of the Farralone Islands (outside the Golden Gate) and radioed an environmental group for help. Within a few hours, the rescue team arrived and determined that she was so bad off, the only way to save her was to dive in and untangle her— a very dangerous proposition. One slap of the tail could kill a rescuer.

They worked for hours with curved knives and eventually freed her. When she was free, the divers say she swam in what seemed like joyous circles. She then came back to each and every diver, one at a time, and nudged them, pushed gently around — she thanked them. Some said it was the most incredibly beautiful experience of their lives.

The guy who cut the rope out of her mouth says her eye was following him the whole time, and he will never be the same. May you, and all those you love, be so blessed and fortunate to be surrounded by people who will help you get untangled from the things that are binding you. And, may you always know the joy of giving and receiving gratitude. I pass this on to you in the same spirit.

Severn Suzuki – Environmental Children’s Organization

Hello, I’m Severn Suzuki, speaking for ECO – the Environmental Children’s Organization. We are a group of 12 and 13 year olds trying to make a difference: Vanessa Suttie, Morgan Geisler, Michelle Quigg and me. We raised all the money to come here 5,000 miles to tell you adults you must change your ways. Coming up here today, I have no hidden agenda. I am fighting for my future. Losing my future is not like losing an election or a few points on the stock market. I am here to speak for all generations to come.

I am here to speak on behalf of the starving children around the world whose cries go unheard. I am here to speak for the countless animals dying across this planet because they have nowhere left to go. I am afraid to go out in the sun now because of the holes in the ozone. I am afraid to breathe the air because I don’t know what
chemicals are in it. I used to go fishing in Vancouver, my home, with my dad until just a few years ago we found
the fish full of cancers.

And now we hear of animals and plants going extinct every day — vanishing forever. In my life, I have dreamt
of seeing the great herds of wild animal, jungles and rain forests full of birds and butterflies, but now I wonder if
they will even exist for my children to see. Did you have to worry about these things when you were my age? All
this is happening before our eyes and yet we act as if we have all the time we want and all the solutions. I'm only
a child and I don't have all the solutions, but I want you to realize, neither do you... You don't know how to bring
the salmon back up a dead stream. You don't know how to bring back an animal now extinct. And you can't bring
back the forests that once grew where there is now desert.

If you don't know how to fix it, please stop breaking it!

Here is the speech on YouTube 7:53 http://www.youtube.com/watch?v=uZsDliXzyAY

Questions for Reflection

1. What risks are you willing to take in the class, school, or community to make things better for
   others?

2. What keeps you and others from taking responsible risks in your surroundings?

3. How do you determine what is a responsible risk from a risk with too many unwanted
   consequences?

4. Who do you go to that helps you decide what and when to risk and when not to?

5. What are some strategies you use to see things from a different perspectives? Who do you
   hang with that helps widen your perspective?
Images

http://www.hashemian.com/blog/images/space-exploration.jpg

Video clip from Motion Picture


Start movie: 57:36 in heavy seas while crew is just doing maintenance--what fishermen do--when one of the crew spots a rogue wave and yells to warn the crew.

End 1:00:57 after the decission is made and the ship proceeds in the water.

In the next scene cited here, at another decision point, their luck has changed and they’re hauling in fish as fast as they can manage. After the fish are cleaned, they are packed with ice for the journey home to market. The ice machine breaks down and the captain decides to go home with what they have. He then discovers that between them and home port is “the” storm: 40-50 foot waves and “real bad” gale-force winds.

*Another fateful decision.* Start movie: 1:08:16 as the captain stands on the deck discussing the situation with the crew. A crew member asks: “Are you afraid?”

Stop movie: 1:09:25 after the decision has been made and the boat heads home.
Commercials

*Be More Empowered*  [http://www.youtube.com/watch?v=aUdt0t76LhY](http://www.youtube.com/watch?v=aUdt0t76LhY)

Here’s two funny commercials from United Healthcare:


Video from Web Streaming Resources


Here is an example you should note. YouTube is only one of many sites that have video available, so don’t limit yourself to YouTube. Check out this article [http://www.freetech4teachers.com/2009/06/30-alternatives-to-youtube.html](http://www.freetech4teachers.com/2009/06/30-alternatives-to-youtube.html) and discover more alternatives you can use.

*Monkey taunts tigers:*  [http://www.youtube.com/watch?v=1AZn5nWlj_g](http://www.youtube.com/watch?v=1AZn5nWlj_g)

*Monkey taunts dog:*  [http://www.youtube.com/watch?v=F8QkT5Pmvmo](http://www.youtube.com/watch?v=F8QkT5Pmvmo)

Poems

*Courage* by Anne Sexton

[http://www.panhala.net/Archive/Courage.html](http://www.panhala.net/Archive/Courage.html)


[http://www.lorenwebster.net/In_a_Dark_Time/2002/02/04/anne-sexton-part-i/3](http://www.lorenwebster.net/In_a_Dark_Time/2002/02/04/anne-sexton-part-i/3)

Undelivered Mail by Rhina P. Espaillat

http://poetrydispatch.wordpress.com/2008/01/14/rhina-p-espaillat-undelivered-mail/
http://joyforthee.blogspot.com/2007_08_01_archive.html

Poems


One day through the primeval wood
A calf walked home as good calves should;
But made a trail all bent askew,
A crooked trail as all calves do.
Since then three hundred years have fled,
And I infer the calf is dead.
But still he left behind his trail,
And thereby hangs my moral tale.
The trail was taken up next day
By a lone dog that passed that way;
And then a wise bell-wether sheep
Pursued the trail o'er vale and steep,
And drew the flock behind him, too,
As good bell-wethers always do.
And from that day, o'er hill and glade,
Through those old woods a path was made,
And many men wound in and out,
And dodged and turned and bent about,
Because 'twas such a crooked path;
But still they followed—do not laugh—
The first migrations of that calf,
And through this winding wood-way stalked
Because he wobbled when he walked.
This forest path became a lane,
That bent, and turned, and turned again.
This crooked lane became a road,
Where many a poor horse with his load
Toiled on beneath the burning sun,
And traveled some three miles in one.
And thus a century and a half
They trod the footsteps of that calf.
The years passed on in swiftness fleet.
The road became a village street;
And this, before men were aware,
A city’s crowded thoroughfare,
And soon the central street was this
Of a renowned metropolis;
And men two centuries and a half
Trod in the footsteps of that calf.
Each day a hundred thousand rout
Followed this zigzag calf about,
And o’er his crooked journey went
The traffic of a continent.
A hundred thousand men were led

By one calf near three centuries dead.
They followed still his crooked way,
And lost one hundred years a day,
For thus such reverence is lent
To well-established precedent.
A moral lesson this might teach
Were I ordained and called to preach;
For men are prone to go it blind
Along the calf-paths of the mind,
And work away from sun to sun
To do what other men have done.
They follow in the beaten track,
And out and in, and forth and back,
And still their devious course pursue,
To keep the path that others do.
They keep the path a sacred groove,
Along which all their lives they move;
But how the wise old wood-gods laugh,
Who saw the first primeval calf.
Ah, many things this tale might teach—
But I am not ordained to preach.
Songs

*Against the Grain* by Garth Brooks; song writers Bruce Bouton, Carl Jackson, Larry Cordle. This song is available for purchase at the iTunes store and Amazon.com


http://www.elyrics.net/read/g/garth-brooks-lyrics/against-the-grain-lyrics.htm

http://www.mp3lyrics.org/g/garth-brooks/against-the-grain/

*The Gambler* by Kenny Rogers, song writer Don Schlitz. This song is found on Songza.com

http://www.lyricsfreak.com/k/kenny+rogers/the+gambler_20077886.html


http://www.poemhunter.com/song/the-gambler/
Quotes

“You must learn from the mistakes of others. You can’t possibly live long enough to make them all yourself.” — Sam Levensen

“You cannot discover new oceans unless you have the courage to lose sight of the shore.” — Italian proverb

“Learning is a risky business.” — Anonymous

“Ships in harbor are safe. That is not what ships are built for.” — Trammel Crow

“If there is something to gain and nothing to lose by asking—by all means ask!” — W. Clement Stone, Business Leader and Author

“Everything you want is just outside your comfort zone.” — Robert Allen, Author and Speaker

“There is a time for daring and a time for caution, and a wise man knows which is called for.” — John Keating, teacher in Dead Poet’s Society

“There is glory in a great mistake.” — Nathalia Crane, Writer and Poet

“Use the losses and failures of the past as a reason for action, not inaction.” — Charles J. Givens

“Nothing ventured, something lost.” — Neale Clapp, Consultant

“There is no such thing as a failed experiment, only experiments with unexpected outcomes.” — Buckminster Fuller

“And the trouble is, if you don’t risk anything, you risk even more.” — Erica Jong
“Problems cannot be solved by thinking within the framework in which the problems were created.” — Albert Einstein

“The capacity to suspend disbelief, take risks, and experience the unknown are essential to learning.” — Al Greenfield

“Avoiding danger is no safer in the long run than outright exposure. The fearful are caught as often as the bold.” — Helen Keller

“You may be disappointed if you fail, but you are doomed if you don’t try.” — Beverly Sills

“Avoiding danger is no safer in the long run than outright exposure. The fearful are caught as often as the bold.” — Helen Keller

“Those who always choose the safest path will never get across the chasm.” — Jan Carlzon

“Don’t be afraid to go out on a limb. That’s where the fruit is.” — H. Jackson Browne

Bibliography


Chapter 14
Finding Humor

Laugh a little!
Finding the whimsical, incongruous and unexpected.
Being able to laugh at oneself.
Finding Humor

Laughable
Clown
Laugh at yourself
Playful
Funny
Caricature
Comic
Fanciful
Comedian
Whimsical
Absurd
Capricious
Bizarre
Comedy
Pun
Wittiness
jokester
Funnybone
Irony
Merry disposition
Satirical
Chapter 14: Finding Humor

Stories

Why We Like These Stories

“Humor is the shortest distance between two people.” Victor Borge said that years ago. Borge played the piano and did a comedy routine at the same time. Many times putting two non-similar ideas together leads to creative solutions.

Stevie Ray (stevie@stevieray.com) has done many workshops for business and schools using improv and humor to teach. Stevie has worked with some of our schools to build teamwork, deal with change, and helping to handle conflict. We highly recommend his training for your organization. Stevie also helps to prepare teachers and administrators in being able to use improv strategies to build competence and confidence. Improv helps educators respond to the quick pace of school life—a definite asset. We have learned many successful strategies from him.

In education today there is much to be frustrated and sad about. There are also a lot of good things to be pleased about. We think the meta curriculum (the curriculum that surrounds content e.g. cooperation, embracing diversity, civility, etc) is one of the things education does extremely well. Education does not get enough credit for what they do for students and families and the community at large.
Finding humor in situations is important for the people and the organization. If you can't laugh, the buildings become stagnant, lacking energy. We had one principal tell us that when he comes into a new place, he listens to find out whether or not there is any laughter. That is an indicator of the health of the school or department.

Students are full of it (humor, we mean). Use it or lose it.

**The Power of the Badge**

A DEA (Drug Enforcement Administration) officer stops at a ranch in Montana, and talks with an old rancher. He tells the rancher, “I need to inspect your ranch for illegally grown drugs.”

The old rancher says, “Okay, but do not go in that field over there,” as he points out the location.

The DEA officer verbally explodes saying, “Mister, I have the authority of the Federal Government with me.” Reaching into his rear pants pocket, he removes his badge and proudly displays it to the farmer. “See this badge? This badge means I am allowed to go wherever I wish...on any land. No questions asked or answers given. Have I made myself clear? Do you understand?” The old rancher nods politely, apologizes, and goes about his chores.

A short time later, the old rancher hears loud screams and sees the DEA officer running for his life, chased close behind by the rancher’s prize bull. With every step the bull is gaining ground on the officer, and it seems likely that he'll get “horned” before he reaches safety. The officer is clearly terrified. The old rancher throws down his tools, runs to the fence and yells at the top of his lungs...

“Your badge...Show him your badge!”
Airplane Flight Checkout Sheet

After every flight, pilots fill out a form, called a gripe sheet that conveys to the mechanics problems encountered with the aircraft during the flight that need repair or correction. The mechanics read and correct the problem, and then respond in writing on the lower half of the form what remedial action was taken, and the pilot reviews the gripe sheets before the next flight.

Ground crews and engineers do not lack a sense of humor. Here are some actual logged maintenance complaints and problems as submitted by Qantas pilots and the solution recorded by maintenance engineers.

(P = The problem logged by the pilot.)

(S = The solution and action taken by the mechanics.)

P: Left inside main tire almost needs replacement.
S: Almost replaced left inside main tire.

P: Test flight OK, except auto-land very rough.
S: Auto-land not installed on this aircraft.

P: Something loose in cockpit.
S: Something tightened in cockpit.

P: Dead bugs on windshield.
S: Live bugs on back-order.

P: Autopilot in altitude-hold mode produces a 200 feet per minute descent.
S: Cannot reproduce problem on ground.

P: Evidence of leak on right main landing gear.
S: Evidence removed.

P: DME volume unbelievably loud.
S: DME volume set to more believable level.

P: Friction locks cause throttle levers to stick.
S: That’s what they’re there for.
P: IFF inoperative.
S: IFF always inoperative in OFF mode.

P: Suspected crack in windshield.
S: Suspect you're right.

P: Number 3 engine missing.
S: Engine found on right wing after brief search.

P: Aircraft handles funny.
S: Aircraft warned to straighten up, fly right, and be serious.

P: Target radar hums.
S: Reprogrammed target radar with lyrics.

P: Mouse in cockpit.
S: Cat installed.

Questions for Reflection

1. What are some humorous events in your school? Classroom? Meetings?

2. When you face a difficult problem or challenge, does looking at the flip side offer any alternatives you hadn’t previously thought of?

3. Where do you write about the humorous events that happen in the school? School newspaper? Community newspaper? Alumni news?

4. Do you share a humorous moment each week with the class, the school, friends, or family?
Images

http://www.cjmillisock.com/uploaded_images/logline-776694.jpg
http://www.skinsgallery.com/gallery/data/media/9/playfulevening.jpg

Video clip from Motion Picture


Here is an example of Patch’s helping people and the reaction of the traditional medical establishment. The scene occurs in a hospital ward of very sick youngsters.

Start: 27:10 as Patch Adams, talking to a couple of nurses, sees Room 305 and is told by one of the nurses, “Don’t even think about it.”

Stop: 31:21 as Patch turns around outside the room, his red nose still on, and comes face to face with the administrator of the hospital.
Commercials


Sharktank Crack: http://www.youtube.com/watch?v=k2-OcRpWLfk

Video from Web Streaming Resources

What old people do for fun: http://www.youtube.com/watch?v=6y1e0skfJts

Building demolition: http://www.youtube.com/watch?v=fiNrzmbdCIQ

Poems

Child Development by Billy Collins

http://www.poemhunter.com/poem/child-development/
http://www.americanpoems.com/poets/Billy-Collins/794
http://www.poemsquotesandpoets.com/child-development-billy-collins/
H A B I T S  O F  M I N D

Chapter 14 | Finding Humor

*Messy Room* by Shel Silverstein:

http://famouspoetsandpoems.com/poets/shel_silverstein/poems/14818
http://www.poemsquotesandpoets.com/messy-room-shel-silverstein/
http://www.americanpoems.com/poets/Shel-Silverstein/13484

**Songs**

*It’s a Big Old Goofy World* by John Prine. This is available on Songza.com

http://www.lyricsmode.com/lyrics/j/john_prine/its_a_big_old_goofy_world.htm
http://www.stlyrics.com/songs/j/johnprine2064/bigoldgoofyworld901625.html

*What Did You Learn in School Today?*, words and music by Tom Paxton.

http://www.mydfz.com/Paxton/lyrics/wdylis.htm
Quotes

“There are three things which are real: God, human folly, and laughter. The first two are beyond our comprehension, so we must do what we can with the third.” — John F. Kennedy

“You can increase your brain power three to fivefold simply by laughing and having fun before working on a problem.” — Doug Hall, Author

“Time spent laughing is time spent with the Gods.” — Japanese proverb

“You don’t stop laughing because you grow old; you grow old because you stop laughing.” — Michael Pritchard

“Humor is the sunshine of the mind.” — Edward Bulwer-Lytton

Bibliography


Chapter 15

Thinking Interdependently

Work together!
Being able to work in and learn from others in reciprocal situations.
Team work.
Thinking Interdependently

Cooperative
Support group
Collegial
Teamwork
Congenial
Reciprocity
Collaborative
Synergistic
Sense of community
Mutual
Ohana
(Hawaiian word for family or team; the spirit of community)
Amicable
Harmonious
Social
Family
Reciprocal
Interdependence
Companionship
Interconnected
Chapter 15: Thinking Interdependently

Stories

Why We Like These Stories

In workshops, we ask the question, “who got to where they are by themselves?” No one has raised a hand in 20 years. That is because none of us can attain any status, make anything happen, or be successful without others. The teacher will not be successful unless the students cooperate. The principal will not be successful unless the teachers and students cooperate. The Superintendent will not be successful unless the teachers, students, administrators, the community, etc cooperate. Success frequently depends upon how much cooperation or co-opting goes on in the organization.

We have watched many school districts are pulled apart by one or two single issue people. Time, energy, and money get focused like a laser on a few goals. This happens in department and in classrooms. The classroom is where learning needs to happen. The relationship between the teacher and the students is the most critical. If learning doesn't happen in the synapse between teacher and student, it doesn't happen in the classroom. It may happen outside the classroom.
As technology continues to impact the way we deliver education, we will have to work out the best relationship between technology and teachers and students. Liaisons (people very skilled in technology) will be needed to demonstrate new ways of learning outside the formal classroom walls.

With the development of the World Wide Web, NAFTA and other trade arrangements, powerful and efficient airplanes, mobile populations and many other developments in the world at large beyond the scope of what we do here, it becomes paramount that we acknowledge and appreciate our interdependent relationships. And what is true on a macro level is also conveniently true on a micro level—to live in the modern world in our communities we must constantly recognize and practice our mutuality (look at the list on page 204 for clues), being individually responsible for the common good.

We think it is imperative that students understand collaboration, compassion, and the courage it takes to help one another. In school, in business, in all groups, there is a need to work as a group to common goals. That is what community is about.

These stories provide examples of how things work in concert with different parts and not in competition.

Mousetrap

A mouse peeked through the crack in the wall to see the farmer and his wife open a package.

“What food might this contain?”, the mouse wondered excitedly. But he was devastated to discover it was a mousetrap. Retreating to the farmyard, the mouse proclaimed the warning:

“There is a mousetrap in the house! There is a mousetrap in the house!”

The chicken clucked and scratched, raised her head and said, “Mr. Mouse, I can tell this is a grave concern to you, but it is of no consequence to me. I cannot be bothered by it.”
The mouse turned to the pig and told him, “There is a mousetrap in the house! There is a mousetrap in the house!”

The pig sympathized, but said, “I am so very sorry, Mr. Mouse, but there is nothing I can do about it but pray. Be assured you are in my prayers.”

The mouse turned to the cow and said, “There is a mousetrap in the house! There is a mousetrap in the house!”

The cow said, “Wow, Mr. Mouse. I’m sorry for you, but it’s no skin off my nose.”

So, the mouse returned to the house, head down and dejected, to face the farmer’s mousetrap alone.

That very night, a sound was heard throughout the house -- like the sound of a mousetrap catching its prey. The farmer’s wife rushed to see what was caught. In the darkness, she did not see it was a venomous snake whose tail the trap had caught. The snake bit the farmer’s wife. The farmer rushed her to the hospital and she returned home with a fever.

Everyone knows you treat a fever with fresh chicken soup, so the farmer took his hatchet to the farmyard for the soup’s main ingredient. But his wife’s sickness continued, so friends and neighbors came to sit with her around the clock. To feed them, the farmer butchered the pig. The farmer’s wife did not get well; she died.

So many people came for her funeral, the farmer had the cow slaughtered to provide enough meat for all of them.

The mouse looked upon it all from his crack in the wall with great sadness.

So, the next time you hear someone is facing a problem and think, “It doesn’t concern me”, remember — when one of us is threatened, we are all at risk.

We are all involved in this journey called life. We must keep an eye out for one another and make an extra effort to encourage one another.
The Members of the Body once rebelled against the Belly. “You,” they said to the Belly, “live in luxury and sloth, and never do a stroke of work; while we not only have to do all the hard work there is to be done, but are actually your slaves and have to minister to all your wants. Now, we will do so no longer, and you can shift for yourself for the future.” They were as good as their word, and left the Belly to starve. The result was just what might have been expected: the whole Body soon began to fail, and the Members and all shared in the general collapse. And then they saw too late how foolish they had been.

— Aesop’s Fable

Questions for Reflection

1. How do you build cooperation and collaboration in the classroom? In school? In the family? In the community?

2. How might we go about increasing collaborative learning in this class and in this school?

3. How do you decide what is the individual’s responsibility and what is the group’s responsibility?

4. What happens when a trusting collaborative environment is threatened? Describe individual and group behaviors in the threatened environment.

5. How do you model collaboration?

Old video of *The Hangman* by Maurice Ogden: [http://www.youtube.com/watch?v=_ZSS3yxpnFU](http://www.youtube.com/watch?v=_ZSS3yxpnFU)


Text: [http://edhelper.com/poetry/The_Hangman_by_Maurice_Ogden.htm](http://edhelper.com/poetry/The_Hangman_by_Maurice_Ogden.htm)
Video Clip from Motion Picture

Witness (1985) involves the murder of a police officer in Philadelphia. A young Amish boy, traveling with his widowed mom, inadvertently observes the slaying. Det. John Book (Harrison Ford) is assigned to the case, only to learn from the boy that it was another police officer who committed the murder. After Book is wounded by the perp, Book concludes that the three of them—the young Amish boy, his mother, and him—should go into hiding in Amish country so he can figure out what the next move is. A summary of the plot is found at: http://www.imdb.com/title/tt0090329/plotsummary.

The Barn Raising: This is a community event where everyone pitches in to the extent that they can. Where do you observe interdependence?

Start movie: 1:10:25 as the members of the community head out with their tools and wagons to the site of the barn raising.

Stop movie: 1:18:03 as community members head home at dusk after building the barn.
Commercials

*Honda Cog:*  http://video.google.com/videoplay?docid=-6006084025483872237


  http://www.youtube.com/watch?v=0p75upNpHUY

Video from Web Streaming Resources

*Treadmill Synchronized Team:*  http://www.youtube.com/watch?v=jWCSGGrU9MA

Severn Suzuki speaking at UN Earth Summit 1992:  http://www.youtube.com/watch?v=uZsDliXzyAY

*The Pale Blue Dot* by Carl Sagen:  http://www.youtube.com/watch?v=p86BPM1GV8M

Poems

*The Low Road* by Marge Piercy

  http://www.nucalc.com/ron/Piercy.html


  http://www.margepiercy.com/sampling/The_Low_Road.htm

  http://susanohanian.org/show_commentary.php?id=468
Lines by Martha Collins

http://www.loc.gov/poetry/180/005.html
http://www.americanpoems.com/poets/Martha-Collins/3641
http://answers.yahoo.com/question/index?qid=20080911211346AAwN45E
http://famouspoetsandpoems.com/poets/martha_collins/poems/11345

Songs

Hello In There by John Prine and is available on Songza.com

http://www.lyricsfreak.com/j/john+prine/hello+in+there_20074741.html

We Shall Overcome performed by Pete Seeger or Bruce Springsteen. Both versions are available on Songza.com

http://www.ksu.ksu.edu/english/nelp/american.studies.s98/we.shall.overcome.html
This site also includes some history of the song.
http://lyricwiki.org/Pete_Seeger:We_Shall_Overcome
http://ingeb.org/spiritua/weshallo.htm
http://artists.letssingit.com/bruce-springsteen-lyrics-we-shall-overcome-h1j179w
Quotes

“None of us has gotten where we are solely by pulling ourselves up from our own bootstraps. We got here because somebody... bent down and helped us.” — Thurgood Marshall, U.S. Supreme Court Justice

“In the long history of humankind (and animalkind, too) those who learned to collaborate and improvise most effectively have prevailed. — Charles Darwin

None of us are as smart as all of us. — Japanese Proverb

“Team members need to be able to suspend disbelief, think the unthinkable, and let intuition and premonitions flow freely. Therefore, a necessary skill in team members is tolerance for ambiguity. — Kees van der Heijden

Bibliography


Chapter 16

Remaining Open to Continuous Learning

Learn from experiences!
Having humility and pride when admitting we don’t know; resisting complacency.
Remaining Open to Continuous Learning

Lifelong learning
Continuous learning
Perpetual student
Problem finding
Failing forward
Autopoiesis
Learning from experience
Insatiable
Self-actualizing
Inquisitive
Mastery
Self-modifying
Commitment
Self-help
Kaizen
Self-evaluating
Dissatisfied
Continual learner
Chapter 16:
Remaining Open to Continuous Learning

Stories

Why We Like These Stories

One of the things that is becoming clear is there is no end to learning. One of the author’s spouse asked a few years ago, “you keep going to workshops to learn new things. Is there any end to this?” The answer was, “NO.” That is really true. There is no end to learning. Do you believe there will be more diversity, more problems, and more uncertainty in the future or do you believe there will be more uniformity?

One of the primary tenets of Carol Dweck’s work at Stanford is being in a growth mindset versus a fixed mindset. We believe she is correct. How do we model and teach continual learning. Problems we face today were unimaginable a few years ago. We think that will continue. One of the most effective ways to deal with uncertainty is continual learning. Teach your children well, as the song says.
Kaizen at Canon

Kaizen is a Japanese word for continuous learning and improvement. In the Canon organization leaders are told to schedule a half-hour to focus on thinking how to improve the processes at the plant. This is time dedicated to thinking, not doing. Identify a problem which would make the plant run more efficiently and increase effectiveness. The leaders tell middle managers to hold this time sacred and do not schedule meetings, do not answer telephones and do not do email.

Five Hours a Day

A young reporter was assigned to interview Pablo Casals, the world famous cellist, on his ninetieth birthday. The eager cub, anxious to make a good impression, went to Casals’ home a few hours before the appointed interview time to try to get a better visual picture about the grand master.

Five hours later, he was still sitting in the waiting room while the beautiful sound of the musician’s cello came drifting through the room. When Casals came out of his inner chamber, the young man said “Why, I’ve been waiting for five hours. What were you doing all this time?”

“Practicing,” said Casals with a contented sigh.

“Practicing?” said the reporter incredulously. “You are the best, most respected cellist in the world. Why do you have to practice five hours a day?”

“Simple,” replied the master with a smile. “I want to get better.”

Questions for Reflection:

1. How would you introduce and sustain time for thinking and planning in the daily schedule of work?
2. What could be the benefits of spending time thinking?

3. Who would benefit the most having time to develop ongoing learning?

4. How do we honor commitment and deliberate practice in developing high quality organizations?

5. In order to be an expert in the field, what steps do the best and the brightest use to be on top? To stay on top?

Images

http://www.arhant.com/images/kaizen2.jpg
http://www.bentonpark.co.uk/file.php/1/self_eval2.jpg

Video clip from Motion Picture

*Cast Away.* The clip is from the 2000 movie starring Tom Hanks. Hanks plays Chuck Noland, a FedEx troubleshooter whose plane crashes in the remote Pacific Ocean. The full plot summary can be found on the Internet Movie Database at http://www.imdb.com/title/tt0162222/plotsummary.

Clip Setup: The Problem of Fire

Chuck Noland is the only one that survived an airplane crash somewhere in the remote Pacific Ocean. He makes his way to shore and begins the task of trying to survive in this
new and threatening environment. After having finally speared a crab, he breaks it apart and a disgusting ooze comes out. He concludes that he must learn how to create fire so he can cook. We observe the process by which he learns to make fire.

Start: 1:05:41. The scene starts with a close up a stick being vigorously spun to create fire.

Stop: 1:13:10 As Tom Hanks says, “I have created fire!” and the scene switches to a crab on a stick being cooked over an open fire.

Commercials

*Domestic Skunks: Be More Open-minded*  [http://www.youtube.com/watch?v=PDGlcOFVijY](http://www.youtube.com/watch?v=PDGlcOFVijY)


Video from Web Streaming Resources


*Count the white shirts*  [http://www.youtube.com/watch?v=Pm9C5EvV5So](http://www.youtube.com/watch?v=Pm9C5EvV5So)

Poems

*Right Now* by Kenneth Fields


Always We Hope by Lao Tzu

http://wateratthewell.blogspot.com/2008/12/always-we-hope.html
http://thesumofmyidiocy.blogspot.com/2009/05/always-we-hope.html
http://www.rainbowdancerscloud.com/higher.htm
http://www.43things.com/comments/thread/1234853

Songs

Philosopher’s Stone by Van Morrison. Words and music by Van Morrison. This song is not on Songza.com

http://www.cduniverse.com/lyrics.asp?id=134968
http://www.stlyrics.com/lyrics/wonderboys/philosophersstone.htm

Both Sides Now by Judy Collins written by Joni Mitchell

http://www.lyricsmode.com/lyrics/j/judy_collins/both_sides_now.html
http://www.musicbabylon.com/artist/Joni_Mitchell/Both_Sides_Now/48333-both_sides_now-lyrics.htm
http://www.oldielyrics.com/lyrics/judy_collins/both_sides_now.html
http://www.cduniverse.com/lyrics.asp?id=654145
Quotes

“An education isn't how much you've committed to memory, or even how much you know. It's being able to differentiate between what you do know and what you don't know.” — William Feather, author and publisher

“One's work may be finished some day, but one's education never.” — Alexandre Dumas

The art of teaching is the art of assisting discovery. — Mark Van Doren

I've learned that it's never too late to improve yourself. — Age 85

I've learned that I still have a lot to learn. — Age 92

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About the Authors

William A. Sommers, Ph.D. of Austin, Texas, is currently the Learning Alternatives Director and leadership coach for Spring Lake Park District 12 in Spring Lake Park, Minnesota, consultant, and author. He is the former Director of Leadership & Organizational Development for Manor ISD in Texas, the former Executive Director for Secondary Curriculum and Professional Learning for Minneapolis Public Schools, and a school administrator for over 30 years. He has also been a Senior Fellow for the Urban Leadership Academy at the University of Minnesota. Bill also has served as an adjunct faculty member at Texas State University, Hamline University, University of St. Thomas, St. Mary’s University, Union Institute, and Capella University.

Bill was on the Board of Trustees for five years and Past-President for the National Staff Development Council. He has been a presenter in pre-conferences and conference sessions for twelve consecutive years and continues to work as a Senior Consultant for NSDC.

Since 1990, he has been an associate trainer for the Center for Cognitive Coaching based in Denver, Colorado. He has been a program director for an adolescent chemical dependency treatment center and on the board of a halfway house for 20 years.

Bill has co-authored seven books, *Living on a Tightrope: A Survival Handbook for Principals*, *Becoming a Successful Principal: How to Ride the Wave of Change Without Drowning*, *Reflective Practice to Improve Schools: a Trainer’s Companion*, *Energizing Staff Development Using Video Clips*, *Leading Professional Learning Communities* and *Principal’s Field Manual*. He recently completed a *Teacher’s Companion for Habits of Mind*.

In addition to writing many articles regarding coaching, assessment, and reflective thinking he also does training in reflective practice, leadership, organizational development, conflict management, poverty, thinking skills, brain research, and classroom management. From 1970-present he has been in K-12 education as a teacher and principal in urban, suburban, and rural schools. Bill is a practitioner who integrates theory into the learning opportunities he facilitates.
About the Authors

**Walter “Skip” Olsen** has been a social studies teacher and a high school guidance counselor, and has served as business agent for the Minneapolis Federation of Teachers. He was educated at Trenton State College in New Jersey and the University of St. Thomas in St. Paul, Minnesota. As an adjunct professor at the University of St. Thomas and the University of St. Mary’s, he taught courses on teacher leadership, management skills, organizational development, and educational reform. He taught use of the Internet for research at Open University. Skip has consulted with teachers’ unions, schools, and school districts. As a teacher and consultant Skip has used art, film clips, stories, poems, and music extensively to initiate and enhance dialogues. He resides happily in Minneapolis with his wife, Janet. Skip would love to hear from you about your practice related to using clips, stories, poems, art, and music—his email address is skipolsen@comcast.net.