Culturally intelligent (CQ) teaching capabilities:

CQ capabilities of Neighborhood Bridges teaching artists in urban classrooms

A DISSERTATION
SUBMITTED TO THE FACULTY OF THE GRADUATE SCHOOL OF THE
UNIVERSITY OF MINNESOTA
BY

Emily Grace Dahdah

IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE DEGREE OF THE
DOCTOR OF PHILOSOPHY

Advisor: Michael P. Goh, Ph.D.

May 2017

Acknowledgements

As one of the last parts of the dissertation that remains to be written, composing the acknowledgements is a more overwhelming prospect than writing the dissertation itself. A good dissertation confines itself to research questions at hand. How does a person confine to one page her acknowledgment to the many people who helped her earn a Ph.D.? Categorically seems to be the most efficient way, and while I wish it were more personal, I think everyone to whom my gratitude is owed will find themselves somewhere in this list:

- To God whose grace has always been sufficient for the work of the day
- To my family, all of you, to those who helped me get assignments done on time and even those of you who thwarted by best efforts to refine final drafts because you kept me honest to my belief that you are more important than a paper
- To my friends, especially those who have spent countless evenings at our dinner table listening to the trials of the day and celebrating its triumphs
- To my advisor, mentors, professors, and colleagues whose teaching sharpened my wit and strengthened my analysis
- To the Graduate School, my department, and other benefactors for their generous financial support of this degree program
- To my research participants who provided me the opportunity to learn from and write about their experience and wisdom
- To my OMCE colleagues who generously gave me encouragement, time, and a great incentive to finish this dissertation

Dedication

Dedicated to my husband Jupitér, my fellow sojourner *in hac lacrimarum vale*

Abstract

In 2016, Minnesota Public Radio reported that Minnesota has one of the highest public school achievement gaps in the country. Based on the aggregate results of the state-wide standardized testing scores in reading, math, and science, the state's academic achievement gap between white students and students of color remained high and virtually unchanged from past years. For example, in one the largest urban school districts in the state where the research of this study is located, 75% of white students passed the test compared to less than 25% of black students.

The causes of this substantial achievement gap are likely numerous. One cause may be related to a gap in relationships. Effective teaching is grounded in a strong student-teacher relationship, and developing these strong relationships in classrooms with significant cultural differences between teachers and students, families, and their communities can be challenging and requires a special set of capabilities. Using the cultural intelligence (CQ) framework as a way of conceptualizing the capabilities needed for developing relationships across cultural difference, this dissertation examines the teaching capabilities of a small group of teaching artists who, based on their average cultural intelligence scores, can be considered cultural intelligence exemplars. The core capabilities of teaching artists are discussed in relationship to their theoretical intersection of CQ capabilities in order to provide practical illustrations of CQ capabilities in the urban elementary-school classroom. While more research is needed, the cultural intelligence framework may prove to be a compelling way of identifying and cultivating capabilities in teachers that may contribute to a reduction in the achievement gap.

Table of Contents

Chapter 1: Introduction

Introduction

"Are you another white person that is going to help us? And how long are you going to stay? And what are you really going to do?" Those were fifth-grader Tiffany's questions as she stared at Neighborhood Bridges teaching artist Helen in one of the first Bridges classes of the year at a predominately black, urban elementary school in one of the largest school districts in the state. Tiffany had kicked over a chair and swore at the classroom teacher, and so Helen took her out of the classroom and responded to her direct line of questioning:

> "Well, I don't know how much help I can give you right now, and I can guarantee you that I am learning much more from you than I could possibly be teaching you. I don't know what help I am giving you other than I am pretty good at this theater thing and I know that I can give you more skills in that area. And you are good at it too."

Reflecting on the incident, Helen went on to say:

> "Tiffany was a really tough kid. It was really not like the classrooms that were part of my identity as a public-school student growing up in the suburbs. It was super awkward. But it happens all the time. The kids will push against another white person coming in with their help attitude."

Helen could have responded to and later discussed this situation in any number of intelligent ways. In choosing to respond in the way that she did, I propose that she illustrates a particular kind of intelligence that is becoming increasing important for teachers in diverse, urban, elementary-school classrooms. It is called cultural intelligence (CQ). Originally proposed in 2003, cultural intelligence is defined as "the capability for successful adaptation to new cultural settings" (Earley & Ang, 2003, p. 9). Cultural intelligence refers to collection of capabilities that allow an individual to effectively communicate in interactions marked by *intercultural difference,* those types of differences that arise from different culturally-

mediated understandings of words and actions. While these types of intercultural interactions are some of the oldest experiences in human history, Margaret Pusch (2003) describes their history as "long and frequently acrimonious" (p. 13). If left unaddressed, cultural difference—including culturally different ways of conceptualizing knowledge and transmitting knowledge—can have a deleterious effect on any human activity involving individuals from different cultural backgrounds, including educating and learning (Ladson-Billings, 2001; Nieto, 2011; Gay, 2014).

Teaching and intercultural difference

Cultural difference affects teaching because teaching is a cultural activity. Discussed in greater depth in the next chapter, teaching is subject to different cultural expectations and understandings of the seemingly universal work of educating (Masemann, 2013; Brunner, 1996; Halpin & Troyna, 1995). For example, the very definition of education is largely shaped by a cultural frame of reference. In Iran, a 99% Muslim country where the dominant religion strongly influences the national approach to education, educational success in elementary school is "the creation of a favorable atmosphere for the purification and moral superiority of students" (Marlow-Ferguson & Lopez, 2002). In the United States, by contrast, which prides itself on the separation of church and state issues, educational success is generally considered to be academic mastery measured by high standardized test performance. This expectation of measuring individualized learning through quantitative testing is part of a cultural frame of reference that defines teaching success in many U.S. educational circles (Masemann, 1990). Culture also impacts the way individual teachers conceptualize the learning process. In the classroom, for example, a teacher may understand student engagement to mean that students are sitting quietly at their desks, reading their short

stories, and correctly answering the multiple-choice questions about the story. In many classrooms, the teacher's cultural reference for engagement of the students will match students' expression of engagement, and the teacher is more readily and easily able to monitor student engagement and feel success as a teacher in the classroom when her students consistently fit her cultural image of engaged students.

In some classrooms, though, a teacher's dominant cultural referent may be significantly different from that of her students. Consider a new teacher who extends a hand as a sign of welcoming and respect to greet a new high school senior on the first day of school. However, if the teacher is male and the student is a recent female immigrant from Somalia wearing a hajib, the teacher's action intended to communicate courtesy in his own culture may communicate disrespect to the student whose culture causes her to consider shaking hands with men outside of her family circle to be inappropriate. Or consider a teacher who grew up sleeping at night in a warm bed and was only tired when she stayed up watching TV without her parents' knowledge. She then may think that any student who is sleeping at his desk must have chosen to stay up late the night before and therefore is responsible for his tiredness. It may not even be a consideration that the student slept in a chilly car with his mom because his dad kicked them out of the house.

Intercultural differences like these are becoming more and more common in the urban public school system in Minnesota. For example, in one of the urban school districts in Minnesota where my research was conducted, 66% of students are students of color and 23% are English language learners. Over 90 different languages are spoken in the school district. These few demographic statistics point to a largely diverse student body while 83% of the school district classroom teachers identify as racially white (Boarini, 2012). In an educational

system where a significant percentage of the teaching force comes from a cultural background that largely differs from that of the student population, cultural difference can complicate the work of the educator. As the previous examples begin to illustrate, different frames of reference based on different cultural ideas and experiences frequently change the way individuals assign meaning to words and actions, including what it means to teach and what it means to learn. These cultural differences can have serious implications: Some scholars posit that cultural difference can negatively impact students and contribute to the achievement gap experienced by students of color who are taught primarily by white teachers (Ladson-Billings, 2009; Nieto, 2011; Gay, 2014). Given this critical role of culture on teaching, learning, and human relationships in general, how do teachers—particularly those in urban elementary schools where there are large number of capable teachers like Helen—effectively adapt their teaching in classrooms marked by intercultural difference to increase student learning?

The field of intercultural communication, which studies culture and the effects of intercultural difference on communication, began in large measure to answer a broader version of this question: How does cultural difference challenge communication and why are some people so capable of adjusting to intercultural difference that the negative effects of difference are virtually mitigated? These questions were not originally asked in the domestic educational context, but in the context of government international relations after World War II and later in the corporate business world that was becoming increasingly globalized and therefore demanding effective skills across national boundaries in order to realize success. In the decades following the 1940s, over 300 definitions and 30 constructs have been put forth in an attempt to describe the meaning of intercultural competency, the ability to use

"effective and appropriate behavior and communication in intercultural situations" (Deardorff, 2011, p.66). Of these constructs, cultural intelligence has risen to the top as one of the most promising ways of conceptualizing intercultural competency (Leung, Ang, & Tan, 2014; Matsumoto & Hwang, 2013).

Cultural intelligence

CQ theory posits that there are four specific domains of capabilities that interact with each other to produce intercultural effectiveness: metacognition, cognition, motivation, and behavior (also called strategy, knowledge, drive, and action, respectively). The four dimensions of CQ each represent unique types of capabilities that are necessary for effective intercultural interactions. CQ metacognition is a conscious awareness of how one understands and processes his/her own cultural knowledge in order to plan, monitor, and adjust one's behavior both before, during, and after an intercultural interaction. Or more simply, it is "an individual's level of conscious cultural awareness during cross-cultural interactions" (Ang & Van Dyne, 2008, p. 5). Those with high CQ metacognition are continually aware of, reflecting on, and questioning their own cultural assumptions and cultural learning.

CQ cognition refers to a person's declarative knowledge of cultural norms and customs. It is comprised of knowledge about both culture-specific and culture-general aspects. An individual with high CQ cognition has specific knowledge about the cultural differences that exist between his own culture and that of his host culture, including the different economic and legal systems, religious traditions, cultural norm and values, and rules around verbal and non-verbal communication. Declarative knowledge also encompasses general cultural dialectics like collectivism-individualism and direct-indirect communication.

CQ motivation represents the "capability to direct attention and energy toward learning about and functioning in situations characterized by cultural difference" (Ang & Van Dyne, 2008, p. 6). It is the effort and energy needed to engage in and navigate intercultural situations. This model assumes that without this requisite efficacy and desire to learn about and engage in different cultures, an individual will not do so. Utilizing theories about motivation from an instrumental perspective (Rokeah, 1973) and from a self-efficacy perspective (Bandura, 1997), this dimension of CQ reflects the importance of motivation based on a person's subjective values and perceived capability of engaging in intercultural contexts.

The last CQ factor is behavior which encompasses the communicative action—including both verbal and non-verbal expressions—in intercultural situations. As the most visible, behavior is often considered the most important dimension of intercultural competence, yet the CQ model positions behavior equally alongside of metacognition, cognition, and motivation. For example, while a person with high CQ behavior will successfully change his/her tone, body language, or vocabulary to create cultural meaning specific to the context, a person must have *knowledge* about these cultural communication differences. Furthermore, there must be a constant reflection on one's cultural positioning and adjustment of cultural knowledge (CQ metacognition) and a drive (CQ motivation) to dedicate the time and mental energy to these activities.

As a type of intelligence, CQ positions itself with the domain of individual capabilities. It does not refer to individual personality characteristics, although certain personality traits, like openness to experience, are related to CQ (Ang, Van Dyne, & Koh, 2006). The primary distinction is that personality characteristics are considered to be

relatively stable and trait-like, changing little over time. Capabilities, on the other hand, refer to the characteristics that "relate to the capability to perform the behavior of interest" (Ilgen & Klein, 1988, p. 146, as cited in Ang & Dyne, 2008). Performance ability can be developed; likewise, CQ as a capability refers to malleable skills that can be cultivated by certain experiences and learning. This malleability of CQ is an important aspect of CQ theory, as an underlying assumption then of the model is that CQ skills can not only be identified but also strengthened with appropriate mentoring and experience. To this end, Van Dyne et al. (2008) developed the Cultural Intelligence Scale (CQS) which later became the E-CQS, a self-reported instrument that has been shown in quantitative studies to be a reliable and valid measure of CQ in adults (Van Dyne et al., 2008). The information gleaned from this assessment has commonly been put forth as a way for international corporations to identify individuals who are likely to be effective in intercultural business operations and as a way to provide focused and researched-based support to individuals to increase their overall CQ (Van Dyne et al., 2008). Since its introduction, the CQ model and its related assessment the E-CQS has generated considerable interest among 1) researchers from multiple disciplines for its potential to model the meaning and process of intercultural competence (Earley, 2002; Crowne, 2008; Along & Higgens, 2005) and 2) practitioners and businesses including Cargill, Google, Coca-Cola, McDonalds, and IBM who are increasingly wanting to identify and cultivate CQ talent in individuals whose work requires extensive interaction among those from different cultural backgrounds (Cultural Intelligence Center, n.d.).

Context and research questions

Research on the importance of CQ in international businesses has been extensive, yet there has been no published research on CQ in the context of the U.S. elementary-school

classroom. Goh (2012) and Kennedy (2016) are two scholars who have begun a preliminary effort to expand the CQ nomological network into the educational context. This dissertation works in this research gap and investigates what CQ might look like in the teaching profession. It explores the praxis of cultural intelligence in the classroom by delineating the teaching capabilities in a small group of nine elementary-school teaching artists.

These teaching artists are part of the Neighborhood Bridges program, a comprehensive program of critical literacy, storytelling, and drama for elementary and middle school students. Trained in both the arts and education, teaching artists work with third- through sixth-graders once a week for a two-hour session in order to strengthen students' critical literacy, creative writing, and theater arts skills. Now in its nineteenth year, Neighborhood Bridges has become a major part of Children's Theatre Company's (CTC) community engagement programming. Teaching artists collaborate with classroom teachers in urban Twin Cities schools with the aspirations of transforming classrooms "into communities where students think independently and work collectively" (Children's Theatre Company, n.d.). The Neighborhood Bridges program culminates in May with the Crossing Bridges Festival when students perform plays at CTC for other Neighborhood Bridges schools and students' families and friends.

The program began as a serendipitous meeting in 1997 between University of Minnesota German and Comparative Literature professor Jack Zipes and Children's Theatre Company artistic director Peter Brosius who saw the potential for this type of program to teach young learners critical literacy, the "ability to analyze the presentation of information and identify how the presentation influences listeners' and readers' understanding of the information," so that students may take the first steps into being "transform[ed] into

storytellers of their own lives" (Zipes, 2004, pp. 53, 65). The Neighborhood Bridges program was initially funded by a major grant from the Open Foundation in New York, and in the 1998-1999 school year, teaching artists for the Neighborhood Bridges partnered with two Minneapolis schools. By 2003, Neighborhood Bridges was in eight inner-city elementary schools in Saint Paul and Minneapolis. During the 2015-16 school year, Neighborhood Bridges teaching artists taught over 500 third-, fourth-, and fifth- grade students in 24 classrooms at 11 schools mostly in urban Twin Cities school districts.

Fourteen of the sixteen teaching artists in the 2016-2017 Neighborhood Bridges teaching cohort volunteered to be a part of this study. On average, this group of research participants have CQ scores in the top 25%-30% of all those who have taken the CQ assessment. These remarkable CQ-score averages provide compelling justification to consider this group of teaching artists to be CQ exemplars. The goal of this research is to understand how their teaching capabilities theoretically intersect with constructs that undergird CQ capabilities and practically illustrate CQ capabilities in the elementary school classroom. In order to accomplish this end, I first identified and described the primary capabilities represented in teaching artist classrooms based on data acquired through formal and informal interviews and observations. After briefly reviewing how these teaching artist capabilities mirror those identified in the current research on effective teaching of students of diverse cultural backgrounds, I turned my focus to discussing the theoretical intersection of CQ capabilities with teaching artist capabilities in order to provide practical illustrations of CQ capabilities in the urban, elementary-school classroom. With the potential to advance the field's understanding of cultural intelligence in both theory and practice, the research questions of this study are as follows:

1. **What are the primary capabilities of the Neighborhood Bridges teaching artists?**

2. **How do teaching artist capabilities intersect in theory and illustrate in practice the four factors of CQ capabilities of a) metacognition, b) cognition, c) motivation, d) behavior?**

The first research question is the guiding question of the applied portion of the study and will be answered in Chapter 4 as the findings of the study. The second question is the guide for the major portion of the theoretical discussion in Chapter Five.

Intercultural relationships between researcher and research participants

The Neighborhood Bridges program and its team of accomplished teaching artists were well suited to partner with me on this project. Always eager to learn and develop their skills, the Bridges staff and teaching artists opened their program to me, and over the course of two years, I observed their classes, attended many of their monthly professional development meetings, and formally interviewed nine of the teaching artists. A program largely focused on teaching through relationships combined with a teaching staff with statistically high CQ scores on average gave me a unique opportunity to study cultural intelligence in the classroom and contribute to the nascent body of knowledge around CQ and effective intercultural teaching.

Yet this research is not without it challenges. For one, it is caught between paradigms. I am utilizing a program grounded in the critical paradigm to understand an idea grounded in the post-positivist paradigm. The critical tradition in which the Bridges program is based generally eschews the idea of universally defined constructs and psychometric assessments (Crotty, 1998), while cultural intelligence research insists that such intelligence can be tested and measured. There is a strong possibility that many of the post-positive methodological

assumptions of this CQ study may be contested by the very exemplars of CQ. Yet CQ scores are not the only sources of data. In fact, the most significant source of data comes from qualitative methods that nevertheless support the quantitative findings.

A second significant challenge of this research stems from what is commonly called the *research effect*. A researcher's presence in the classroom has the potential to alter the behavior of the research participants and others in the classroom, including the classroom teacher or students. It can even change the group dynamics. An extended researcher presence can also create deeper levels of subjectivity based on relationships that may develop between the researcher and the participants (Ballantine & Roberts, 2011). My navigation of these challenges and others—along with a discussion of my approach, paradigmatic problems and methodology—will be reviewed in Chapter 3. Before these considerations, though, it is essential to review the foundational concepts of this study and the bodies of literature from which they arose. The literature review of the next chapter establishes the academic context of this study by situating this study in the wider research of larger fields of inquiry.

Chapter 2: Literature Review

This literature review will examine three main bodies of literature that lay the foundation of knowledge for this study. The first and most prominent body of literature centers of cultural intelligence theory and research and its positioning within the wider history of intercultural research. In the review of the second body of literature, I will support the claims of the first chapter that ideas of teaching and learning are culturally mediated. And finally, the third body of literature will review the history and core philosophical grounding of Neighborhood Bridges. This section deserves careful attention so that the knowledge produced in this study is contextualized and situated within the larger paradigmatic tradition of which the Bridges program and its teaching artists are a part. This chapter concludes with a discussion of culture—an essential concept of this study—and how its various definitions stemming from different paradigms can come together for a coherent use in this study that spans two very different paradigmatic frames of reference.

CQ in the history of intercultural research

Before I delve into the history and development of CQ, I will contextualize CQ within the history of intercultural research. It is important here to note that by *intercultural*, I mean an interaction or communication among individuals or groups in which cultural differences play a significant role in the construction of meaning (Bennett, 2012). This concept is distinct from terms like "multicultural" or "cross-cultural" which indicate, for the purpose of this paper, the *presence* of different cultures but cultural difference is not necessarily a major factor in the meaning-making process between individuals or groups.

Intercultural communication is one of the oldest experiences in human history, and Margaret Pusch (2003) describes this history of these interactions as "long and frequently

acrimonious" (p. 13). However, the focused study on intercultural communication issues did not gain a stronghold until the years immediately following WWII when U.S. diplomats were becoming noticeably ineffective in their work. Frequently not speaking the language and ignorant of the host culture, U.S. diplomats had recognizable deficiencies that had "substantial repercussions" on international relations (Leeds-Hurwitz, 2014, p. 20). Consequently, in 1946 the U.S. Congress passed the Foreign Service Act that established the Foreign Service Institute (FSI) to provide intercultural training to Foreign Service Officers. It was during these next few decades that scholars and practioners associated with the FSI laid the groundbreaking work of intercultural research in response to the concrete needs of the U.S. government. Hall, an anthropologist associated with the FSI, was one of the first scholars to isolate most specifically the problem frequently experienced in intercultural interaction. When reflecting about his work and research in the Southwest Pacific after WWII, Hall (1959) proposed that the difficulties of intercultural communication lie in the fact that culture is "more than mere custom that can be shed or changed like a suit of clothes…..[Rather, it is] a completely different way of organizing life, of thinking and of conceiving the underlying assumptions about family and the state, the economic system, and even of man himself" (p. 23). Conflict arises in intercultural situations not primarily because of different foods or clothes, for example, but because of the various ways different local communities construct meaning around food or clothes.

With this insight, early intercultural communicative research was devoted to explaining the different principles by which cultures organize themselves. For example, Hall (1968) developed theories around different cultures' uses of space and time. A colleague of Hall, Trager (1958) discussed how nonverbal communication manifested itself uniquely

among various cultures. Hofstede (1991) created a model of cultures based on five dimensions of power distance, uncertainty avoidance, individualism, masculinity, and long-term orientation. Similarly, the cultural framework of Trompenaars & Hampden-Turner (1998) includes cultural dialectics such as universalism-particularism, communication-individualism, neutral-emotional, and diffuse-specific. These are among the various ordering cultural principles that affect communication and relationships between individuals and groups of different cultures.

As the twenty-first century approached, it became clear that simply *knowing* about cultural differences did not immediately translate into intercultural effectiveness, and the research in a variety of disciplines turned from solely describing cultural difference to creating conceptualizations of what it means to be interculturally competent. Thus, over the past thirty years, a multitude of scholars have been working on intercultural competence in over eight research areas, including global leadership, international business, intercultural psychology and personality (Leung et al., 2014). Utilized for such a wide array of purposes, the exact meaning of intercultural competence has been inconsistent. Deardorff (2006) names over 45 scholars who have each uniquely defined intercultural competence. In an effort to work towards a consensus on its meaning, Deardorff questioned the most experienced scholars in the field and found that the best-ranked definitions of intercultural competence focused on both effective communication and behavior in intercultural situations. Deardorff's own definition of intercultural competence as the "ability to communicate effectively and appropriately in intercultural situations based on one's intercultural knowledge, skills, and attitude" gained scholarly acceptance; however, Deardorff noted that many other ideas put forth by scholars received an 85% or higher agreement among other intercultural scholars,

including “the ability to shift one’s frame of reference appropriately, the ability to achieve one’s goals to some degree, and behaving appropriately and effectively in in intercultural situations” (Deardorff, 2006, pp. 247-248). Likewise, Johnson, Lenartowicz, & Apud (2006), working from the an international business perspective, define intercultural competence as “an individual’s effectiveness in drawing upon a set of knowledge, skills, and personal attributes in order to work successfully with people from difference national cultural backgrounds at home or abroad” (p. 530). Whaley & Davis (2007) in psychology similarly found that intercultural competence generally references a person’s ability to function in different cultural contexts.

Within this history of intercultural research burgeoned CQ. The discussion of CQ in Chapter One introduced the major characteristics of the four-factor CQ model of metacognition, cognition, motivation, and behavior. The most recent research on CQ has expanded upon this four-factor model and created nine additional sub-dimensions in order to develop greater theoretical precision (Van Dyne et al., 2012). Metacognition can be more deeply understood as a reflection process that occurs before, during, and after an intercultural encounter. The sub-categories of CQ metacognition are planning, awareness, and checking. Considered a preparation for meeting the culturally different, planning requires an individual to carefully develop a strategy for an intercultural situation. Awareness, on the other hand, indicates a real-time knowledge of one’s own identity and how culture is influencing the meaning-making process during communication. Checking is a reflective consideration of one’s assumptions about a culturally different person and deepening or adjusting those assumptions based on an intercultural interaction.

CQ cognition can be further delineated into two categories of knowledge: cultural-general knowledge and culture-specific knowledge. Culture-specific knowledge refers to a declarative knowledge about a culture's institutions, practices, and conventions as well as linguistic norms and economic and legal systems. Culture-general knowledge is also a declarative knowledge, but rather than focusing on knowledge of a specific culture, it represents an understanding of how cultural universals apply to members of a particular culture and procedural knowledge about what it means to be effective. For example, referencing an earlier culture universal articulated by Trompenaars & Hampden-Turner (1998), culture-general knowledge would include understanding the theoretical differences between achievement- and ascription-based cultures, namely that achievement-based cultures base status on the achievements of the individual whereas ascription-based cultures base status on the lineage of the individual. A manager with high cognitive CQ would know this difference, how it applied to the specific culture he is in, and what this difference means for his hiring and communication practices.

Motivational CQ was earlier defined as an "individual's capability to direct attention and energy toward learning about and functioning in situations characterized by cultural differences" (Ang & Van Dyne, 2008). Drawing from motivational theory, Van Dyne et al. (2012) further separated this dimension into intrinsic interest, extrinsic interest, and self-efficacy. Intrinsic interest is an appreciation for intercultural situations because they themselves are satisfying to the individual. Extrinsic interest is based on the tangible or personal benefits that come from engaging in culturally diverse contexts. These benefits might include higher pay or promotions for having international work experience. Self-efficacy to adjust is a person's ability to handle the stress of cultural adjustment, thus

representing the motivation needed to self-advocate and persevere through challenging intercultural experiences.

Finally, behavioral CQ is divided into three sub-dimensions of verbal, non-verbal, and speech acts. Verbal behavior encompasses all those characteristics related to speaking, including speed, tone, volume, and emotion. Non-verbal behavior indicates a person's control over how he or she communicates via gestures, facial expressions, and body language. Speech acts refer to the various ways people in different cultures convey certain types of messages, including communication of gratitude, disagreement, or refusal. For example, again using a cultural framework from Trompenaars & Hampden-Turner (1998), in cultures with high uncertainty avoidance, disagreement is typically openly expressed and problems are addressed directly, whereas cultures with low uncertainty avoidance value consensus and indirect signs of disagreement. An individual with high behavioral CQ in speech acts has a large range of strategies for navigating these different ways of expressing disagreement within various cultural value systems.

Each of these 11 sub-dimensions of CQ reflects different abilities imbedded in the four-factor CQ model. The Expanded Cultural Intelligence Scale (E-CQS) advances the original CQS to assess competency in these sub-dimensions, yet the development of the CQS sets the stage for the E-CQS and will here be reviewed. To begin the original process of the CQS development, Van Dyne et al. (2008) operationalized each CQ dimension into 12-13 items (for a total of 53 items) that were positively worded, short, direct, and contained one idea per item. Through a series of initial qualitative assessments and later statistical analysis, twenty items (5 items for each dimension) with the highest psychometric properties were retained to create the CQS. The researchers' extensive statistical analysis of data from six

studies was able to demonstrate that the four-factor model had the best fit compared to alternative nested models and that the CQS was generalizable across samples (one sample was of business school undergraduates in Singapore and another was non-overlapping sample of 447 undergraduates in Singapore), across time (some respondents took the CQS four months later to establish temporal stability), across countries (responses from U.S. undergraduates were compared with Singapore samples), and across methods (self-reporting was compared with observer rating). Furthermore, Van Dyne et al. (2008) demonstrated discriminate validity (relative to other measurements like EQ, cultural judgment, and mental well-being), incremental validity, and predictive validity.

In the E-QCS, a 37-item, self-reported questionnaire replaces the original 20 questions. Initial research showed discriminant validity, and the 11-factor hypothesized model demonstrated the best fit over other potential models (Van Dyne et al., 2012). Utilizing data from either the CQS or the E-CQS and other assessments, CQ has been shown to mediate the effects of prior intercultural interactions on international leadership potential (Kim & Van Dyne, 2012); to predict cross-border leadership effectiveness beyond general intelligence or EQ (Rockstuhl et al., 2011); and to predict cultural judgment, decision making, cultural adaptation, and task performance in intercultural situations (Ang et al., 2007). These are three studies among many others than relate CQ to significant intercultural outcomes.

CQ in the multiple intelligence framework

Cultural intelligence developed in response to questions posed in intercultural research, yet CQ is grounded in contemporary scientific theories of intelligence. CQ's multidimensional form comes from intelligence theory, especially those put forth in the 1986

collection of essays by the top scholars in the study of intelligence edited by Sternberg & Detterman. This anthology intended to update the landmark 1921 symposium on intelligence that set the course for future study of intelligence throughout the century. Although these essays are now thirty years old, they still provide the foundational analysis and synthesis of the many modern theories of intelligence. Within the perspective that the locus of intelligence resides within the individual, a majority of scholars conceptualize intelligence at the molar behavioral level (behavior described in larger response units rather than smaller ones). Within intelligence theories, the two units of the molar level are the cognitive (with metacognition as a subunit of the cognitive) and motivational. The CQ model divides the molar level into three distinct dimensions (motivation, metacognition, cognition) thus formally separating metacognition from cognition, and adds behavior as a dimension equal to the molar level intelligences.

CQ follows the dominant perspective that intelligence is an individual difference and is not strictly conditioned by context as "a function of one's culture and society, or as a function of one's niche within the culture and society" (Sternberg & Detterman, 1986, p.8). CQ, as an individual difference is not conceptualized at the group level nor as an intelligence that is entirely driven by the needs of a particular group or culture. CQ is not understood by reference to the priorities of any particular culture. It does not focus on one's ability to function in a specific culture, but broadly explains what it means for an individual to be interculturally effective (Ang & Dyne, 2008, p. 9).

The motive for emphasizing the individual-level difference of CQ is likely to distance the CQ model from the controversial claims around cultural group-level intelligence made in Hernstein & Murray's (1994) *Bell Curve* (Earley & Ang, 2003, p. 6). From a purely

theoretical conceptualization, though, the idea that CQ resides only in the individual is problematic because CQ has developed in response to a particular cultural demand of increased intercultural contact and interaction. The changing world brought about by globalization has brought forth the need to understand and develop skills of a different type of intelligence. Consequently, Earley & Ang (2003) position CQ within the *interactional* theories of intelligence. The interactional theory, broadly speaking, maintains the individual locus of intelligence yet recognizes that intelligence is an *interaction* between the individual and his environment. Intelligence does not reside *solely* within the individual or *solely* within the environment. As the most "comprehensive view of intelligence," interactional theories assume that "people do not think or behave intelligently within a vacuum nor can culture or society set standards for what constitutes intelligence without reference to the functions people perform in that culture or society" (Sternberg, 1990, p. 42; Earley & Ang, 2003, p. 55). Countering then the strictly environmental theories of intelligence, the "essence of intelligence" is a way to organize thoughts and action in order to respond to both one's own needs *and* the needs of the environment (Sternberg, 1986, p. 141). Thus the definition of CQ reflects these two critical parts of interactional intelligence theory: it is a *person's* capability (emphasizing the individual) to function in intercultural *contexts* (emphasizing the environment).

As a type of intelligence that is interactional in its foundation, CQ is also situated within Gardner's (2004) theory of multiple intelligence that was first presented in 1983. This theory posits that there are multiple types of intelligences beyond the traditional academic (quantitative and verbal) intelligence (IQ). Musical, social, and spatial are among the few types of intelligences that Gardner (2004) put forth. Within multiple intelligences theory, a

type of intelligence must be 1) conceptually unique, 2) correlational to other intelligences, and 3) developmental (Mayer, Caruso & Salovey, 2000). The conceptual standard of intelligence requires that an intelligence reflect a "mental performance rather than simply preferred ways of behaving" and plainly explain the concept in question (Mayer et al., 2000, p. 3). Secondly, an intelligence must describe abilities that are closely related to but distinct from established intelligences. Finally, an intelligence must be developmental. It must develop both with age—from childhood to adulthood—and with experience.

With respect to the first criteria, CQ is clearly posited as a capability rather than a preferred way of acting. In this way, CQ is an individual difference that is state-like, not trait-like. State-like differences are "specific to certain situations or tasks and tend to be malleable over time," while trait-like differences are those individual differences that are stable over time, those preferred responses that remain the same even in different context. (Ang, et al., 2006, p. 102). For example, CQ (a state-like difference) can be contrasted with personality (trait-like differences). The Big Five taxonomy of personality traits—conscientiousness, agreeableness, emotional stability, extraversion, and openness to experience (Digman, 1990)— have been shown to correlate to specific dimensions of CQ, yet the Big Five model of personality is distinct from the CQ model (Ang et al., 2006). Using the CQ inventory to measure CQ and the Personal Characteristics Inventory (Mount & Barrick, 1995) to measure the five personality factors, Ang et al. (2006) "assessed the distinctiveness of the four factors of CQ relative to the five aspects of personality" (p. 111) and determined that their study "demonstrated the discriminant validity of the four CQ factors compared to the Big Five personality factors..[and indicated that] there is value in differentiating facets of personality and facets of CQ" (p. 118). In distinguishing CQ from state-like personality differences, this

research in particular has provided empirical evidence that CQ is something other than personality (although CQ and certain personality factors are related) and that CQ predicts intercultural effectiveness above and beyond what the five-factor personality traits would, thus more strongly positioning CQ in intelligence theory rather than personality research.

The second criteria of correlation is what both relates CQ to and sets it apart from other types of intelligence. For example, person with high EQ has the capacity to perceive, assimilate, and understand emotions (Salovey & Mayer, 1990). A person with high CQ will also necessarily be able to perceive, assimilate, and understand emotions; however, EQ details this ability only with reference to one's native culture. CQ explains competency in emotional intelligence in other cultures in addition to one's home culture. This is an important distinction because emotional expression tends to be culturally bound and not necessarily transferable in meaning from one culture to another culture. For example, Kepperbusch et al. (1999) and Matsumoto (1996) found that individuals from different cultural backgrounds have different norms for how to express negative emotions in public. In more collectivist cultures, it is more socially acceptable to show negative emotions to members of an out-group and to display only positive emotions to those in-group members. In individualistic cultures, it is just the opposite: Individuals are more likely to hide negative emotions from an out-group member and only express positive feelings to them. Ang & Van Dyne (2008) maintain that a person with high emotional intelligence in his native culture may not transfer that high EQ to another culture where these unwritten rules that govern the perceptions, assimilation, and comprehension of emotions are different from one's native culture. The skills to navigate these differences belong to CQ. The research of Van Dyne et al. (2008) also support this claim in their study demonstrating validity of the four factors of

the CQ model in relationship to a person's general cognitive ability and EQ. The results of this study showed good fit for the distinctiveness of the four-factor CQ model beyond general intelligence and emotional EQ. In other words, research confirms that CQ is both conceptually unique and empirically distinct from other types of intelligence.

The final criteria of an intelligence is its developmental characteristics based on age and experience. CQ is theoretically defined as set of malleable skills which have the capacity to change and develop. Current research on CQ is often centered on experiential development: how CQ develops in adults (and sometimes adolescents) through their experiences (Shokef & Erez, 2008; Livermore, 2008; Gibson & Dibble, 2008). Even though much of the CQ research has focused on what it means to have a high CQ as an adult, based on the multiple intelligence framework, CQ is not strictly a type of intelligence found in adults, although clearly the developmental stages and levels will be significantly different.

CQ and other intercultural frameworks

As I stated in the opening chapter, the differences among definitions of intercultural competence have generated more than 30 intercultural competence models and more than 300 related constructs. Most take an individual-differences approach and conceptualize intercultural competence as a set of personal characteristics (Leung et al., 2014). Within this category of personal characteristics, Leung et al. (2014) identify three major content domains: intercultural traits (those traits that create a stable pattern of intercultural behaviors), intercultural attitudes and worldviews (a person's intellectual sensitivity to culture and difference), and intercultural capabilities (those capabilities that result in effective intercultural actions). CQ is part of the intercultural capabilities domain and has been judged

to have some of the "most promising evidence" as a construct of intercultural competence (Leung et al, 2014, p. 495; Matsumoto & Hwang, 2013).

There are important reasons why the capabilities domain of CQ is a preferred domain for this research. First, the domain of intercultural capabilities is preferred to the traits domain because capabilities can be changed and developed while traits are stable. From the traits domain, intercultural competence becomes something an individual has or does not have. There is no clear mechanism within the domain for fostering growth, while CQ is based on the premise that intelligence capabilities are malleable. Those individuals who want to become more interculturally competent can. This aspect of cultural intelligence theory is critical to the work of developing interculturally competent teachers because if interculturally competent teachers are born and not made, there is little incentive to work on improvement.

Furthermore, the research on traits is focused on describing those key traits that most affect intercultural outcomes, including open-mindedness, quest for adventure, dissimilarity openness, and tolerance of ambiguity (Leung et al., 2014, p. 491). While these descriptions are helpful in identifying what types of people may naturally be more interculturally competent, intercultural traits lack a unifying framework from which to understand the relationship among the traits, and working from the CQ conceptual framework, these traits may be best understood as potential mechanisms or mediators of CQ capabilities. For example, quest for adventure might be associated with intercultural competence precisely because it mediates CQ motivation. CQ provides this coherent framework for conceptualizing the relationship between this trait and intercultural competence.

It is also important to note that CQ has been purposefully selected over the intercultural-worldview domain and one of the most commonly referenced intercultural

assessments in this domain, the Intercultural Development Inventory (IDI). Released in 1998 by two prominent intercultural scholars interested in assessing intercultural attitudes and worldviews, the IDI is a fifty-item questionnaire that has since been the subject of numerous studies to assess its psychometric claims and construct validity (Paige, 2003). This instrument was originally based on the theoretical framework called the Developmental Model of Intercultural Sensitivity (DMIS) (Bennett, 1993). With Hammer recently taking full ownership of the IDI, he has introduced his own theoretical changes to the DMIS to reflect the research on and insights learned from the IDI since its introduction over a decade ago (Hammer, 2009). The IDI is now based on a theoretical construct similar to the DMIS called the Intercultural Development Continuum (IDC).

While the IDI is used extensively by schools and corporations to measure intercultural competence, there are significant theoretical drawbacks to using the IDI. I do not have access to the psychometrics of the IDI and so I cannot comment on the specific way that the IDI itself operationalizes and measures worldviews. However, the theoretical frameworks that the IDI is based on and influenced by (the DMIS and the IDC) are highly publicized, and so my critiques of the IDI are not based on the instrument itself but rather on the DMIS and IDC that have provided the theoretical foundation for the IDI.

The most significant obstacle to basing my research on the DMIS or the IDC is that these frameworks use a *constructivist developmental* approach to assessing intercultural competence (Bennett, 2012; Hammer, 2012). While there is nothing intrinsically problematic with this approach, Kegan (1994) describes a potential for error that looms in constructivist developmental models of human behavior or thought:

> Stylistic distinctions [like those found in Myers-Briggs] by themselves are non-judgmental. There are merely different orientations or preferences; one is in no sense "better" than the other. [Developmental] distinctions presume to tell a story of increase, of greater complexity. They are thus more provocative, discomforting, even dangerous, and appropriately evoke greater suspicion. Any time a theory is normative, and suggests that something is more grown, more mature, more developed than something else, we had all better check to see if the distinction rests on arbitrary grounds that consciously or unconsciously unfairly advantage some people…whose own preferences are being depicted as superior" (p. 229).

I argue that one of the "preferences" of the DMIS and the IDC is a constructivist ontology, the belief that reality is constructed with no inherent meaning in an object or an experience outside of one's construction of it (Kelley, 1963; Bennett, 2012). Discussed more thoroughly in the next chapter, this constructivist ontological framework prefers constructivist ontological worldviews and considers them to be "more grown, more mature, and more developed" than realist ontological worldviews, the belief that "entities exist independently of being perceived, or independently of our theories about them" (Phillips, 1987, p. 205).

To best explain this claim, I will briefly examine the way the DMIS operationalizes a a religious belief associated with the Christian faith: the belief that we are all children of God. This Christian doctrine is undergirded by the ontological realist conviction that there is an objective reality that all people participate in whether or not they are willing or able to articulate it in those terms, namely that God created all of humanity and in this sense is Father to every human person. Bennett (1993) states that a person who adheres to the belief, "We are all God's children" betrays an ethnocentric worldview (transcendent universalism, a subcategory of Minimization) precisely because of the realist ontological conviction that "deep down everyone is the same" (Bennett, 1993, p. 44). Because of its ontological realism, this belief is ethnocentric.

However, an individual's belief in a religious statement like the aforementioned one does not necessarily imply that an individual is ethnocentric. In fact, this belief might achieve just the opposite: it may help an individual to seek out to understand more deeply the difference of the other *because of* the belief that the other, as a child of God, is equally human and, as created in God's image and likeness, deserves not just to be tolerated but to be understood and welcomed despite their profound differences. In other words, this religious belief can result in a deeper practice of alterity, "the intimate and epistemological engagement with others who have different worldviews," an approach that corresponds to the most interculturally developed worldviews in both the DMIS and the IDC (Ludeman Smith, 2014, p. 2949). This relationship between a religious belief and alterity significantly challenges the DMIS' classification of this realist belief as ethnocentric.

In his more recent writings, Bennett (2012) offers a more sophisticated reflection on religious beliefs grounded in ontological realism when he writes that it is not "intrinsically ethnocentric to have a religious belief" (p. 106). He then goes on to explain the circumstances when a religious belief such as believing everyone is a child of God would lend itself to a more ethnocentric worldview: "it is ethnocentric to assume that people in other cultures share your belief, or at least they would if they could" (p. 106). Yet even this clarification still suggests that ontological realism is ethnocentric. Nevertheless, Bennett seems to intuit the need for a more nuanced understanding of realist ontological commitments, but the DMIS and the IDC have not been able to incorporate this nuance into their theories. In order to be truly intercultural, these frameworks must have a way of understanding how realist ontological worldviews can support authentic intercultural

development. Until then, an ontological realist will still be labeled (imprecisely) less intercultural than an ontological constructivist.

Cultural intelligence, on the other hand, is able to overcome these particular problems because it is a *capabilities*-focused framework. It assesses what an individual can *do* rather than placing a particular worldview along a developmental continuum. This attention to capabilities rather than worldviews avoids the imprecision that can come with placing developmental value on simple statements intended to capture the complexities and nuances of an individual's worldview. It also avoids the challenge of judging other ontologies or epistemologies from the perspective of constructivism.

The cultural impact on notions of teaching and learning

A large part of this dissertation is devoted to illustrating how teaching artist capabilities are illustrative of cultural intelligence. This work presupposes that the classroom is a germane setting for studying intercultural interactions. Research from the field of comparative education has provided considerable insight on the relationship between teaching, culture, and the classroom, and this body will be reviewed now in order to explore the relationships between teaching and culture and support the fundamental thesis of comparative education, namely that teaching and education is deeply impacted by implicit cultural knowledge and values.

Very early in the history of the study of comparative education, researchers began comparatively studying national educational systems. Finding the need to justify the engagement of such topics, Sadler made an address in England in 1900 devoted to answering the question, "What can be learned from studying foreign systems of education?" While he articulated various questions that comparative education had the potential to address, Sadler

strongly emphasized the intricate relationship between culture and education. Studying national educational systems comparatively is an avenue for bringing to the light implicit cultural values of a nation. Through the study of foreign systems of education, a comparative educational researcher becomes more sensitive to a nation's unwritten ideals and subtle workings of its culture. Sadler writes:

> "In studying foreign systems of Education, we should not forget that the things outside the schools matter even more than the things inside the schools and govern and interpret the things inside. […] A national system of Education is a living thing, the outcome of forgotten struggles and difficulties, and 'of battles long ago.' It has in it some of the secret workings of national life. It reflects, while it seeks to remedy, the failings of the national character. By instinct, it often lays special emphasis on those parts of training which the national character particularly needs" (Bereday, 1964, p. 310).

Decades before Hall articulated the impact of culture on the way individuals communicate and the problems that can arise from different cultural ways of communication, Sadler here notes that national educational systems are a reflection of the implicit culture and values of the nation, the "secret workings of national life." Schools become a canvas for revealing the intricate artistry of the culture of another because the national culture influences teaching and ideas of education more powerfully than anything else inside the school.

Sadler's important intuition about education has been substantiated throughout the twentieth century by numerous scholars. Stigler & Hiebert (1998), for example, have researched the different approaches to teaching manifested by teachers in different national educational systems. In one study, they compared U.S. math lessons to those in Japan and found that the use of overhead projectors and chalkboards in the classroom were functionally and uniformly different between Japanese and American teachers. The U.S. teachers consistently use the projector to direct student attention and maintain control of the lesson while Japanese teachers use the chalkboard to create a cumulative record of the lesson for the

students. Stigler and Hiebert (1998) argue that different cultural values of the two countries offers a compelling explanation for the differences observed in the classroom: the different uses of visual aids reflect different cultural understandings of how students learn and the role of the teacher in the student learning process. These findings lead Stigler & Hiebert (1998) to conclude that even a math class is powerfully influenced by a "small and tacit set of core beliefs about the nature of a subject, how students learn, and the role a teacher should play in the classroom" that are part of a country's implicit cultural knowledge (p. 2).

Beyond specific examples of the cultural impact on education like that found in the research of Stigler & Hiebert, other researchers have worked to establish broader theoretical frameworks for conceptualizing culture's impact on education. Bruner (1996), for example, put forth the idea of "folk pedagogy," the implicit pedagogical principals received from one's culture that guide the way individuals teach children. He reasoned that because education is situated within the living context of the schoolroom, and the living context of the schoolroom is situated in the broader culture, cultural understanding of who children are and how they learn affect the way teachers help children learn about the world. Bruner writes that teaching is "inevitably based on notions about the nature of the learner's mind. Beliefs and assumptions about teaching whether in a school or in any other context, are a direct reflection of beliefs and assumptions the teacher holds about the learner" (p. 47). Folk pedagogy refers to the general ways that teachers conventionally and implicitly think about the way students' minds work and how learning happens because the teacher's conception of the learner shapes the type of instruction used: "Assumptions about the mind of the learner underlies attempts at teaching. […] Different approaches to learning and different approaches to instruction—from imitation, to instruction, to discovery, to collaboration—reflect differing beliefs and

assumptions about the learner—from actor, to knower, to private experiences, to collaborative thinker" (Bruner, 1996, pp. 49-50).

Masemann (2013) theorizes about the cultural influence on teaching slightly differently from Bruner; however, both scholars are working from the assumption that culture shapes teaching and education. Masemann utilizes the fundamental domains of cultural values codified by Kluckhohn (1950) to explain the differences among goals and of education across nations and time. For example, a culture's valued modality of human activity (being, being-in-becoming, or doing) affects the direction of educational activity. A culture that values "doing" will focus education on the more practical tasks of education (like learning engineering to design better cars) while a culture that values "being" will more strongly promote the aesthetic values of the arts and humanities.

Within any culture, these basic value orientations are reflected in educational philosophies that differ across time. Masemann (2013) summarizes this point well when she writes:

> "[The changes in cultural values guide] the changes in education philosophy in Europe and North American (via Comenius, Rosseau, Pestalozzi, Froebl, Steiner, Montessori, and Dewey) in the last two centuries in the shift from teacher-centered pedagogy to student-centered pedagogy as a result of changes in the conceptualization of the child from evil to good and from creature to be dominated to one that should be nurtured, or at least allowed to develop as naturally as possible" (p. 115-116).

In this excerpt, Masemann highlights the dynamic nature of education that follows on the footsteps of culture's dynamism. Because cultural values shift across time, educational values also shift and are far from stable across time and place.

Comparative research on international educational policy borrowing has also provided insight into the effects of culture on educational systems. As national educational

policies become increasingly known across national borders, national governments note the perceived merits of other approaches and often seek to reform their own national education system by adapting the policies of another nation. However, as numerous comparative scholars have suggested, the articulation of what makes a specific educational policy a "good idea" has less to do with purported positive outcomes of the policy and is more a reflection of the cultural values of the promoters (Carney, 2009; Halpin & Troyna, 1995; Arnove, 1980). For example, an analysis of educational policy borrowing between the United States and Great Britain led Halpin & Troyna (1995) to argue that the "appropriation of identifiable aspects of another country's policy solutions…is more likely when there is some synchrony between the characteristics of the different education systems involved and the dominant political ideologies promoting reform within them" (p. 303). Furthermore, when educational policies are borrowed across international borders, certain parts are left behind, not necessarily because of their irrelevance but because of their unalignment with a nation's culture. This phenomenon reflects Sadler's line of reasoning articulated a century earlier:

> "We cannot wander at pleasure among the educational systems of the world, like a child strolling through a garden, and pick off a flower from one bush and some leaves from another, and then expect that if we stick what we have gathered in to the soil at home, we shall have a living plant" (Bereday, 1964, p. 310).

Just as the biological composition of different soils vary widely from place to place, to such a degree that the soil of one place will only support certain types of plants and not others, the culture of a country will only allow to take root those aspects of international educational policy that align with its own cultural values. Often this process occurs without explicit articulation of cultural influence and is instead grounded in the rhetoric of achievement and global competition (Halpin & Troyna, 1995).

While only a small portion of the literature that has focused on establishing the cultural influence on education and teaching has been reviewed here, it is sufficient to support the basic supposition of this study that teaching is cultural and adapting to cultural differences in the classroom requires specific intercultural capabilities that will subsequently affect teaching. Therefore, studying teaching artists' cultural adaption in the intercultural classroom can provide rich opportunities for illustrating cultural intelligence capabilities in the classroom.

The tradition of critical inquiry and critical literacy

The final body of literature to be reviewed in this chapter is devoted to Neighborhood Bridges. While I argue that Neighborhood Bridges teaching artists consciously work to adapt their teaching to meet the intercultural needs of their students, like all educational programs, the Neighborhood Bridges program is grounded in a particular culture. That culture is largely shaped by the tradition of critical inquiry. The seeds of modern critical inquiry tradition were sown in the eighteenth century European Enlightenment and bourgeoned in the nineteenth century with the writings of Karl Marx (1818-1883). Considered the foundational philosopher of the critical tradition (Morrell, 2008), Marx developed an influential meta-narrative of the human condition that synthesized history, philosophy, and economics (Lichtheim, 1968). Most important for the purposes of this paper is his perspective on capitalism and consciousness, and while the complexities of his ideas (and those of other philosophers addressed later) cannot be fully captured here, the central idea of Marx with respect to critical literacy is that a capitalist society is comprised of two overarching classes: the dominant class (those who own production) and the working class (those who work for the owners). A person's class is defined by his relationship to modes of production. The

dominant class that owns and controls production imposes its cultural construction of values and ideas on the weaker class in order to maintain its power and status as the superior class. This imposition is expressed "both in the concepts and the institutional arrangements of the [dominant] social structure" (Feinberg & Solstis, 2009, p. 47). Capitalism, then, is antithetical to true freedom because it allows the dominant class to commit hegemonic violence, controlling the thinking and cultural expression of less-dominant classes of individuals through capitalistic economic entities. This violence is not always recognized even by those against whom it is committed because, according to Marx, a "false consciousness" emerges when a subordinate class appropriates the culture of the dominant class despite the harm it causes them. This false consciousness is opposed to a person's authentic "consciousness": the realization that one's own interests are in competition with the values and reality of the dominating class. A class may gain awareness of its status as a class and therefore acquire class consciousness and use this self-understanding to wield greater influence in society.

This narrative of capitalism is what Crotty (1998) calls "the Marxist heritage": it provides the foundational context for understanding post-Marxist theories and contemporary critical inquiry that have been expanded and developed in various (and often times competing) directions. Post-Structuralist theorist Foucault (1926-1984) is one such philosopher who worked within this Marxist heritage yet also departed in significant ways. While Marx understood power to be only within the dominant class, Foucault insisted that an oppressed group can exercise power in the form of resistance against a dominant power. This capacity for resistance challenges Marx's historical determinism and is "infinitely more optimistic for those populations…who find themselves on the other (and 'Othered') side of

history" (Morrell, 2008, p. 52). Foucault also broke methodologically from Marx with respect to his treatment of history. Rather than articulating history as a power struggle of the classes, Foucault proposed that history consisted of "epistemes of knowledge, dominant modes of expression that rule particular periods of history" (Morrel, 2008, p. 51). For Foucault, history is a series of discourses that are in relation to power and that provide a conceptual framework for a cultural group to define truth, to resolve problems, and to serve as the basis and justification for certain institutional arrangements (Milner, 1991). As these discourses shift and change throughout history, so too do the meanings of concepts and the significance of ideas. This idea of discourse relies on a notion of truth that is historically situated and whose meaning is only valid from within a particular discourse. In this way, multiple, conflicting perspectives can all represent truth when viewed from within different historical discourses.

A third dominant figure who has perhaps been the most influential in the development of critical literacy within the critical inquiry tradition is a contemporary of Foucault, Freire (1921-1997). In his landmark work, *Pedagogy of the Oppressed*, Freire (1972) grounds his arguments about literacy in a particular philosophy of the human person: what it means to be human is what human beings have constructed themselves to be. In other words, there is no universal human nature. Each human person is in the "process of becoming—as unfinished, uncompleted beings in and with a likewise unfinished reality." (Freire, 1972, pp. 56-57). The end towards which social justice is directed is a freedom that allows each person the ability to creatively transform one's world, to "seize upon its growing points and out of the worse to create the better" (Crotty, 1998, p. 150). This is the process of humanization.

However, Freire saw the process of dehumanization—anything working to oppose the process of humanization—to be powerfully at work through various systemic and economic forms of injustice and oppression. Furthermore, dehumanization creates a culture of silence among oppressed groups. Not only do the oppressed not have a voice, but they are not aware that they do not have a voice, and this "very situation of exploitation and oppression begets lack of awareness, apathy, fatalism, absence of self-respect—even a fear of freedom…. [The oppressed] cannot become engaged in the struggle for their own liberation" (Freire, 1972, p. 43; Crotty, 1998, p. 155). The process of conscientization is a first step out of this culture of silence. It is a development of a critical consciousness, the fruit of an education grounded in the "continual reading and rereading of the word and the world," a dialogue to produce critical awareness of the reality of one's dehumanized situation, the possibility of intervention, and empowerment to engage in humanization (Morrell, 2009, p. 54).

Marx, Foucault, and Freire are but three historical figures that have had a significant influence on the development of contemporary critical literacy. From within this tradition of critical inquiry highlighted by these three philosophers, critical literacy programs have developed as a way of teaching students how to engage with the texts they read in order to achieve greater personal and social justice. Critical literacy is designed to help students identify dominant cultural discourses in texts and understand "how these discourses attempt to position and construct readers…and their identities" (McLaughlin & DeVoodg, 2004, p. 27). In doing so, critical literacy builds among readers an awareness of the dominant culture and power relationships between authors and readers. In the tradition of Foucault and Freire, the power in narrative is two-directional: While the authors have the authority to decide what discourse is used to emphasize particular meanings, students also have the power to

challenge that authorial power by questioning their messages and problematizing overly simplistic perspectives of complex problems or histories. Furthermore, an understanding of the historical context of the story allows critical readers to explore a story from multiple perspectives and to realize one's own cultural historicity, "an understanding of how one's immersion in a particular culture at a particular moment in time affect's one's worldview" (Hinchey, 2001, p. 2, as cited in Gregory & Cahill, 2009). This disruption of the dominant or common perspective involves a consideration of whose voices are heard as well as whose voices are not heard in order to trouble taken-for-granted cultural norms, to understand the relationship between dominant norms and dehumanization, and to empower students to challenge this hegemony by creatively constructing their own identities against the dominant narrative. Within this context, schools become prime places for investigating these dynamics on account of the many nodes of identity that students bring in the classroom, including differences of class, race, and gender (McLaughlin & DeVoodg, 2004).

Critical literacy in Neighborhood Bridges

Freire (1998) argued, "It is impossible to export pedagogical practices without reinventing them" because critical literacy pedagogy must reflect the unique social situation in which it is presented (p. xi, as cited in McLaughlin & DeVoodg, 2004). This statement provides the underlying rationale for the creation of the Neighborhood Bridges critical literacy program. Because each critical literacy program must be re-created for use in a different social and historical context, Neighborhood Bridges co-founder Zipes designed a program of critical literacy that integrated theater and storytelling for urban students in the Twin Cities. Drawing from the critical inquiry and critical literacy traditions, Zipes (2004, 2009) contextualizes part of the problems faced by urban youth: Unrestrained economic

behavior in the U.S.—spurred on and justified by under-regulated capitalism—has created a dominant culture industry that commits hegemonic violence against children. Citing important research in critical media studies including McChesney (1999) and Schor (2004), Zipes argues that children are raised to consider their identity in reference to consumption and are thus prevented from freely shaping their own identities: "[T]he rapidly changing culture industry…configures children and teenagers into its calculations of consumers and as saturated nodal points of mass information…[which] makes it difficult for the young to establish particular identities and a sense of autonomy" (Zipes, 2009, p. 5). This is a process of dehumanization.

The U.S. educational system participates in this process of dehumanization when questions about how and why children learn to read are unaddressed because, without reflection and resistance on the part of educators, children learn read only for the benefit of the economy, "to consume products indiscriminately and at high speeds to assume functions within a socio-economic system that further exploitation of individuals of all ages and the communities in which they live" (Zipes, 2009, p. 3). While the economic purpose of reading is important, Shannon (2007) proposes both an economic and a personal purpose for reading. Literacy ought to 1) prepare students to work in a knowledge-based economy and 2) develop their own identities and understand themselves in relationship to the rest of the world. However, without persistent effort to resist capitalist forces, the economic purpose of reading squeezes out the humanizing purpose:

> "Market ideology and its new promise—that reading education will make all students capable of fulfilling the high-skill, high-wage jobs waiting for them in the global economy—distort the balance between economic and civic rationales to such a point that the civic rationale has all but disappeared. Students learn to read in order to perform in the economy, and not to

> understand themselves, others, and the ways texts work for and against them" (Shannon, 2007, p. xv).

This "market ideology" has destroyed the civic purpose of literacy in favor of the economic purposes of literacy. The Neighborhood Bridges program seeks to expose the exploitation of commercialized values and restore the identity-formative purpose of literacy in order to foster the process of humanization among children so that they can construct their own identity against the one forced upon them by the cultural industry. Yet even though Zipes condemns the culture industry and educational leaders that promote only functional literacy, he specifically instructs his teaching artists teaching not to disparage, judge or condemn popular media or dominant educational models. Rather they frequently make use of its images in order to expose its contradictions and "to enable children to take control of their own lives. Not that they won't consume. But they may reflect more about their own commodification" (Zipes, 2004, p. 66). As part of critical literacy skills, this reflection is a first step towards creating a freer and more just society.

The power of critical literacy can be easily diminished by the overwhelming forces of market ideology (Zipes, 2004). Consequently, practioners find themselves in places of conflict as storytelling and critical literacy become a type of resistance. Such rebellion has to be accomplished within the dominant social and cultural expectations around literacy. As Zipes writes:

> "[To] become a story teller of one's life means that a young person must learn how to use, manipulate, and exploit social and cultural codes, especially linguistic and semantic ones, so that she or he will be able to contend with the constant bombardment of signs, often commercial and propagandistic, that occur every day (Zipes, 2004, p. 115).

Consequently, the Bridges program helps student master social and cultural codes by working to increase student performance in government-defined curricular aspects of functional literacy, writing, and acting. Assessments by the University of Minnesota's Center for Applied Research and Educational Improvement (CAREI) showed strong student gains in these areas (Ingram, 2011; Ingram, 2013). For example, compared to ELL students not participating in the NB program, 15% more of ELL NB students met or exceeded state standards in the Minnesota Comprehensive Assessment reading test. One hundred percent of second- and third- grade Bridges students met the benchmarks for student achievement in writing. Although these are not the program's primary goal, the advances in functional literacy teach children to become fluent in dominant cultural codes in order to allow them to contest their inherited cultural identity as consumers.

Culture and the intersection of critical inquiry and CQ

From a review of cultural intelligence, the relationship between culture and teaching, the traditions of critical inquiry and critical literacy, and the theoretical foundations of the Neighborhood Bridges critical literacy program, there has been frequent use of the word "culture" and "cultural" without any careful consideration of what these words mean. There is, at the very least, a burgeoning sense that meaning of "culture" within these bodies of literature depart in important respects. These differences are not unusual, even within a particular paradigm given that the definition of culture has historically been a contested issue (Baldwin, Faulkner, & Hecht, 2006). Kroeber & Clyde's (1952) now classic analysis of the current definitions of culture produced over 150 different meanings. The multifarious ways that culture has been used throughout and within disciplines has only grown in the past sixty-five years (Faulkner et al., 2006).

While the definition of culture may seem of considerable importance within CQ, Earley & Ang (2003), in their landmark introduction to CQ, spend little time on their explanation of "culture." They do briefly note, however, that they are drawing from Rohner's (1984) definition of culture from the discipline of cross-cultural psychology: Culture is the "totality of equivalent and complementary learned meanings maintained by a human population, or by identifiable segments of a population, and transmitted from one generation to the next" (p. 145). Earley & Ang (2003) further clarify that this "cross-generational transmission of cultural meanings within a society may be imperfect, such that over time individuals acquire variations on cultural meanings held by their predecessors" (p. 97). While there is no clear statement that "a human population" or "identifiable segments of a population" means a group associated particular nation-state like Mexico or France, this belief seems to be the operating assumption in a considerable amount of CQ research. For example, in Ang & Van Dyne's (2008) *Handbook of Cultural Intelligence,* all quantitative studies in over twenty chapters devoted to CQ research operationalize "culture" to signify nation-state membership. Individuals are considered to be culturally different only on account of their national identification so that Singaporeans are compared to Americans, Chinese to Indians, and so on.

This understanding of culture in CQ research is part of a wider intercultural research tradition that assumes culture to be an attribute of a group united by national membership (Martin, 1993; Yep, 2014). Yet CQ research need not be exclusively dependent upon this wider tradition of culture as nation-state membership, as there is wide tradition of conceptualizing cultural difference from within national borders and part of this dissertation maintains that CQ is just as valid for understanding cultural competency across differences

within national borders as it is across international borders. Moon (1996) notes that not until 1978 was "culture" in intercultural research "conceived almost entirely in terms of 'nation-state'" (pp. 73). Throughout the early decades of intercultural communication research, a variety of definitions were used, but by 1980, the contested definition of culture had been lost in "homogenizing views of 'culture as nationality,' where dominant cultural voices are often the only ones heard, where the 'preferred' reading of 'culture' is the only reading" (Moon, 1996, p. 75).

Yep (2014) points to two main problems of this conceptualization of culture as nation-state membership. First, culture as national membership ignores the unique experiences of individuals in daily life because a "nation never fully or adequately reflects the individuals and the lives of the diverse people living in it" (Yep, 2014, p. 345; Ono 1998). Secondly, culture from this perspective has no way of accounting for the ways that various nodes of social identity such as race, gender, and class reflect differences that are found within members of a particular nation-state. CQ research is not immune to these critiques, as a majority of quantitative studies associated on CQ assumes different cultural groups according to their nation-state differences and judging intercultural competency according to one's ability to navigate these cross-national differences effectively (Ang & Van Dyne, 2008). However, in offering a model for effective adaptation to different cultural contexts when the unfamiliar context is attributable to different learned meanings, the CQ construct opens itself up to group differences *within* a shared nation-state context. Rohner's (1998) aforementioned definition of culture differentiates "segments of a population" but does not necessarily imply that the population be divided according to nation-state. In a theoretical article dedicated to integrating CQ in counseling psychology, Goh, Koh, &

Sanger (2008) have a similar assumption. Relying on common definitions of culture in counseling psychology that include considerations of gender, ability/disability, age, socioeconomic status, and sexual orientation within a particular national cultural identity (Sue, 2001), Goh et al. (2008) posit that CQ as a construct can be used as a "framework for the development of culturally competent mental health counselors" (p. 267). Likewise, the focus of this study on differences within a national culture (domestic diversity) provides another way to understand CQ capabilities that have thus far been predominately grounded in understandings of culture based on nation-state membership (international diversity) because CQ as a construct can explain what capabilities are at work in effective navigation of both international and domestic cultural differences.

This expansion of the definition of culture beyond the traditional nation-state conceptualization to include domestic differences is an essential part of this study. In this dissertation, culture takes on this broad understanding of differences that impact ways of thinking, knowing, and communicating. Cultural intelligence then refers to effective communication not only across different nation-state identities but also across important domestic differences that exists within nation-state identities.

Chapter 3: Study Design

The previous chapter provided a review of the current scholarship that forms the knowledge base for this study. This third chapter transitions into a discussion of the design of the study that is intended to enhance the field's knowledge of cultural intelligence in the elementary-school classroom. I will begin with an overview of the paradigm, methodology, and methods that I used in the study. Then I will outline the major steps of this research study and end with a consideration of ethics, subjectivity, and positionality.

Paradigmatic assumptions

At the epistemological level, my research is grounded in constructivism. The foundational assumption of constructivist epistemology is that a person "individually creates and together with other members of his or her cultural groups co-creates [his or her perception of the world] as he or she experiences it" (Vande Berg, Paige, & Lou, 2012, p. 18). Experience does not just happen to a person; rather, individuals have to make something out of these experiences in order for them to become meaningful (Kelley, 1963, p. 73). This constructivist epistemological approach is an acknowledgement that "much of what we experience…is the manifestation of an agreement to organize our perception in a particular way" (Bennett, 2012, p. 109). This epistemology is central to a considerable amount of intercultural research because it provides a coherent philosophy of knowledge and knowledge acquisition that explains how individuals can organize and reorganize their perceptions of reality in order to effectively engage with cultural difference.

The ontological position most frequently taken with epistemological constructivism is also constructivist. The ontological upshot of the belief that *knowledge* is constructed is the belief that *reality* itself is also constructed. Reality *is* our constructive, creative experience of

it. Because reality is constructed, there is no inherent meaning in an object or an experience outside of one's construction of it (Kelley, 1963; Bennett, 2012). This position opposes both realist ontology that posits there is an absolute, stable reality and a relativist ontology that posits there are multiple, changing realities.

The constructivist ontological position poses significant difficulties for my own personal convictions as well as for the philosophical foundations of CQ research that is based on realist ontological assumptions. Consequently, I will depart from constructivist ontology and adopt a realist ontological perspective which maintains that "entities exist independently of being perceived, or independently of our theories about them" (Phillips, 1987, p. 205). Maxwell (2012) argues that realist ontology has emerged as a "serious position in current philosophical discussion," and while the sophisticated arguments cannot be reviewed here, "the idea that there is a real world with which we interact, and to which our concepts and theories refer, has proved to be a resilient and powerful one that has attracted increased philosophical attention following the demise of positivism" (p. 3-4).

In the literature on paradigms as reviewed by Maxwell (2012), this paradigmatic combination of epistemological constructivism with ontological realism has been referred to by multiple names, including "critical" realism (Archer et al., 1998; Bhaskar, 1989; Campbell, 1974, 1988; Cook & Campbell, 1979), "experiential" realism (Lakeoff, 1987), "constructive" realism (Giere, 1999), "subtle" realism (Hammersley, 1992), "emergent" realism (Henry, Julnes, & Mark, 1998), "natural" realism (Putnam, 1999), and "agential" realism (Barad, 2007). For this paper, I will adopt the term *critical realism* which joins ontological realism ("the belief that there is a real world that exists independently of our perceptions and theories") with constructivist epistemology (the belief that our embodied

knowledge of the world is inevitably a construction, a "simplified and incomplete attempt to grasp at somethings about a complex reality") (Maxwell, 2013, p. 43). Briefly summarized, the critical realist position maintains that concepts, meanings, intentions, and mental states are a part of an objectively real world. They are not solely abstractions constructed in the mind of an individual or group. So while rejecting the notion of multiple or constructed realities, a critical realist also recognizes that

> "language doesn't simply put labels on a cross-culturally uniform reality that we all share. The world as we perceive it and therefore live in is structured by our concepts, which are to a substantial extent expressed in a language. Critical realism also holds that these concepts and perspectives, as held by the people we study as well as by ourselves, are *part of* the world that we want to understand, and that our understanding of these perspectives can be more or less correct" (Maxwell, 2012, p. 9).

It is this idea that perspectives are a part of the real world—a realist ontology—that provides cohesion between epistemologically constructivist research questions and the Extended Cultural Intelligence Scale (E-CQS). Just as the E-CQS is an instrument designed to capture a phenomenon that exists in reality, so too are my qualitative constructivist research questions. With critical realism as my entry point, my research will center on constructivist epistemological questions from a realist ontological framework: How do teaching artists construct knowledge around the real concepts of culture, intercultural difference, and intercultural competence and how are these real concepts enacted in the classroom? These questions are another reflection, another way of capturing and describing the reality that the E-CQS describes.

While this approach may seem paradigmatically split, Frazer & Lacey (1993) affirm the possibilities for this relationship when they conclude that "even if one is a realist at the ontological level, one *could* be an epistemological interpretivist…. Our knowledge of the real

world is inevitably interpretive and provisional rather than straightforward representational" (p. 182). Furthermore, Maxwell (2013) has challenged the traditional conception of a paradigm as "unified sets of premises that strongly shape the practices of particular communities of scholars," and instead has argued that paradigms are better considered as heuristics, "conceptual and practical resources that are used to solve specific problems in theory and research" (p. 42). He has followed the lead of Andrew Abbott (2004) who argues that the purpose of a heuristic is "to open up new topics, to find new things. To do that, sometimes we need to invoke constructivism…. Sometimes we need a little realism" (p. 191). These joint ideas of heuristics and *bricolage*, a term taken from Claude Levi-Strauss (1968) who used it to describe someone who creatively uses everything available to him in order to solve a problem, shape my general paradigmatic approach.

Methodology

A majority of the data collected in this study was obtained using qualitative methods. Qualitative research is particularly relevant for this study because the "overarching purpose of qualitative inquiry is to understand action-in-context" (Demereth, 2006, p. 98). The research goals of this study are just that: to conceptualize and understand what CQ capabilities look like in the educational context. Qualitative research is also used to understand "complex interrelationships" rather than making explanations, which is the domain of quantitative research (Stake, 1985, p. 37). This search for articulating the interrelationships among CQ capabilities and teaching artist capabilities makes qualitative methods most appropriate. While the overarching thrust of the study is qualitative, the administration of the CQ assessment introduces the simultaneous need for a quantitative methodology. This quantitative approach is required in order to provide a validated

measurement of the teaching artists' level of cultural intelligence in order to justify the use of this group of teaching artists as CQ exemplars.

Due to the importance of both qualitative and quantitative methodology, this study was designed as a mixed-method, ethnographic case study. A qualitative case study investigates "a phenomena carried out within the boundaries of one social system" (Swanborn, 2010, p. 13). In my case study, the phenomena are CQ capabilities, and the social system is a group of fourteen teaching artists from the Neighborhood Bridges program run by the Children's Theatre Company who are each teaching in one classroom at a specific school for two hours each week throughout the school year. This case study is conducted at the micro-level insofar as it intensively centers on a particular phenomenon—CQ capabilities—in the context of the work of the teaching artists in one organization—Neighborhood Bridges. Furthermore, this case study is both intrinsic and instrumental. It is intrinsic because an essential part of this study is devoted to understanding and articulating capabilities demonstrated by Neighborhood Bridges teaching artists. This study is also instrumental because the goals of this study go beyond a concern for Neighborhood Bridges (Stake, 1985, p. 3). The major purpose is to produce new knowledge related to CQ and those capabilities that result in effective intercultural action, and the Bridges program is being used to accomplish this end.

This study also utilized an ethnographic methodology, which has been developed to capture and convey the orientation of a particular group towards a particular phenomenon acquired through a purposeful and prolonged researcher presence (Wolcott, 2008). An ethnographic approach to data collection produced rich descriptions and compelling evidence to support my research analysis and findings. Part of the ethnographic approach includes a

nod to a phenomenological approach to interpreting data of my first research question. This is not the phenomenology largely associated with the European philosophers like Husserl or Heideggar. Instead it is the phenomenological approach commonly used in the English-speaking world that is seen as a "study of people's subjective and everyday experiences" (Crotty, 1998, p. 83). My first research question is answered from this phenomenological approach.

The unit of analysis in this study is the group of Neighborhood Bridges teaching artists. While each teaching artist brings their own unique skills and gifts to the classroom, studying them at a group level is preferred to the individual level given the small sample size and concerns for confidentiality of CQ scores. With this approach, CQ scores are discussed at the group aggregate level rather than individual level. While I was open to the possibility of utilizing a multiple-case-studies approach, the relative homogony of CQ scores among teaching artists supported a single case-study methodology.

Methods

The quantitative data of the study came from the E-CQS, and the qualitative data came from interviews with and classroom observations of teaching artists. The following section will describe my methods in greater depth.

Participants and location

The participants of this study are the teaching artists in the Neighborhood Bridges Program during the 2016-17 school year. There are on average about fifteen to twenty teaching artists who work for Neighborhood Bridges each year, and based on earlier conversations, I anticipated that most would be willing to participate. This intuition proved

correct when fourteen of the sixteen teaching artists agreed to participate in the study. Each teaching artists provided their informed consent to participate via a survey delivered through the Qualtrics platform. All fourteen participants completed the required E-CQS and eleven of the fourteen participants completed the optional demographic survey. Based on the results of the demographic survey, teaching artists bring substantial teaching and theater experience to this study. Participants have worked with Bridges on average of 10.7 years. They have on average 17.7 years of classroom teaching experience and 25.5 total average years of theater experience. Furthermore, 72% of teaching artists volunteered the information that they have a college degree in some type of theater arts (e.g. theater, dramatic arts, drama, etc.). Gender was evenly represented (55% female; 45% male). Of those who revealed their ethnic/racial background, 100% of teaching artists identified themselves as non-Hispanic or non-Latino while 63% considered themselves White, 18% Black or African American, 9% Asian, and 9% American Indian.

The Neighborhood Bridges Program is in urban, generally under-performing schools. Among the schools, there is a still a wide disparity in academic achievement and difference in ethnic diversity and socio-economic status. For example, Anthony School is one of the higher performing schools that Neighborhood Bridges. It serves a student population of over 700. Forty-nine percent of student are white, 34% are black, and 8.1% are Hispanic. As a whole, the school's academic proficiency rates are higher than the district average but lower than the state average with about 50% of students proficient in science, math and reading. A second example of a higher performing school is Benjamin School. It has the highest year-to-year academic growth in the district; however, only 26% of students are at the state's proficiency level for science, 42% for reading, and 55% for math. Like Anthony School, the

student body is from diverse backgrounds: 55.7% are black, 26.8% are white, 13.5% are Hispanic. Fifty-one percent of students receives free-and-reduced-lunch benefits, and 20% are ELL students. Carol School has over 400 students. Of the student body, 89% is black. According to state standards, 8% are proficient in science, and 13% are proficient in reading. Ninety-six percent of the student body receives free-and-reduced-lunch benefits, and 18% are homeless. A final example, Dwight School, like Carol School, has a little ethnic and socio-economic diversity among the student body: 80% of students identify within a single minority racial category. Proficiency levels are under 5% for reading, math, and science. Ninety-seven percent receives free/reduced price lunch, and 21% are homeless.

The Neighborhood Bridges program looks different in each of these schools. Furthermore, as part of the critical literacy tradition, the Neighborhood Bridges program looks different from other critical literacy programs given its emphasis on theater and creative writing. This lack of uniform standardization is consistent within its paradigm because "critical literacies are, by definition, historical works in process. There is no correct or universal model. […] How educators shape and deploy the tools, attitudes, and philosophies of critical literacy is utterly contingent [on the context]" (Luke, 2012, p. 9). Even though the critical literacy aspect of Bridges is taught in different schools by many teaching artists who, given their uniqueness, will represent Bridges differently in each classroom, the overarching structure and style of Bridges is similar enough to accurately speak about *a* Neighborhood Bridges program.

I selected nine of the fourteen research participants to participate in the qualitative research portion of this study. Because of the differences in the schools served by Neighborhood Bridges, teaching artists who were interviewed and observed came from a

cross-section of schools that best reflect the real differences in school performance and demographics that are present within the Neighborhood Bridges program. For consistency, I selected schools within one school district. I also gave consideration to schools that had multiple classrooms participating in Bridges and therefore multiple Bridges teaching artists at the same school. Given the differences among the schools, studying multiple teaching artists at a single school provided a type of control on location for the observations which helped give me a sense of how differences among individual teaching artist affected the classroom. Two schools each had three teaching artists, and all six of these teaching artists participated in the interviews and observations. One of these teachers also taught at another school where I observed. Observing this teacher in two different classroom environments gave me an opportunity to consider the effect of school culture on teaching style.

Instruments

Upon establishing a list of study participants, I invited each participant to complete the Expanded Cultural Intelligence Scale (E-CQS) assessment. The Cultural Intelligence Center administered the assessment electronically, and each teaching artist took it whenever and wherever it was most convenient to do so during a three-week window from October 17 – November 4, 2016. Participating teaching artists were required to take the E-CQS before any interviews or observations take place. The purpose of this requirement was twofold. First, the E-CQS is a crucial part of my study, so to make sure that I had this data for each participant, I made completing this assessment a prerequisite for participating in the remaining portion of the study. Secondly, for consistency, every participant took the E-CQS before any interviews in order to eliminate the possibility that the interview might affect the E-CQS.

The Cultural Intelligence Center provided me with each participant's score; however, neither the teaching artists nor I examined their scores until the completion of the interviews and observations. I saw the results of the E-CQS only after the qualitative data collection phase had been completed. The rationale behind this blinding was to avoid potential bias during the qualitative data collection phase of the research. This qualitative data could then be independently compared with the assessment scores. At the completion of the study, each participant will receive a copy of their assessment results as well as a presentation with a CQ-certified facilitator on the meaning and interpretation of the scores and an opportunity to ask questions. A discussion of the ethical considerations of using this method is taken up later in this chapter.

Interviews and observations

My qualitative methods included interviews and observations. I conducted an open-ended, semi-structured interview with each teaching artist before I began observations of their class. Based on an interview protocol, each teaching artist was interviewed during October and November. Each interview was on average an hour in length. The purpose of this first round of interviews was to obtain a general understanding of the teacher's perceptions of and approaches to their students, teaching, critical literacy, culture, cultural difference, and intercultural competence. Informal follow-up conversations were conducted with the teaching artists both before and after the classroom observations. These conversations were more individually tailored to gain insight into the teaching artist's way of thinking during his/her teaching and to follow-up with any questions I had from the interview. As anticipated, these informal second interviews were especially helpful in verifying the interpretations of observations with participants (Corbin & Strauss, 2014). The

nine interviews produced almost ten hours of recording. I fully transcribed each interview and coded into themes after all interviews were complete.

The second major source of data came from classroom observations. Observations are an important supplement to interviews because "it is not unusual for persons to say they are doing one thing but, in reality, they are doing something else" (Corbin & Strauss, 2014, p. 12). The purpose of these observations was to see the teaching artists' approaches and CQ action capabilities in the classroom. For each teaching artist, I observed two to three Bridges sessions and the subsequent meeting between the teaching artist and the classroom teacher that immediately follows each session. Based on my observations during my preliminary research, data saturation occurred by the third observation; therefore, I did expect additional observations to provide significantly new data. The focus of these observations was on the teaching artist, and during each observation, I kept detailed notes on my laptop about the teacher artist's words and actions in the classroom. The first 90 minutes were mostly spent typing as I shifted my gaze from the computer to the teaching artist. The last 30 minutes were generally spent in observation without typing in order to provide a more focused attention to the class. In the intervening minutes when the students were transitioning to their next class, I typed up my notes from these last thirty minutes. This plan resulted in an average of 6-9 observation hours of each teacher and over 100 observations hours over the course of the study. Over fifty classroom observations produced over one hundred pages of single-spaced, typed notes.

I also observed many teaching artist meetings. During these meetings, I had my notebook out, but rarely took notes during the meetings. Immediately afterwards, I wrote down important aspects of the conversation. Combined with the classroom observations, the

observations of their other meetings helped me to experience deeply the Neighborhood Bridges program. I grounded these observations in Patton's (2002) idea of "creative fieldwork" which means "using every part of oneself to experience and understand what is happening [because] creative insights come from being directly involved in the setting being studied" (p. 302).

The critical realist position has important implications for the rationale of these methods. A concept like cultural intelligence is real. However, with the exception of CQ behavior, it is not possible to *directly* observe CQ metacognition, cognition, and motivation. These qualitative methods, therefore, are designed to produce rich indirect evidence for supporting inferred theory as well as a point of comparison with quantitative data that seeks a numeric, systematic measurement of a real phenomenon. The combination of the quantitative and the qualitative data has the potential both to both advance and challenge the field's understanding and applicability of the CQ assessment in educational contexts.

Researcher effect

As I intimated in the opening chapter, the very presence of the researcher during observations has the potential to alter the behavior of those individuals being observed. With respect to the teaching artists, the researcher effect was easy to navigate in this for a variety of reasons. First, teaching artists are all professional performers who are trained to be comfortable with an audience, and teaching artists are not only comfortable with an audience on the theater stage, they are also accustomed to observers in the classroom. Throughout the year, numerous observers—both inside and outside the organization—come and observe the program. In fact, a few times during my own scheduled observations, I altered my plans due to a large amount of observers already scheduled for that class and concerns over so many

adult bodies fitting into the classroom. Furthermore, videographers were a common place, as Bridges sessions were frequently recorded for marketing, research, and professional development purposes. These experiences suggested to me that teaching artists would be less likely to change themselves for me given the seemingly constant presence of other observers.

Secondly, I spent considerable time with the teaching artists before the beginning of this research. During this time, I worked hard to gain their trust and establish their confidence in the work that I was doing. I was careful to describe my work as an opportunity to learn from them, not assess them, and even when they asked for as assessment of their teaching, I smiled and responded, "You probably know more about that than me." I do believe that to be true.

A second consideration is the researcher effect among the classroom teacher and the students. Given the common pressures on teachers in so-called "failing schools," an outside researcher entering the classroom could breed discomfort or suspicion among classroom teachers. In fact, one classroom teacher told me that one year the school district had brought in a multitude observers to his class and almost tried to fire him based on his students' failing test scores. An experienced teacher, he laughed it off as he detailed his efforts to keep his job and justify his work in the classroom despite what the "omniscient researchers" had claimed.

Aware of these perceptions and the possibility of misinterpretations around my presence, I was careful to introduce and present myself to the school and classroom teacher in a way that honestly represented the intentions of my work while concomitantly emphasizing my own primary position as learner. To this end, I dressed like the teaching artists and classroom teachers, which often included jeans and a T-shirt. When possible, I tried to avoid the potential perception of authority that can be conveyed through my identity

as a Ph.D. candidate. Consequently, I introduced myself to the school community as a student at the University of Minnesota who was here to learn about the Bridges program. In every classroom, teachers seemed at ease with my presence despite my omnipresent typing in front at my laptop.

CQ analysis and qualitative coding

After completing all the observations and interviews, I accessed the CQ reports for each of the fourteen teaching artists. The results suggested a high level of level of cultural intelligence among the teaching artists. On average, teaching artists scored in the top 30% across all CQ factors, and all teaching artists scored in the top 30% in at least one of the four CQ factors. In CQ metacognition and motivation, all teaching artists scored in the top 50%. The chart below shows the percentage of teaching artists who scored in the top 25% and top 50% of the referenced CQ factor. (Five teachers scored in the top 25% of all four factors.) The column on the farthest right provides the average and mean scores of the teaching artists as well as provides in parenthesis the standard score threshold that indicates a top 25% score (a high CQ score) among the over 20,000 individuals who have taken the CQ assessment.

	Number in top 25%	**Number in top 50%**	**Average/Mean/ (Top 25% Score)**
CQ Metacognition	64% of participants	100 % of participants	87/ 87/ (87)
CQ Knowledge	43% of participants	93% of participants	61/ 61.5/ (65)
CQ Motivation	79% of participants	100 % of participants	85/ 89/ (79)
CQ Behavior	57% of participants	93% of participants	77/ 79/ (79)

Given these high overall CQ scores among over 90% of teaching artist research participants and the average CQ scores for the group hovering at or just below the top twenty-five percentile, it seemed fitting to consider this group of teaching artists to be CQ exemplars.

The similarity in scores also confirmed a broad interview and observational trend in which I did not notice any meaningful difference among teaching artists with respect to the presence and presentation of identified capabilities as they related to CQ.

In the process of identifying and coding the interviews and observations according to teaching artist capabilities and themes, a minimum threshold level of six teaching artists was established. Each capability, therefore, was manifested in at least six of the nine teaching artists whom I interviewed and observed, and many capabilities were representative among all nine teaching artists. Choosing a minimum of six marked a clear delineation in the data, as there were no capabilities that were representative of four or five teaching artists. Some capabilities were observed only among two or three teaching artists, while others were observed in six, seven, eight, or nine teaching artists. I only included as a core capability those capabilities that were manifested in at least six teaching artists. In one case, I included one of the rare capabilities (found in only two of the teaching artists) because of its significance, and this is noted in the findings.

During the latter part of the coding stage, I met with my advisor who offered further considerations related to coding, such as a more precise naming of the capabilities and themes as well as clarifying distinctions and meanings. Teaching artists were also asked to provide feedback on the capabilities as I had coded them. The results of this process are discussed in the next chapter.

Criteria for quality

In the past decades, qualitative researchers have become increasingly concerned with the criteria used to assess the quality of qualitative research because the accepted standards for quantitative research that have historically dominated social scientific research frequently

are not applicable based on the goals and purpose of qualitative research. Numerous scholars have discussed alternative criteria that marks quality qualitative research. For example, Lincoln & Guba (1989) replaced the concept of validity so often used in quantitative studies with that of trustworthiness. In order for a qualitative study to be trustworthy, a researcher should utilize specific procedures, including member checks, sufficient time in the place under study, detailed descriptions, and an "audit trail." This idea of an "audit trail" mirrors the call for transparency by other scholars. Demerath (2006), drawing from multiple scholars including Bashi and Sibley, notes that qualitative research is both systematic and creative, and consequently the researcher needs to leave a trail of "breadcrumbs" so that other researchers can follow the data to the conclusions and see the internal logic of the analysis.

These considerations are especially salient when working from a critical realist paradigm because of the primary assumption that the thoughts, ideas, and concepts under discussion are objectively real while the knowledge of them is constructed from a particular perspective. In my study, I paid special attention to trustworthiness and transparency. For example, my second rounds of interviews were in part designed to be member checks during which the teaching artist and I talk about what I observed in the classroom and my preliminary analysis. With a nod towards transparency, this chapter has fully documented each step of the research process. With concern for trustworthiness, the subsequent chapters use significant examples from my data to support my analysis and conclusions.

Ethical considerations

Before beginning my research, I submitted my research plan to IRB, and IRB considered this study to be IRB exempt. As IRB requires, the research will be approved and overseen by my adviser to ensure the highest ethical standards.

A generous welcome and permission to conduct a study had already been obtained from the Neighborhood Bridges administration before I formally began this study. Many teaching artists had expressed their interest in participating; however, I did not assume that all teaching artists would want to be a part of the study, and in fact, two chose not to. In order to help create an atmosphere where the teaching artists were free to accept or reject an invitation to participate (especially newer teaching artists), I privately emailed each teaching artist in which I laid out the goals and requirements of the study and allowed each teaching artist to respond privately. As reasonably as possible, I kept private the names of teaching artists who were and who were not participating. For example, I did not discuss with other teaching artist who and who was not participating. Total confidentiality was not possible due to the fact that multiple teaching artists are often at the same site, and my presence at a particular school likely signaled to other teaching artists that a particular teaching artist was participating.

Of all the methods used in this study, the administration of the E-CQS required the most careful ethical consideration. One of the foundational ethical principles in scientific research is to do no harm to a participant (Shuster, 1997; Emmanuel, Wendler, & Grady, 2000). In the context of assessing CQ, there are important steps to take to ensure that my research participants do not experience any type of harm from this assessment. Given the history of interpretation and application of intelligence tests, like that found in the book *The Bell Curve* (1995) where authors Murray & Herrnstein used data from intelligence testing to spark intense controversy over the relationship between intelligence and ethnicity, gender, and socio-economic status, intelligence assessments like CQ have the potential to cause harm

to my participants due to misunderstanding or misapplication of scores. In order to minimize this and other negative consequences, I took following steps:

1. Participating teaching artists were required to give informed consent before taking the E-CQS.

2. Personally identifiable E-CQS scores were only shared with the individual, the researchers, and her adviser.

3. The individual scores of any participant were not revealed in the research.

4. Participants will receive their E-CQS scores at the end of the study and will be debriefed on the research-based interpretation and application of the scores.

5. The original E-CQS data is also protected by the Cultural Intelligence Center. Entry into the assessment is password protected.

A second ethical consideration for this study relates to the way students' and teachers' identities are revealed and discussed. Schools have been previously described in terms of their specific racial composition, and some of those schools have extremely low proficiency rates in math, reading, and science as measured by the state's standardized tests. There is a danger in the repeated association with a particular racial group and low achievement scores. For example, it can inadvertently reinforce negative stereotypes. Yet, given that this study is about culture and cultural difference, I argue that it is important to understand the context of the interactions that gave rise to the identification of so many teaching artist capabilities. An important part of this context involves descriptions of racial identities in order to give the reader a deeper appreciation of the impact of cultural difference on teaching artist capabilities.

Subjectivity and positionality

In any research project, total objectivity is impossible; consequently, researchers need to acknowledge their subjectivity. Peshkin (1998) argues that simply asserting that one's research is shaped by his/her subjectivity is insufficient. Rather, subjectivity needs to be sought out systematically during the research phase. This search for subjectivity allows researchers "to be aware of how their subjectivity is shaping their inquiry and its outcomes" (Peshkin, 1998, p. 17). In his own qualitative research, Peshkin discovered that by

> "monitoring myself, I can create an illuminating and empowering personal statement that attunes me to where self and subject are intertwined. I do not thereby exorcise my subjectivity. I do, rather, enable myself to manage it—to preclude it from being unwittingly burdensome—as I progress through my collecting, analyzing, and writing up my data" (p. 20).

Drawing from the experience of Peshkin, I actively sought out my own subjectivity through self-reflection and memoing after classroom observations and interviews and throughout other parts of the research project in order to help me identify and account for my subjectivity.

In these next few paragraphs, I will overview some important aspects of my own subjectivity, aspects that I was aware of as I began this study and aspects that I realized during the study. As I was preparing for this study, I was very conscious of my own understanding of the human person and how the human person relates to society. These ideas often conflict with foundational philosophical approach of the Neighborhood Bridges program which aligns itself with the major assumptions of critical theory. The critical paradigm is not my preferred frame of reference, yet as part of the critical realist perspective, there is a shared belief that an individual's perspectives and situations casually interact with one another and influence each other. Critical theory has one way of understanding these

relationships, as I overviewed in literature review; however, I disagree with some of the most basic relationships articulated by critical theory, especially those related to the meaning of the human person and the human relationship to economics. For example, against the assumption of critical theorists who argue that free markets are a primary cause of children's commercialization (Zipes, 2006; Morrell 2008), I argue that free market economies lead to greater personal moral growth and social freedoms in keeping with the purpose of the human person and society, but that many cultural and social factors—not just economic—have moved the U.S. from a productive capitalism that centers on saving and investment to a consumerist capitalism that centers on consumption and borrowed money. I maintain that the type of destructive consumerist mentality that critical literacy challenges is not intrinsic to free markets: It is "ultimately a spiritual disease that cannot be remedied by economic changes alone" (Miller, 2013). The spiritual disease of consumerism is to live in a way that values possessions over persons. The disease of consumerism is a way of life that uses the human person as a means towards acquiring greater material wealth rather than using material wealth as a means of creating a world that honors the inherent dignity of the human person. This *misuse* of human freedom—the spiritual disease of consumerism—is not intrinsic to any type of economic theory. It is latent in *all* economies because economies are not machines: they are made up of human actors who are susceptible to misusing freedom. Because consumerism can manifest itself in both capitalist and socialist economies, changes in economic theory alone is not the cure to consumerism. And while capitalism is not perfect, "for all their fallen, human faults, free and competitive economies have enabled millions of people to lead lives of dignity and pursue human flourishing" (Miller, 2013). So while I share a deep concern for many aspects of western culture that impede children's authentic

flourishing, I have different explanations for (and consequently the solutions to) problems of excess commercialization and commodification of children.

While the previous example was an illustration of the philosophical differences between my own vision of the world and the dominant position of the Neighborhood Bridges program, there were times during this research project where I experienced my own subjectivity in the field. For example, when I first started observing Bridges sessions almost two years ago, I felt overwhelmed. For me, it was chaotic and loud. Students wandered all over the place, fights big and little broke out, chairs and swear words were thrown across the room. Teachers were in and out of the classroom, specialists moved from student to student, and aids were filling in as best as humanly possible. I was exhausted by the end of each session, and I was just observing.

Those feelings changed as I delved more deeply into this research project. My field of vision started to shift. In a way, teaching artists became my cultural guide as they explained to me what they saw in the classroom, why they were choosing this theater game over that theater game, how they were assessing student engagement, and what considerations led them to push the students for more or be satisfied with the effort. I began to see the "method in the madness," and it was not much longer before I was able to see highly sophisticated teaching artists competently orchestrating the session in ways that were unknown to me before the mentoring and guidance of the teaching artists. Based on the experience of my own transformed understanding of Neighborhood Bridges, I feel confident in saying that the teaching artist capabilities are not something that I brought to the research. The findings of the fourth chapter authentically emerged from the data.

Given these differences and experiences, in choosing Neighborhood Bridges as a major part of my research project, I have chosen to undergo an intercultural quest into an intellectual tradition of critical inquiry that challenges the assumptions of my own paradigm. I anticipate that this study will not only contribute to the field's knowledge of CQ but also provide an example of working across paradigms with authentic—not merely instrumental—interest and mutual benefit for those who study CQ and for those who dedicate their work to teaching critical literacy and theater arts skills.

Chapter 4: Findings

Introduction

This chapter outlines the key themes that emerged during my data analysis process and answers my first research question: What are the primary capabilities of the Neighborhood Bridges teaching artists? The capabilities of the Neighborhood Bridges teachings artists are grouped and presented by main theme. Each capability is supported by substantial excerpts from the teaching artists' interview statements and was evidenced in their actual teaching during my observations. Unless otherwise noted, these capabilities identified in this chapter are what comprise the *core capabilities* that were present in at least six of the nine teaching artists who were interviewed and observed. Many capabilities were demonstrated by all teaching artists; however, six was chosen as the natural cut-off after the data analysis process produced no capabilities that were representative of only four or five teaching artists. The capabilities were then grouped according to their similarities into themes and presented in this chapter in no particular order.

Following the coding process of Tobin, Hsueh, & Karasawa (2009), my coding places emphasis on how teachers think about what they are doing (as detailed in the interview process) and what was observed in the classroom (as detailed during the class observations). Both parts are important in understanding their praxis, defined as action plus intention (Tobin et al., 2009, p. 19).

Based on my classroom observations and interviews, each teaching artist brings his or her style to the classroom. The general categorization of capabilities is not intended to moderate each teaching artist's unique emphasis and application of these capabilities both in their underlying teaching philosophy and in their applied practice. Rather, the coding of core

capabilities allows for an analysis of teaching artist capabilities as they intersect with CQ capabilities across research participants.

As part of the member check process outlined in the previous chapter, teaching artists who were interviewed and observed were invited to review the themes and capabilities presented in this chapter in order to help authenticate representation. Three teaching artists responded to this optional invitation and indicated their general agreement with my coding. Together they made a total of four comments on the chapter. Each comment was a suggestion to include additional context, and these changes are reflected in this chapter.

Theme A: Discovering the culture of the students

Capability 1: Knowing the cultural heritage of the students

Each of the Neighborhood Bridges teaching artists brings a knowledge of and sensitivity to the nation-state identity of the students whom they are teaching. It is the one of the first pieces of information that teaching artists seek out, as the students' cultural heritage is a central consideration in their selection of stories from the expansive Neighborhood Bridges curriculum. It is a teaching artist's priority to tell stories that are representative of the nation-state identity of children in the room. This capability reflects a primary conviction of the Neighborhood Bridges program that children are best engaged when they see themselves represented in the curriculum. Helen described it this way:

> "I try to understand who is in the room, trying to make sure that what matters to them is present, so if it is naming the material and where it comes from, and making sure that they see themselves in that."

Cynthia talked in great detail about the effects on students when she brings culturally relevant stories to her class:

> "I take a gauge of the room. Obviously, I am not asking kids, 'What culture are you from?' But at face value and checking in with the classroom teacher to get the cultural make-up of the room, and I chose Bridges stories that align with those cultures. […. In one of the schools,] we chose to do a Hmong Cinderella story, and I described what this version of Cinderella was wearing, and it was very different from what was in their minds. I brought up some pictures on my computer, and I had my computer sitting to the side, just ready to show, and I almost had the screen closed, and one of the Hmong students noticed, and she asked, 'What are those pictures for?' [I responded,] 'I am telling a Hmong story today.' She is like, 'I am Hmong.' [I said,] 'I know!' And I asked her, 'Have you worn anything like this before?' 'Yes, I have!' So when I said to the whole group that the next story we are telling is a Hmong Cinderella, all of the kids were so excited and so proud when I was passing around the pictures on the computer, acknowledging and having pride in their culture. It is so important. They don't see themselves enough. I try to choose stories that will let them see themselves."

While knowing the cultural identity of the students is critical, teaching artists were careful to make note of the nuanced differences among groups of students who may otherwise be considered culturally similar. Janet described her sensitivity to these differences:

> "When I look at my classroom, even though I see all these African American students, there are first generation Somali students and second generation Somali students, and then I have some African American kids, black students. I'm very conscious about not blanketing all of them into one because I know they think differently. […] So I always need to approach in a different way, or classify, because in terms of census wise, they are all African American, but they are not."

Capability 2: Knowing the economic diversity in the classroom

While knowledge of many different national cultures that are represented in a classroom is a hallmark of their work, teaching artists also recognize the differences among children that cross national culture, including differences among students' family economic status. Tom talked about the "class diversity in the classroom" while also providing a more in-depth detail of the difficult life circumstances of many of the children whom they teach:

> "There's a super-high percentage of kids coming from all kinds of rough backgrounds: homelessness, transient families, single-parents, incarcerated parents, free-and-reduced lunch. Et cetera, et cetera, et cetera."

Jude also illustrated a deep knowledge of the economic diversity in his classroom and the effects on students when he said, "With 50% homeless or transitional housing, there is a lot of trauma or uncertainty in their lives."

Capability 3: Knowing students' inner strength

Given their candid knowledge and discussion of their students' often difficult life experiences, teaching artists are clearly not naïve about the real obstacles that their students face daily. Yet, teaching artists observe an inner strength, a resilience, in their students. Cynthia commented that her students "bring so much resilience into the classrooms. It is really humbling to see how much they can tackle with so much uncertainty and how much unknown [the students experience] outside of school." This capability also allows Megan to reframe her approach to her students so that she is not seeing them as hardship students but students who are in hard circumstances. By trying to "not feel sorry for [my student], but for the situation," Megan strives to honor her students' inner strength.

Capability 4: Getting to know students

Teaching artists utilize many sources to learn about the students in their classroom, including the classroom teacher and school staff. A significant amount of their knowledge of their students, though, comes from the students themselves. Teaching artists prioritize time spent with the students and getting to know them as individuals both inside and outside the regular Bridges classroom hours. For example, Maggie arrives at her school when the students are arriving which allows her to sit and talk with them while they eat their school breakfast. She makes a point of "finding as much time as I can in the morning and throughout

the session, one-on-one, as much as I can" to get to know the students. Other teaching artists volunteer to have lunch with their students or come back to the classroom outside of the Bridges time in order to lead extra-curricular activities with their students. Janet summarized this capability as one that is motivated by a "curiosity about anything that is happening in a kid's life."

Capability 5: Learning about students' communities

As the capabilities in this theme indicate, teaching artists value a highly personal knowledge of their students. An essential part of knowing a student includes knowing the student's wider community. In an effort to learn about their students on a deeper level, teaching artists seek out opportunities to learn more about the communities of the children whom they serve:

> "We have a lot of teaching artists who go above and beyond to really volunteer their time to get to know the community. And that's another thing. You have to get to know the community you work with. That is beyond your hours. That may be reading articles or going to a field trip." (Janet)

Cynthia brought up her own experience of learning from the wider community about the segregation at her school:

> "The black students were very separate from the white students. They often heard folks saying, 'They are not understood, how they don't feel welcomed.' I've heard that a lot from black people in every situation. […] Then I finally started asking, 'What is that? What is up with that? Why is that always the case?' I don't understand and I need to understand. There is clearly a piece that is missing for me that I don't get and that I should get better. So I started reading and talking to people."

By reading and seeking out members of the larger cultural community, Cynthia advanced her understanding of the relationship between a social experience in her community and the students' behavior in class.

Theme B: Seeing potential and success

Capability 6: Seeing students' positive potential

All teaching artists have an exceptional ability to recognize their students' positive potential, regardless of any particular label with which the student or the class comes to the Bridges session. This core capability radiates throughout their practice to such an extent that the underlying tone in their discussion about their students is overwhelmingly positive. It is reflected in Jude's comments who describes his students as "smart and funny. They want to be good, and they want to have good behavior. I think they are good. […] I know that students can do it."

Even in intense moments, I never observed teaching artists act in a way that compromised this core capability. Rather, teaching artist responses always emphasized a student's positive potential. Helen, for example, who was quoted in the opening of the first chapter, affirmed her student in a moment of correction: "I hope you can pull it together. […] I do know that you are really, really good in those plays."

This capability manifested in the teaching practice of the teaching artists may be a unique experience for some students. For some students, teaching artists may be among the only adults who exude such a positive outlook on their abilities, as Tom commented:

> "I don't spend all my time screaming at them. In fact, my rule in the classroom was 'I want to hear what you have to say, but you have to raise your hand. You have something to say, I want you to say it.' Just to have an adult say, 'I want to know what you have to say. I want to hear you.' I think that is different from what they've experienced. (Tom)

Capability 7: Seeking out experiences of success

Naturally, if students have positive potential, they should be able to experience it for themselves. Following the capability to see students' potential is the teaching artists'

committed pursuit to finding ways for their students to succeed during the Bridges program. This is an underlying goal of the Neighborhood Bridges program. Teaching artists' approach to teaching hinges on their focused ability to create opportunities for their students to be successful in the classroom. Janet echoed this conviction that is reflected in her ability to seek out ways that complement what is currently being used by other teachers to help each student discover their own ability to be successful during the Bridges program:

> "What are the ways that this kid can excel? [I try to find] the strategy [that is being used] outside of Bridges, if there is one. If there is one, how can we apply that to Bridges?"

Peter describes what this capability looks like in practice when he recounted his conversation with one of his students. The following quote describes Peter's expert capability to help his struggling student experience success:

> "Yesterday, Bernard, who is always troublesome, kept saying, 'I'm bad. I'm bad.' He just kept saying those negative things, and I was sitting outside with him and said, 'That is not true. Sometimes you have trouble listening. That is what everybody does. You can choose to listen.' And I said, 'Just look at me.' And he looked at me. I said, 'See you were just successful.'

Capability 8: Setting the stage for future success

The two previous capabilities logically lend themselves to the final capability in this theme: opening possibilities for future success. If teaching artists believe that students have positive potential in the classroom and can experience success inside the classroom, teaching artists also believe that students can be successful outside the classroom. Two teaching artist display this capability in practice particularly well in the following extended quotes:

> "Our young black men, for example, we ask them, 'What do you want to be when you grow up?' [They respond,] 'A basketball player, a football player.' You don't hear them say, 'I want to be a doctor or a lawyer or a teacher.' You don't hear them say that. And the truth is that there is more black teachers and lawyers than there are basketball players but the images that they get are that. So that I hope that my being there does just a little bit is say, 'You've got some

> other choices. You can be an actor. You can be a doctor. You can be scientist. You can be a bus driver.' But just to see something other than that projected image that they have up there, and they don't know anything else." (Tom)
>
> "There are so many kids who nobody expects anything of, because of where they come from. And people around them have given up on them, and [the kids] give up on themselves because it is really hard to do that when it's not modeled. 'Just whatever. Go to school,' [the kids hear.] Instead, [I say,] 'I expect you to rise. I really see in the future.'" (Megan)

Theme C: Embracing the many faces of engagement

Capability 9: Seeing engagement differently for every class

Constructive engagement with an idea, a task, or a text is foundational to student learning. Teaching artists are sensitive to the many ways that constructive engagement with the Neighborhood Bridges curriculum and activities may appear in the classroom. They repeatedly discuss how engagement looks different depending upon the classroom:

> "Engagement looks way different [in this class] because that classroom laid down most of the time. So if they were laying down and they were quiet and they were looking at me. That is engagement." (Anna)
>
> "[I see my kids engaged] when they are able to sit and listen to a story. And even when they are talking through it sometimes, their comments are always present and about the story. They are able to get involved in that. They are willing to get up and share something. Right now as a group, they just do it." (Jude)

As these two teaching artists reveal, engagement has a different face in each of their classes. For Anna's class, engagement is quiet listening and eye-contact. Jude's class, on the other hand, can talk through parts of the story and still demonstrate their engagement with the story through their relevant comments during the discussion.

Capability 10: Seeing engagement differently for every student

As noted in the description of the previous capability, engagement looks different from classroom to classroom. Teaching artists also recognize that engagement manifests itself differently within every student. Consistent with the extensive knowledge that teaching

artists have about their students, teaching artists are sensitive to this individual-level difference of how engagement appears in each student. Tom details the way one of his students expresses engagement:

> "[I came to understand] that when Johnny is rolling around on the floor, Johnny is actually listening. And you find out from the teacher or specialist that that is how Johnny listens. And I roll with that." (Tom)

Similarly, in Helen's class, two or three students each week stand up on the carpet in the front of the room and share the story they have written that week. For some of Helen's students, the simple act of standing on the carpet by themselves in front of everyone—even if they are silent—is a long-awaited sign of engagement:

> "For a lot of these kids in high trauma, the fact that they actually got up and were willing to get up on the carpet. That is humongous." (Helen)

Theme D: Bringing flexible goals

Capability 11: Establishing unique goals for each class

Seeing the different faces of engagement complements the capabilities of this current theme under discussion: establishing unique goals based on talents and capabilities at both the class and the student level. Teaching artists approach each class with goals and expectations that are specially tailored for the class as a whole based on their knowledge of the abilities of the class. Peter describes what his expectations and goals look like for one of his classes:

> "Early on, I try to say, 'This is what the standard is and then we don't move from that.' So when I say, 'Move at a zero [no talking], we mean zero. And if you don't do it, let's go back and do it again. We'll do it all day.' And I've had classes that have had to do it four or five times and then they don't get to act, and then they are sad. [I tell them,] 'It's not me. It's really simple. If you get in line at a zero, we don't waste twenty minutes. You all lost twenty minutes so we don't have time to play a game.'"

These standards for the class that Peter set look very different from classes in other schools. For example, another teaching artist Jude brings Bridges into a school with different capabilities, and so even when Peter and Jude co-teach in this school, the goals for this class are very different from the goals Peter articulated previously for his other class:

> "More and more I am realizing that you always want to raise the bar, you always want to raise everyone's expectations, but it is also meeting the students where they are at. So that is the balancing act for me. That is the hardest thing about teaching because I want [the students] to be better. I want [them] to reach for being better, but if you set those goals or those expectations too high, that frustrates them and causes discipline problems." (Jude)

So while Peter at times is able to demand total silence during a transition from one activity to another and can require the group to redo their transition until they perfectly follow his directions, Jude has found that such a goal is too high for his class. Such a demand would escalate the frustration levels for his students. Instead, Jude—like all the teaching artists—has the skilled capability to discern the right balance of setting goals that are attainable while pushing the students to grow.

Capability 12: Bringing flexible goals for each student

Along with setting goals that are realistic for each classroom, teaching artists tailor their goals for each student based on his or her abilities. Helen directly said that this capability is a requirement of teaching artists: "Having the same expectations for everybody is not being a good teacher." Megan described what this capability looks like in practice:

> "And individually, I have a different goal for all of them, so the one little girl is sort of self-mute. She barely kind of whispers one thing [when the class is] going around [the circle], and we could all barely hear it. But she tried speaking. Great. Instead of everybody saying, 'Oh she never talks. She doesn't talk.' I say, 'Oh, just let her try. Maybe she wants to.' I know she can talk."

In this excerpt, Megan demonstrates knowledge of her student's abilities (the student is able to talk but frequently chooses not to). This knowledge allowed her to gently push the student

to do more. This "more," however, was not established by an outside standard but against the standard of the student's own ability. Megan's persistent encouragement pushed her student further to reach an individualized goal, which in this case, was as simple as trying to speak.

Theme E: Desiring to motivate students

Capability 13: Using theater to find voice

Teaching artists are in the classroom to accomplish many curricular goals such as increased literacy, improved writing skills, and developed theater skills. In tandem with these academic outcomes is using theater as a vehicle for teaching life lessons, including discovering and validating the ideas and perspectives of their students. Teaching artists repeatedly emphasized this point in their interviews:

> "I am using theater to help [my students] find their voice, seeing themselves as somebody who has a value in this society." (Janet)
>
> "My goal is sometimes just to help them realize that they have a story. But what I really want them to have a voice. I want them to know that they can tell their story." (Tom)
>
> "I want them to understand that they are valid. That they have a voice and that they are valid." (Anna).

All of the performance-related parts of the Neighborhood Bridges curriculum share this multi-purpose of exposing students to theater technique and instilling in the students that the words they speak are important. In all my observations, teaching artists gave student performers their undivided attention, whether they were saying one line or retelling a whole story they had just written. This focused attention especially seemed to communicate strongly to each student that their voice was heard and respected.

Capability 14: Using theater to instill student motivation

Teaching artists want their students to be their best, but they recognize that that desire has to come from the students in order for it to be realized, and so one of their priorities is motivating students to work hard and do their best by taking ownership and pride in their own life story and voice:

> "I want to see [the best] from the kids. They have to want it, and it can't be that Mr. Peter wants it because then they are pleasing me. That's not finding their voice." (Peter)
>
> "I want them to be proud of their voice in their story because at the third-grade level where I teach now, they don't see themselves, that their voices are important. Then how can you convince yourself two years later when you go to middle school?" (Janet)

Consequently, teaching artists try multiple strategies in the classroom to instill student motivation to find their voice and their story. One of the most powerful sources of this motivation is the students' "public" performances. Right before winter break, students perform Peace Plays for other children at their school. At the end of the school year, students perform a play in front of their peers at the school and for their families on stage at Children's Theater Company during the Crossing Bridges Festival. Both the Peace Plays and the play staged at CTC are created by the students. Students begin this process of creating by deciding on a story on which to base their play, and from there, they determine how they are going to tell the story. Based on my observations, teaching artists use these two essential Bridges events to extrinsically motivate their students to work hard during Bridges sessions and to be proud of their story and their voice that are on display in their plays.

Theme F: Challenging the single story

This theme of challenging the single perspective infiltrates so many other capabilities outlined in this chapter; however, the theme is so ubiquitous that it deserves distinction as its

own theme displayed under multiple capabilities. In their teaching practice, teaching artists challenge the single story through their ability to bring multiple perspectives to learning, teaching, success, and interpreting behavior.

Capability 15: Considering student perspectives

The teaching artists enter the classroom with the conviction that their ways of knowing, feeling, and learning are merely one way among a multitude and may not be shared with everyone else in the room. Consequently, they continually ask themselves, "How might this child or this teacher be interpreting this situation?" Challenge themselves to seek out and understand other perspectives in the room, teaching artists said:

> "Here is what I'm feeling, but that is my perspective, and there are always other perspectives. And that is also really important. When there is an issue with people, 'OK, that is your perspectives. Let's also look at what the other person's perspective is. […It is] important to be open to see a situation from multiple perspectives, allowing the multiple ways of interpreting a situation or a story." (Janet)

> "What I think is really great is not what everybody else might think is really great." (Helen)

> "If you are not asking questions [about how the students are making meaning of a situation], then you are being passive. You are not challenging what you know or what you see or what information you take in. So I go into the classroom and I take the temperature of the classroom and I ask myself, 'Why is she looking at me that way? Is she shy? Is this cultural? Was I too big? Do I need to kneel down? How can I pull [knowledge] out from them?' So I am constantly asking questions." (Peter)

While this capability focuses on the cognitive approach to teaching with multiple perspectives, later capabilities will expand what this more abstract capability looks like in practice and its effects on teaching.

Capability 16: Making assumptions explicit

Just as teaching artists seek out other perspectives in the room, they also push themselves to articulate the assumptions that are undergirding their own perspectives and that may be limiting their ability to fully understand what is happening in the classroom. Three teaching artists discuss this capability below:

> "Even my own reactions to things, [I ask myself,] 'Why am I having this reaction to this person? Is it because of something they did or because of something that I assuming about them?' A lot of times it is something that I am assuming." (Cynthia)
>
> "A lightbulb went on. So before that, I didn't know their life story, so I had a certain lens going in and then it was like, 'Well, that was wrong because I didn't know them.'" (Janet)
>
> "I am coming into a very different place and I have to recalibrate what safety looks like." (Anna)

Embedded in these statements is a sensitivity to raising awareness of unconscious assessments of both students and situations. This capability is foundational for later capabilities that direct teaching artists to change the way they relate to a student in the many moments of classroom teaching. Like the previous capability, there are numerous examples of teaching artists resisting a reading of a situation exclusively from their own background and experiences, and these actions are detailed in later themes.

Capability 17: Challenging stereotypical expectations

Teaching artists are discriminating in their use of language when they talk about their students and their teaching. Using words that fail to capture the multiplicity of meanings present in any situation can negatively affect the way teaching artists teach and therefore have negative impact on their students. For example, Maggie commented on the words that others have used to describe the students at her school:

> "A lot of [the students we serve] are 'low performers.' I feel like I am using quotations a lot, but I feel like that is a really loaded categorization of students just because simply we don't know how to test some of their talents and their brilliance. So some of these schools, yes, they are at four or five percent proficiency in reading in their schools. Four percent of the kids in this building have said on their test that they can do it. But we see such different talents and skills come through during their time with us."

As Maggie suggests, this language of "low performing" stems from one perspective of standardized testing, and this single story of student performance has the ability to mask for both student and the teacher the multiplicity of talents and skills of the students in her class.

Other teaching artists emphasized the importance of language in their own speech. Janet, for example, is quick to correct the language of "control" that is often used in a seemingly innocuous phrase, "I had control of my kids today." Janet explains:

> "Now that [word 'control'] is probably not the term you want to use. You *facilitated* better, not control. Then you have to be careful how you use the word control. It has so much power-loaded language."

Helen also pushes back against the "help" language. It is a "really big problem. I think we have to not use that language, the 'help' language" because a teacher cannot assume that he or she has what the student needs.

Theme G: Understanding the multiple ways students communicate

Capability 18: Knowing students are constantly communicating

Teaching artists know a lot about the students whom they teach. One of the more general pieces of knowledges that they have about children is that they are constant communicators, as Peter describes:

> "[The students] are constantly talking to us. If they don't say something, they are talking to me in a way. If they say a bunch of things, then they are talking to me another way."

This capability to see students as constantly communicating changes the way teaching artists approach their students. This capability lays a strong foundation for the two other capabilities in this theme that will now be described.

Capability 19: Reading student behavior

Verbal communication is a dominant and often-preferred form of communication in U.S. society, and so mastery of verbal language is foundational to student success in the U.S. educational system. Consequently, a large part of the Bridges program is devoted to strengthening students' verbal communication skills. Without compromising the importance of developing a student's ability to communicate well verbally, teaching artists strive to honor the multiple forms that students use to communicate to them in the classroom, especially their non-verbal forms of communication. Helen, for example, is careful to read her students' behavior to determine their interest in a lesson: "[I need to] be aware of what [the students] are saying when they aren't talking. […The kids] show you that they don't care about what you are talking about in their behavior." Tom describes in with rich detail how his students non-verbally communicate:

> "Sometimes it can be how they are or are not sitting, who they might be paying attention to. If I am here and they are looking there, that tells me something. You know that something is going on. Something is more important than that. So how do I get the attention away from that to this?"

Not only do teaching artists talk about the communicative element of students' behavior, they also respond to the students' non-verbal communication with their own actions. As Janet mentioned, teaching artists are continually asking themselves, "What are my students telling me about what they need from me?" Based on their real-time answers to

that question, lesson plans get changed and strategies get shifted to respond to what the students are saying through their behavior.

During my observations, I saw teaching artists shift in response to how students were communicating non-verbally. For example, during the writing portion of the Bridges program, Anna saw all her students writing with an unusual zeal and excitement, and they produced exceptionally good writing. Normally only two or three students share their stories, but Anna understood from the students' behavior while they were writing that what they had written was very important to each of them that day. Consequently, Anna took a considerable amount of extra time allowing all the students who wanted to share tell their stories in small groups.

Capability 20: Honoring the multiple ways students reveal who they are

Teaching artists are sensitive to the fact that their students are continually revealing who they are, yet not all students in the class are constantly talking about themselves. Rather, like the preceding capability, teaching artists are experts in reading bodies in order to learn more about who their students are. As Cynthia noted, "Kids' behavior tells us a story of where they are at. No form of [communicating] is more valid than another. Everyone has their own way of sharing who they are." Other teaching artists describe in practice the multiple ways students communicate who they are:

> "It is interesting to me how different students communicate connection and relationship. My kids at [one school] were extremely physical. They wanted to lay on me. They wanted arms around me. They wanted hugs every day. It was much more of a physical show of approval, attachment, love. Whereas these guys [at this school], its verbal." (Anna)
>
> "[A student may think,] 'If I hit my arm, I get attention. I get nurturing. If I hit myself, there is finally something to stop me.' [The kids] throw themselves around all the time, and then there is finally something to stop them because I

> feel like a lot of words don't impact them. It is really about action. Somebody else's action or reaction, so they are constantly trying to figure that out." (Megan)

While Anna noted the significantly different ways her two classes communicate their need for connection and relationship in a positive way, Megan discussed the underlying messages of the need for boundaries and attention that she gleans from student behavior in her school.

Theme H: (En)countering the influence of trauma

Capability 21: (En)countering the influence of trauma on student behavior

Student behavior is communicative, and teaching artists often look to the traumatic home environment as a lens for interpreting what student behavior is communicating. In the following interview excerpts, teaching artists discuss in depth how they think about trauma as it relates to student behavior:

> "In my early days in Bridges, I never had the question, 'I wonder what this kid had to do this morning or last night to make him so tired that he is sleeping in class?' Is it because of what's happening in their family? It never occurred to me to question that. And now I do. Because a lot of these times that's what's going on. It is not because they are staying up because he wanted to watch TV." (Janet)

> "[I came to] understand that sometimes a student just needs space. It is not a time out. It is not a naughty chair. They just need to go over there and have space, especially in this kind of traumatic environment." (Anna)

> "I do see that they are like atoms bouncing off each other. They don't get someone else to bounce off of like that at home. At home, there's nothing. There is maybe no reply or they get repelled. So I watch them orbit. I watch them roll. It's that trauma response. Flight, Fight, Freeze, Faint." (Megan)

These teaching artists describe three very different types of student behavior—sleeping during class, physically separating from the class, and wondering around the room. Yet teaching artists see these behaviors as manifestations of similar experiences of the trauma that is a part of the everyday lives of many of their students.

Capability 22: (En)countering the influence of trauma on student language

Teaching artists see trauma not only impacting behavior but also affecting the language that students use. Tom discusses what trauma sounded like in his third-grade classroom:

> "I had third graders who would start their morning by saying, 'Shut up.' That is how they started the day, and you could tell that a lot of kids were coming to school without having anyone who said, 'Honey, I love you. Have a good day.'" (Tom)

Given the sometimes-dramatic manifestations of trauma in the classroom, teaching artists bring numerous capabilities that support their responses to trauma. As Cynthia explains, "Some kids talk back at you, yell at you, in different situations. Kids can get really angry, and I am no longer afraid of that. I know better how to handle that anger." These capabilities will be described later in the chapter.

Capability 23: Building a culture of safety in the midst of trauma

Students in the Bridges program are often asked to take risks in order to develop their speaking, acting, or writing abilities. Identifying many of these risks are intuitive for the teaching artist, as it is a common experience, for example, for students to feel nervous about standing up and speaking in front of their peers. Beyond identifying these common triggers of student anxiety, teaching artist show an exemplary sensitivity to the potential for even every-day, common activities to pose a feeling of risk for their students. One such activity is sitting in a circle. While many students easily sit in a circle, the position of a circle can produce anxiety in a student who experiences daily trauma.

Given these many opportunities of risk for students in the classroom, teaching artists actively work to build a culture of stability and structure for their students to help meet

students' need to feel safe. Two teaching artists explain their understanding of this capability, each in a slightly different way:

> "[The students] really need a lot of structure. They need to feel safe. I think feeling safe to participate in a particular activity can take a whole year." (Cynthia)
>
> "The most important thing for this group of students, this population, is that there are too many people in their lives who don't stick with them. So even though we didn't have to have a session this week because of the days off, it is important that I go. I can't let them think that he is not going to come back. They all kept asking, 'Are you coming next week because we don't have school next Thursday?' 'When are you coming?' Even if I just come for an hour and do two stories, maybe play one game, it's worth it." (Jude)

And then one teaching artist, Megan spoke of the hard reality, that despite her best efforts, factors outside of her control prevented her from developing that necessary structure and stability:

> "Their names are so important, and then I don't even have command of all their names because we have new kids and then we have bumps in the road where we had an hour class. Then we miss a week, and we miss a second week, and then the teacher is gone. There are so many interruptions. It is hard to get a steady flow."

In this quote, Megan articulates a common feature of all Neighborhood Bridges teaching artists: They master all their students' names. Calling a student by his or her name is integral to this work of developing a culture of security needed for the students to take risks within the classroom to expand their learning.

Theme I: Adapting communication

Capability 24: Adapting non-verbal communication

Because students communicate in different ways, teaching artists find it necessary to be aware of their own communication approach and adjust it when needed to fit the expectations or the needs of the student. Teaching artists demonstrate considerable flexibility in the way that they communicate with students and show sensitivity to how they

communicate non-verbally. Teaching artists both discussed in their interviews and demonstrated in the classrooms the many ways they change their mode of communicating in response to the non-verbal messages they receive from their students. Peter, for example, describes how his disposition changes depending on the needs of the class:

> "If Mr. Peter has to be silly, so that it gives them permission to be silly, that's fine. If I have to be strict in order to make sure that this person isn't bullying that person, I'll do that."

Another teaching artist Anna naturally prefers to communicate with her students by making eye-contact as a sign of focused attention. However, she recognizes that not all of her students interpret eye-contact as positively as she does. Consequently, she frequently alters her non-verbal communicative approach:

> "Eye-contact is a powerful thing but also an intimidating thing because it communicates power. So if you ask me a question, and I pull up to you and look at you right in the eye, the dynamic is already a powerful dynamic. So how does that [dynamic] change when I come up next to you by your side, and have that conversation side-by-side instead of face-to-face?" (Anna)

Likewise, Megan spoke about the importance of reading the non-verbal cues of her students in order to adapt her non-verbal communication:

> "If [my students] are turning, if they are hitting, how do you enter their space? I don't know exactly how to describe it other than being aware. Would you walk up to somebody whose body is turned away [and] who is also saying 'no.' Maybe I wouldn't. Or maybe I would slide a paper [that says] 'If, when you want. Let's just start there because I know you can do this.' And maybe they will turn because it's how we invite." (Megan)

Some teaching artists also emphasized the importance of changing their natural non-verbal responses to stress and chaos. Cynthia said she practices "calming strategies" so that she can be the calming presence in the room." Helen said, "You have to think about what your own triggers are and practice not constantly revealing them." In concealing their own stressful emotions—like focusing on long, deep breathing rather than short, tense-filled

breaths—teaching artists are able to communicate with their own bodies a positive message of calm and stability to their students.

Capability 25: Adapting verbal communication

Teaching artists also adapt their verbal communication to meet the needs of the learner. Peter best displays this capability when he explains how he changes the words he uses in order to best reach a student:

> "OK, this student is shy, but I am starting to see more. So how can I tease out more from her? Some students you know immediately to go, 'No. This is what I need you to do.' And their spirit will go, 'OK. Yes, Mr. Peter.' Some students you can't do that to because you will crush them."

Maggie notes that her class needs "a question each week to slowly crack open some sort of openness," while Jude talked about including words or phrases that were meaningful to the kids in his school. He pays attention to the words he already hears from school leaders—like "communities" and "loving communities"—and adopts that language in his own lessons.

Theme J: Embracing the art of failure

Capability 26: Bringing multiple strategies to the classroom

One of the cornerstone ideas of the Neighborhood Bridges program is that teaching artists must enter a classroom equipped with multiple strategies and plans for the class. Janet explains the rationale for this need: "When you work with so many diverse classrooms, if you don't have a skillset that can apply to many different situations, you are going to be lost in the classroom." Teaching artists openly discuss their need for bringing multiple strategies for completing each lesson:

> "What usually happens is that I come up with a general idea of what we are going to do that day, or what could happen, as I say, or when I talk to the teacher, 'This could happen today. This is what I thought about could happen today. We'll see what the kids want to happen.'" (Cynthia)
>
> "Sometimes it is harder to have the patience to figure out how you move them forward when they are stuck or when they are scared. And my way is not always their way. So I need to have multiples strategies." (Anna)

Capability 27: Trying and trying again

Multiple strategies are critical to success in a Bridges classroom. But how do teaching artists find out which strategies work and which ones do not for a particular group of kids? Equipped with multiple strategies and careful consideration of the students they will be teaching, teaching artists are often left with trial and error. Helen best explains how she sees this trial-and-error process forcing reflection and growth for the teaching artist: "Let's think about what will work. Let's talk about when things work and when they don't work [for the students in your classroom]. And figure out how to take different kinds of steps [so that we can be successful]."

All the teaching artists that I interviewed approach teaching as a profession laden with opportunities to try and try again because there is always an unknown element in every classroom. Even the most prepared teacher cannot fully anticipate every possible circumstance, especially in classrooms experiencing trauma. Maggie eloquently relates the impact of her theater training on this teaching artist capability:

> "There is something in our form of theater that isn't taught in other disciplines. The art of failure and the art of vulnerability and being broken down and to learn and to build up a new understanding. That is ingrained in the practice of theater. It is not a typical practice in a lot of disciplines. But there is a willingness that I think that teaching artists have to go into an unknown situation because of our experiences on stage. Each night is an experience that is unknown. We don't know what is going to happen in front of a live audience and that is just like the classroom, I think. We don't know, even though we have

> a script or we have the stories and the questions, we don't know what is going to happen and we have to be OK with that."

Like live theater, entering an elementary-school classroom with a high population of students in trauma brings a powerful element of the unknown, and teaching artists' expansive performance experience instills in them the confidence to enter this unknown. The teaching artists' ability to try and try again helps the teaching artist become more capable, skilled, and successful in the long term.

Capability 28: Embracing failure

This process of learning through trial and error reveals a deeper conviction about successful teaching: mistakes are an essential part of the learning-how-to-teach process and a part of every teaching artists journey, whether novice or expert. Peter explains well the logic behind this approach to mistakes:

> "There is a sense that in our culture, you're supposed to master it. And when you master it, you don't make mistakes. The higher you get, the fewer mistakes you make. But that actually isn't true. The higher you get, the more mistakes you make, but the more you realize the mistakes you are making."

This understanding of mastery necessitates a key capability: embracing failure. Helen stressed that it is so important that teaching artists must be "comfortable with failure. People that have a lot of issues with always being right, this is not going to go very well." This comfort with failure gives teaching artists the freedom to shift their approach. For example, Megan asks, "[Sometimes I have to] acknowledge that it is not working, so why keep doing something that is not working?" As Megan indicates, comfort in acknowledging that a strategy is not working is an essential part of meeting the needs of her students because otherwise teaching artists might unknowingly continue in the ineffective learning strategy.

Capability 29: Modeling the learning opportunities

If teaching artists see mistakes as foundation to their own learning the art of teaching, all the more do they recognize that their students need to make mistakes in order to learn. However, Janet articulated the challenge of opening up students to this vulnerability of error: "There are a lot of kids, socially, economically low kids who are already seeing themselves as not important. Then they are more afraid to make any mistakes. And if they don't make mistakes, they don't learn." Consequently, teaching artists seek out opportunities to model their own comfort with mistakes. Jude notes, "I am always willing to make mistakes, and I laugh about it when they catch me."

Jude—like all other teaching artists—is true to this commitment. One day in class, Jude indicated which students were going to share their stories by writing their names on the board and covering it up so the students could not see until after they were finished writing. In most Bridges classes, each student receives one opportunity to share their story with the class, and no student receives a second turn until all the other students have had a turn to share. This was also the rule in Jude's class. Jude, though, had inadvertently written down the name of a student who had already shared. When the names were revealed to the class, the students erupted with comments that Jude had broken the rule and was not being fair. Jude immediately responded, "I am so sorry. You are right. I made a mistake." He replaced the name with another student, and the class continued as usual. Janet explains the importance of acknowledging errors, like Jude did in this situation:

> So I think that good teacher are teachers who can say, You know what? I don't know about this or that didn't work very well. You are modelling that you can actually learn from making mistakes."

Theme K: Perpetually learning

Capability 30: Expanding capabilities

Teaching artists understand their teaching ability to be a continual work-in-progress. As the description of earlier capabilities begin to express, teaching artists always see room for improvement, adjustment, or refinement, as well as adopting new strategies to help their students learn. Three teaching artists discuss this positioning as teacher-learner as a Neighborhood Bridges teaching artist:

> I always see myself as a teacher still in training. I am not accomplished. I probably never will be. I see myself as constantly having to improve. […] What more can I learn? Instead of 'I'm an accomplished teacher and I don't have anything else to learn.' That will not work. I guess you always position yourself as a teacher and a learner at the same time." (Janet)
>
> "The teaching artists are always bringing new things into their practice, always challenging themselves as artists." (Helen)
>
> "You are always trying to improve yourself. […] How can I do this better? Not for me. How can I make this teaching thing better so that it is better for [the students]?" (Tom)

The quote from Tom provides the motivational element to teaching artists' quest to continually improve. They understand that a more skilled teacher teaches students more skillfully, and students will learn better.

Capability 31: Readily learning from students

For the teaching artists, teaching is not one way. It is a two-way dialogue where both teacher and student can learn from each other. Teaching artist see their students as individuals who come into the classroom with a wealth of knowledge, knowledge that may be different from that of the teaching artist. Teaching artists strive to be honest about the limitations of their own knowledge and validate the expansive knowledge that students bring

to the classroom. The following excerpts describe what this capability is in theory and what it looks like in practice:

> "I need to respect [kids] for knowing what they know…which is different from what I know. [….] I think in a lot of situations, [the students] are not the knowledge-holders in schools. The adults in the room are knowledge-holders who are giving them information and there is nothing to question the information. They receive it. And so it is really important to give them moments like in Bridges to say, 'No, you are the holder of the knowledge. What is it about the world that you know that applies to this situation? What wisdom do you have to share?'" (Cynthia)

> "I always say, 'I have learned so much from you.' Because I always learn from them." (Anna)

> "You are in a position of authority but also I'm a learner. I can always learn something new from the students that I work with. [… It might be saying to the student,] 'You might know better that I do about this.' Sometimes letting the kids be the teacher. For instance, if you are doing a Native American story, you might have a Native kid who can tell me a lot more than I know. I am totally fine with that kid telling me more about that. I think you have to be transparent." (Janet)

Capability 32: Consulting with colleagues

As part of their on-going efforts to improve their teaching, teaching artists meet monthly for two hours. During these meetings, they discuss everything from the theoretical framework for critical literacy to the practical details of making scenery for the plays. Additionally, teaching artists who teach at the same school generally spend time with one another either before or after their teaching sessions to discuss their plan for the day and the strategies they will use. These professional development learning communities are highly valued as opportunities to improve teaching capabilities. In particular, teaching artists prize this time with their colleagues to compare notes about what has worked and what has not worked. Two teaching artists commented:

> "We have a team—and I don't think I could do this without a team—without [my colleagues] constantly saying, 'How did it work?' 'Oh, you did it this way? Maybe I should try that." (Megan)
>
> We will come to those [monthly meetings] with practical problems: I have a student who keeps engaging physically. I am really frustrated. How do I engage this student? And then you hear from all these other teachers: Well, maybe he is engaged." (Anna)

In these meetings—whether the formal monthly meetings or the more casual weekly meetings at school—knowledge, strategies, failures and successes are all openly shared so that teaching artists can improve their craft.

Capability 33: Sharpening iron with iron

A hallmark of teaching artists' professional development discussions is their ability to value multiple perspectives and learn from the multiplicity of experiences of the teaching artists in the room. Teaching artists challenge each other and are willing to be challenged in their own thinking, as two teaching artists noted:

> "[I am] surrounded by incredible people who are continually challenging me. One of the fundamentally important parts about Bridges is all of us, with the teaching artists and classroom teachers in the classroom, but we are all very different. Every single one of us teaching artists come from a different place with different abilities with a different art form in many ways. They challenge us to think from a different perspective." (Anna)
>
> "Our teaching artist team, we really get to push back on each other. We don't get to see each other teach as much, but our discussions go quite long at times because of how our ideas are clashing or supporting each other. So I do get that time to really wrestle with some ideas that I might have thought that I had figured out, that they can pretty quickly bring me back down to reality." (Maggie)

From my observations of these meetings, teaching artists engage one another in this way because of their deep respect for each other and the various talents that each artist brings to the room. There is a collegial sense of community which creates a culture of openness to question and challenge for the benefit of everyone in the room.

Theme L: Building Relationships

Capability 34: Teaching through relationships

Teaching artists emphasize the importance of establishing relationships with students. They consider the heart-work of relationship-building to be the foundation of the head-work of knowledge-building. A a relationship is a prerequisite for any type of student learning, as Peter explains:

> "It's heart work. […] If the kids don't see that I have a heart for them, their heads will never go where I want them. If you're moving forward with your heart, out of love, out of sincere love, agape love, the all-encompassing love. You have to move forward in that spirit."

Maggie echoes this idea when she explains that without a personal relationship, it is very difficult for children to learn the skills of critical literacy, including the ability to question a text:

> "I think we have to have that personal connection so that learning can happen. And there is a lot of trust that has to be built pretty quickly for them to take those risks and talk about things in the story that they might not have connected to personally or may have wanted to challenge. If they don't know me and don't trust me, they might try to give me the answer that I want and let's go about our day."

Although these two teaching artists have a slightly different emphasis, both are indicative of a teaching artist's primary work of cultivating a relationship with the students that inspires students to learn.

Capability 35: Communicating authenticity

Building relationships with the students requires teaching artists to bring sincerity to their work. Closely related to the previous capability of teaching through relationships, this capability of communicating authenticity reflects the teaching artists' capability to communicate to their students their authentic sense of care and concern. Tom describes well

the importance of authenticity, especially in the early phases of building new relationships: "I am encountering new people all the time, and I think something up here figured out that 'Oh, the best way to deal with people is to not be phony.'" Peter also sees this authenticity as a fundamental capability that supports his relationships with his students: "If it's phony, their B.S. meter is so well tuned that they know you are an adult who is just talking down to them and not someone who sees them as an individual."

In the classroom, the ability to bring authenticity is most often tested in the most stressful moments when a teaching artists' natural reaction may anger and frustration. However, teaching artists explained that the most effective ways to de-escalate those types of situations was with an honest and open response that communicated respect and concern for the student, in other words, by bringing authenticity. Harkening back to the scene described in the opening of this dissertation, Helen said, "I just knew that I needed to be authentic in the moment and not say anything prescribed but just tell her how I was feeling."

Capability 36: Restoring relationships

Given that relationships are so important to the work of the teaching artists, two teaching artists talked extensively about the necessary role of apologizing to students when they did something to negatively impact that relationship. Although this capability appeared in just two interviews, it represents well the spirit of many of my interviews with teaching artists. Peter and Megan explain what this capability is in the classroom:

> "[I went to one of my students and] the first thing I say [to him] is 'Look. I was on you.' And he said, 'It's alright.' I said, 'No, no, no. This is why I was on you, but I pushed it too far. And I am sorry because I realized…. I didn't mean to embarrass you and I did. I have a smart mouth too. Adults make mistakes. I am really very sorry. I want to apologize to you, man to man. Then let's go out there and let me apologize to you in front of everyone.' He said, 'No man, you don't have to do that.' I said, 'I will because I really am sorry.' (Peter)

> "[After making a misstep with a student,] I had to apologize because if you lose them, it is really hard to get them back. If you have their trust and their respect, and you lose it, it is really hard to get it back because they have had so many missteps with adult relationships. Trust and respect are big deals. [They think,] 'You let me down one more time….' And then, here's an adult who is actually apologizing to me." (Megan)

Both teaching artists believe that this ability to ask forgiveness goes a long way in establishing trust and restoring relationships, especially among students experiencing trauma.

Theme M: Bringing oneself

Capability 37: Recognizing divergent identities

A central aspect of this theme of considering multiple perspectives is the capability to recognize and acknowledge the divergent identities that can exist between the teacher and the student. Helen compares the schools she is teaching in to her experience of schooling growing up: "It was really not like the classrooms that were part of my identity as a public school student growing up in the suburbs." Jude commented, "I am obviously not a part of their community. Culturally, I am from a different place than they are. I live in [the wealthier part of the city] and I teach [in the poorer part of the city]." Anna also spoke about how her training as an actor helped her recognize the unique story that each person has:

> "As an actor you are constantly putting yourself in the place of other people. […] I like people. I watched them. And I understood that their story is different from my story. [… So when there were] kids throwing chairs, kids choking each other, kids screaming. […] For me it was—because I am who I am and I come from where I come from—that is not a world I came from."

Capability 38: Bringing a Strong Sense of Self

Teaching artist bring a strong sense of themselves into the classroom each day. Given the challenges that teaching artists face every day in the classroom and their ability to hold multiple perspectives in tension, this capability might nearly be a pre-requisite for the work. This strong sense of self manifests itself in many ways. Helen, for example, uses the

language of comfort: “I spent a lot of years learning to be really comfortable with who I am.” Megan describes it as confidence in her abilities: “You had to come in child-like, but still like you know what you are doing because if you don’t know what you are doing or who you are, people are not going to want to follow you.” Tom sees self-knowledge as a powerful tool for handling challenging situations: “Once I learned about myself, being in another situation wasn’t that difficult.” Despite the different language used to describe its meaning, a strong sense of self produces an honest confidence, a confidence in one’s capabilities and honesty in one’s limitations, or as Helen describes it:

> “[Teaching artists] have to be comfortable, confident in knowing that we are not bringing miracles. It is really hard to be honest about what you can do, and what the world is like.”

Capability 39: Bringing healthy detachment

For the teaching artist, teaching is a vulnerable position that requires not only perseverance but also the capability to bring to their classroom a healthy sense of detachment from what is happening in the classroom. This capability stems from a perspective captured well by Tom: “I learned pretty early on that [teaching] is not about me…. It wasn’t about how I feel. And I learned that it wasn’t about how I looked.” The capability to personally distance oneself from the professional work of teaching is healthy detachment, and teaching artists actively seek to cultivate their capacity for it. Janet describes how this capability appears in her classroom:

> “Sometimes Bridges students seem very checked out. Is that because of how I am teaching? What is the content that I am teaching? Or are they just checked out of the project or the class? Nine times out of ten, it’s ‘OK, that kid is actually on the spectrum and has not been diagnosed or the kid had a very rough morning and it is a reaction to that. It is not a reaction to what is happening in Bridges. So assume nothing and go deeper.”

While Janet looks to the individual experiences of a student to understand a student's negative response to her teaching, Cynthia sees her students' negative responses as manifestations of larger social realities:

> "It took me a little while to grow a thicker skin, understanding why people react to me like that the history behind it. Kids in most of the schools that we go to, because the public schools are becoming predominantly students of color and so they segregate themselves, and it takes a long time for the kids to build trust with you if your color has a history of oppression. That doesn't mean that I can't be trusted. It's not me."

Despite the different contexts, teaching artists generally show a great capacity to create the necessary distance from the stress and negativity that is often present in their classrooms in order to sustain themselves in their work.

Capability 40: Bringing personal conviction

Teaching artist all bring a strong conviction that their work is important and meaningful. In the following interview excerpt, Tom describes the contrast between his sense of purpose and the difficulty of the school he was in. Contrary to expectations, his personal conviction intensified in the most challenging school environment:

> "And despite the fact that [this school] was probably the roughest place, it was also the most satisfying. Every day I walked out of that building and thought, 'There is a reason I am here.'"

Megan, who is also in one of the more difficult classrooms with high level of students experiencing trauma, is also able to find success and purpose in her work. At the end of each class, she readily observes: "There is always some grain of something that worked. There is something happened that was good."

Concluding Notes

These forty capabilities grouped into thirteen primary themes account for the main findings of my interviews and observations. In the following chapter, I will discuss in depth the significance of these capabilities as they theoretically intersect with and illustrate CQ capabilities.

Chapter 5: Discussion

Introduction

Based on the literature review and my findings, I propose that the teaching artist capabilities articulated in Chapter 4 intersect theoretically and practically with the four domains of CQ capabilities and therefore can be considered illustrations of high CQ capabilities in the elementary-school classroom. Before I discuss this intersection, I will devote the first part of the chapter to a sampling of the teaching artist capabilities as they were manifested in the classroom in order to honor the context in which these capabilities were demonstrated: the critical literacy and theater arts classroom. The second, more in-depth, part of this chapter will discuss my second research question by mapping teaching artist capabilities onto the four CQ factors of metacognition, cognition, motivation, and behavior.

The Neighborhood Bridges classroom and teaching artist capabilities

Neighborhood Bridges has many successful measurable outcomes: the program has been shown to increase students' competency in reading comprehension, writing, and theater knowledge (Ingram 2011; 2013). However, Bridges was never strictly designed for these measurable outcomes. As the classical embodiment of a program grounded in critical inquiry, students are taught those skills that are harder to measure in traditional standardized tests, like the skills of collaborating and questioning knowledge so that students can actively participate in their own knowledge building and the construction of both their individual and their community identity. And while the integration of theater arts in the Bridges program introduces young learners to the technical skills of theater, theater is also frequently the vehicle to accomplish broader goals.

As the preceding paragraph suggests, the purpose of Neighborhood Bridges can be expressed in a multitude of ways. The high-level goals of the Neighborhood Bridges program are well articulated in their mission statement: animating learning and transforming classrooms into communities where students can think independently and work collectively (Neighborhood Bridges, n.d.). Drawing from this mission statement, this first section of the chapter will contextualize teaching artist capabilities through a discussion of these capabilities as they contribute to identity formation and community building in the Bridges classroom and relate to current research on effective teaching in the intercultural classroom.

Identity formation

As reviewed in Chapter 2, identity construction within the context of Neighborhood Bridges is a key marker that distinguishes critical literacy from functional literacy. Unlike functional literacy which teaches children to read for economic ends (Shannon, 2007), critical literacy has a different purpose. Following the thought of program co-founder Zipes, teaching artists understand critical literacy to be transformative for the student:

> "We work toward helping children learn how to read and write so that they can better grasp who they are, why they are in a particular situation, and how they can discover their talents to develop and assume different roles in life" (Zipes, 2004, p. 71).

Critical literacy skills help students both understand and transform their own sense of identity. Through storytelling, writing, and acting, the program teaches children "that all our selves—our identities—are contingent on narrative…We constantly construct and reconstruct ourselves to meet the needs of the situations we counter" (Bruner, 2002 as cited in Zipes, 2004, p. 67). This radical constructivism is not taught directly. Instead, each of the three core structural parts of Bridges (writing, storytelling, and acting) are designed to help children

construct their identities and to shift these identities based on the contexts of the story or real life. Many teaching artist capabilities facilitate this goal, and I will discuss them in relationship to the first two parts of the Bridges program: writing and storytelling.

The Fantastic Binominal is the name of the Bridges story-writing exercise. It begins with the students generating two list of objects or people based on two themes provided by the teaching artists. The first theme might be "superheroes" and another might be "places you'd like to visit." In response to these prompts, the class works together to create a list of nouns based on each theme. Finally, the students create a list of prepositions. With these three lists, students are instructed to individually create a title with one word from each list, for example, "Batman on top of the Eiffel Tower" and then write a story based on that title.

In the first few sessions, the teaching artist will model this creative writing process. To foster critical literacy skills, Zipes askes teaching artists to purposefully create a story that counters the children's expectations. A teaching artist with the title "Batman on top of the Eiffel Tower" might tell a story about Batman using his powers for peace and justice *without* doing violence to anyone or anything else. Imagining a nonviolent conflict resolution accomplishes many goals. This type of story 1) challenges the dominant narrative of violent power, 2) helps provide space for the children to question why something is one way and not the other, and 3) puts forth an example of how extraordinary power can be used to bring about peace rather than violence (Zipes, 2004).

This questioning of the world and the discussion of dominant assumptions is reflected strongly among teaching artists in *Capability 8: Setting the stage for future success*. Teaching artists enter the classroom with the expectation that their students can think about concepts differently from how they have been trained to think about them, like the justice/violence

model of superhero imagery. These concepts also extend to the way students think about the opportunities for their futures. Tom says that most of his African American students come into the classroom with a pre-programmed, projected image of what is possible for them as adults. Because the children only see black professionals as basketball and football players, "they don't know anything else," and they assume that professional sports are their only option. Tom works to counter these narrow expectations by showing his students that "'You've got some other choices. You can be an actor. You can be a doctor. You can be a scientist. You can be a bus driver.' But just to see something other than that projected image that they have up there." In a slightly different way, Megan affirms for her students the basic expectation that they can be successful in any profession they choose. Instead of the apathetic messages they are accustomed to hearing, Megan says, "I expect you to rise. I really see in the future." This capability intersects with Nieto's (2011) research that those who successfully teach students of color "honor students' identities and believe in their futures" (p. 90). Nieto's work provides evidence that this capability not only teaches students the skills of critical literacy but is more broadly demonstrative of essential capabilities for those who teach in an intercultural classroom.

The storytelling part of Bridges is a second core feature of the program. The teaching artist tells one or two stories to the children seated in a circle. These stories, complied from a broad swathe of traditions and genres, including fairy tales, legends, myths, and peace tales, are compiled in the Bridges curriculum for the teaching artist to use. Within the critical literacy tradition, Zipes (2004) argues that the inclusion of traditional fairy tales is central because they are

> "metaphorical means of communication in which we discuss and debate social, political, and cultural problems such as the formation of gender roles, sibling rivalry, social class conflicts, revolution, social codification through dress, and so on. As a genre, the fairy tale has cultivated specific recognizable conventions and motifs for narrating important messages that have a bearing on our lives" (p. 114).

Fairy tales carry important cultural meaning and interrogating them is a way of interrogating the wider assumptions of society that may negatively impact certain individuals or cultural groups. After hearing the fairy tale or other story, the children together in the large group are encouraged to critically engage the assumptions of the story by considering voice, visibility, and power. Such conversations are generated by teaching artist questions such as, "What bothered you about the story?"; "Who had the power in the story?"; and "Whose voice didn't you hear in the story?" These are the driving questions for the development of critical literacy that are each discussed in greater depth below.

Voice: "What bothered you about the story?" This question gives students the freedom to express their dislike of some aspect of the story. It instills in them the idea that the way a story was told—whether it be descriptions of the characters, their actions, or the setting—is the way one storyteller chose to construct the story and the students are free to disagree with the choices of the storyteller. There are a multitude of choices that each author and storyteller has to make. Students are able to question those choices. In other words, they have a voice.

Nieto (2013) argues that "teaching students that their voice is just as important as anybody else's" is an essential capability for teaching diverse students (p. 53). Teaching artists illustrate this validation of student the voice in *Capability 31: Readily learning from students.* Teaching artists strive to honor the unique body of knowledge that students bring to

the classroom. It prompts Cynthia to ask her students, "What is it about the world that you know that applies to this situation?" Janet too willingly seeks out information from her students and is "totally fine with [a student] telling me more about [a topic we are talking about]." These invitations for students to share their perspectives and ideas work to create a culture of validation for students, a critically important experience, especially for those students who come from communities whose voice has been historically silenced (Gay, 2014, p. 31). As Ladson-Billings (2009) argues in her research, this search for the important knowledge that students bring and the invitation for students to co-construct knowledge alongside the teacher "fuels the excitement and enthusiasm" for learning and achievement (p. 103).

Power: "Who had the power in this story?" The attention to power is a central part of the critical tradition. Likewise, this question about power is an important one in the development of critical literacy. The introduction of canonical fairy tales, for example, invariably brings up statements like, "I know it a different way," or "In the story I know…." Calling attention to the way power is used to establish a definitive version and reject the other versions also makes way for power to legitimize a multitude of versions. The way one person or cultural group decided to tell stories does not necessarily mean that there are no other legitimate versions.

Wrestling with this question provides a way for teaching artists to validate the multiple ways individuals engage with the world. Teaching artists try not to bring their own narrow or preconceived ideas of how engagement should look, but rather look to the cues of the students to assess engagement as illustrated in *Capability 9: Seeing engagement differently for every class* and *Capability 10: Seeing engagement differently for every*

student. These capabilities reveal the multiple ways that teaching artists use their teaching authority to validate student engagement within the Bridges sessions. Depending on the context, engagement can be quiet listening or talking. It can be eye-contact with the storyteller or drawing on a piece of paper during the story. Megan contextualizes her past experiences that shape her ideas of student engagement:

> "I heard a teacher say years ago, a teacher who used to teach in Russia before she came here. She was an aide in a classroom. And she says, 'I told a story and this little boy'—this is a white Jewish woman saying, 'A little black boy flung his sock around me. And I wasn't the teacher so I couldn't tell him to stop. But he was the only one after [hearing the story] who could tell me everything that I said. He repeated it all almost word-for-word and answered all the questions.' So this spinning things was his way of moving his body, but he was absolutely tuned in. Later on, she and her husband are in the grocery store and this little boy runs up and gives her a hug, and the dad comes up, and the little boy says, 'Dad, this is so-and-so.' And he says, 'Oh, you're the one that he is always talking about.' She had no clue. She would have thought, 'That is the one kid that is totally not respecting me, and not listening to what I am saying, and yet he can recount to me everything that I said, and he is the one that held on to her and what she said later on and transferred that to his parents.'"

This experience of the Russian Jewish woman had a powerful impact on Megan. It forced her to consider how her vision of student engagement might not be the way that her students express their engagement. Subsequently, she uses her authority as the teacher to validate the many faces of student engagement.

Visibility: "Whose voice didn't you hear?" With this question, teaching artists strive not only to bring out the assumptions and loci of power in the story. They also have children identify whose voices were not present in the story, and in naming those characters, the students can give voice to them. *Capability 1: Knowing the cultural heritage of students* demonstrates the centrality of visibility in the Neighborhood Bridges program. Teaching artists want to know and understand the unique culture of each of their students, especially as

it relates to their national heritage, so that they can give voice to students' cultures that are frequently silenced.

Ladson-Billings (2009) describes the importance of this type of recognition: "If teachers pretend not to see students' racial and ethnic differences, they really do not see the students at all and are limited in their ability to meet their students' educational needs" (p. 37). In an effort to make students visible, teaching artists work hard to understand the national culture of their students so that students can see themselves in the curriculum. Teaching artists have witnessed the positive effects on students when they see their culture represented. When their cultural heritage is visible in the stories that teaching artists share, students are more deeply engaged and likely to take pride in their cultural identity. These types of experiences counter the "negative effects brought about, for example, by not seeing one's history, culture, or background represented in the textbook or curriculum or by seeing that history, culture, or background distorted" (Ladson-Billings, 2009, p. 19).

Community Building

Along with positive identity formation, Neighborhood Bridges strives to teach children the skills they need to work cooperatively among differences and build community. These efforts can take many different appearances in the classroom. From fostering negotiating skills among the students when they are determining the casting of a play to modeling sincere listening when students disagree with each other about the meaning of a story, teaching artists see building bridges across difference as one of the core purpose of the program from which it takes its name. Jude discussed how this primary goal affects the way teaching artists structure the class, including their division of the children into acting groups of six to seven students that remain stable the whole year:

> "We all live in this community which is the Twin Cities but then within that community there are hundreds of other communities that kind of stick to each other. We have Minneapolis and Saint Paul. Then you can break it down and break it down. And then you have the community of the school, and you have the community of the classroom. …That is why we break the classroom into [acting] groups that they stick with all the time [for the whole year], because then they become their own little community. So when you buy into a community, you have to learn how to work together, but you also have to acknowledge that you are living within a larger community as well, and that you have to work together with those other groups within that larger community. So it is about building bridges between those smaller communities and your larger community. I think it reflects what has happened to our world. That we find people who are like ourselves and that is where we stay and we forget that…even though you are a part of that community and I am a part of this community, it doesn't mean that we are not still members of the same common community."

As Jude intimates, the acting portion of the Bridges program is a way to build community. These acting groups stay together the entire year and work each week to act out a certain part of the story that they heard that day. During their ten-minute acting group rehearsals, students have to decide the story line, determine the necessary characters, and figure out which students are going to play which characters. They also have to create the script and the blocking for what amounts to about a one-to-two-minute production. Through these activities, students are practicing explicit conflict resolution skills as they negotiate their ideas for the skit and are building cooperative skill as they work together to make each other look good on stage. Tom described the process in this way to his students:

> "A good actor makes other actors look good. So how can you make other people in their scene look good? How can we make each other look good? […] How can we work together? If I have to chase someone or pull someone, how can two people make the audience think that it is really happening? It takes two people. I can say something like, 'Your mother just died.' But if you don't react to it, [the audience will not believe that it is really happening.] So it takes two people to make it work."

These smaller acting groups then come together twice a year in order to create a single production as a whole class.

In order to build these types of community-building skills through the theater arts, students have to see for themselves the value of these lessons and buy into its importance. *Capability 14: Using theater to instill student motivation* speaks to that necessary student motivation. While the teaching artists are important facilitators, students have to take the lead and desire to do their best not only for themselves but also for their fellow students who are depending upon each other to produce the skit and communicate their message to the audience. This type of cooperation is unlike the "cooperative behavior that more accurately falls under the category of compliance or conformity"; rather, the cooperative work of Neighborhood Bridges "advocates the kinds of cooperation that leads students to believe that they cannot be successful without getting help from others or without being helpful to others" (Ladson-Billings, 2009, p. 76). Furthermore, the cooperative work of producing a play develops of sense of "community, camaraderie, and shared responsibility […where the students] internalize the value that learning is communal, reciprocal, interdependent affair" (Gay, 2014, p. 33). As Gay (2014) and Ladson-Billings (2009) suggest in their research, these capabilities are central part to teaching students of different cultural backgrounds and raising achievement.

Secondly, teaching artists also see themselves as building bridges between children and adults. Underneath this work of developing critical literacy and theater skills, teaching artists are doing the deeper work of building relationships. This work is illustrated in *Capability 34: Teaching through relationships* which reflects teaching artists' awareness of the importance of relationships in the learning process. However, teaching artists not only acknowledge the importance of relationships, they actively work to create these relationships as evidenced in *Capability 4: Getting to know the students.* Even though their work as a

teaching artist technically consists of two hours a week in the classroom, teaching artists like Helen and Megan considers some of the most important work to be happening outside this time of formal instruction. They come into the school extra days during the week to eat lunch with their students. They come early to class and chat with their students—present and former—in the halls. They spend extra hours at night reading about or talking to experts among the various cultural groups represented at their school. In other words, this capability reflects teaching artists' ability to live out the program of Neighborhood Bridges by bridging the teacher-student relationship. These relationships are foundational to school success. When teachers enter into the class with strong relationships with students, the students are also invested in the relationship and are more ready to learn (Ladson-Billings, 2009; Nieto, 2011).

Cultural intelligence and teaching artist capabilities

This second section will now turn to a discussion of my second research question: How do teaching artist capabilities intersect in theory and illustrate in practice the four factors of CQ capabilities of a) metacognition, b) cognition, c) motivation, d) behavior? While the multiple domains of cultural intelligence are discussed separately in this research question, in practice, they are difficult to exclusively isolate. They interact so closely with each other, and an example of one capability may easily demonstrate a different capability. To provide clarity, I relate CQ capabilities according to teaching artist capabilities based on the most dominant intersection. I also highlight complementary capabilities that relate to a CQ capability but may be better classified by its more dominant theoretical elements as intersecting with a different CQ capability. Appendix B provides multiple figures to provide visual representation of the relationships between the theories undergirding cultural

intelligence and the teaching artist capabilities. All figures references in this section are found in Appendix B.

CQ Metacognition

In general intelligence theory, metacognition describes a consciousness of one's thoughts. It is a thinking about thinking. General metacognitive capabilities are not stable across settings, and a person's metacognitive capabilities differ according to the task at hand (Kelemen, Frost, & Weaver, 2000). A person may have high metacognitive capabilities completing an arithmetic problem, for example, and have low metacognitive capabilities in a social situation. CQ metacognition therefore describes those metacognitive capabilities that are relevant to effective intercultural interactions. Because metacognition influences behavior in intercultural situations (Wyer & Srull, 1989), it is a critical part of CQ effectiveness.

Like research on social and emotional intelligence, the conceptual approaches that frame CQ metacognition capabilities are based on models that explain how people think about and process social information because intercultural effectiveness is fundamentally a type of social effectiveness. Unlike social and emotional intelligence, though, cultural intelligence seeks to articulate these social metacognitive capabilities required for new cultural environments (Ang et al., 2015). In their articulation of CQ metacognition, Earley & Ang (2003) heavily ground these capabilities in self-theory, a theory which refers to a person's metacognitive awareness of how one's self acts as a filter of social knowledge. Self-theory is theoretically grounded in specific definitions of the self and the self-concept. The self is the mental representation of one's personality, formed through both experience and thought, and encoded in the memory alongside mental representations of other objects, reflected and imagined, in the physical and social world (Earley & Ang, 2003, p. 69). Self-

concept is a "collection of ideas and images concerning the state of an idealized and real world" (p. 71). Self-concept refers to a person's perceptual frame of reference that actively works to interpret a social situation and cull it for meaning. Furthermore, not all information about the self is completely accessible at any given time. Rather, in a social environment, the "self-concept-of-the-moment" is generally in operation which brings to attention those aspects of the self that are relevant to the immediate social environment.

This self-concept acts as a filter, "funneling various life experiences and assessing them for meaning" and is shaped by cultural perspective (Earley & Ang, 2003, pp. 68, 71). It is largely through cultural cues that the self-concept is able to filter the wide-variety of stimuli in a social interaction and impart meaning on them. For example, a person may not glean any communicative information from an individual who lifts his index finger to scratch his nose, but should the index finger become pressed against his closed lips, it becomes a non-verbal social cue that is culturally interpreted as "Be quiet." While this is a more obvious non-verbal cue, others are not as clear and sensitivity to interpreting them from one cultural referent does not necessarily translate into sensitivity to interpretation in another culture. This experience marks one of the key distinctions between metacognitive social intelligence and metacognitive cultural intelligence. In addition to metacognitive social intelligence, intercultural situations "require constant reshaping and adaptation of self-concept" to account for the concepts of others (Earley & Ang, 2003, p. 71). Individuals often have to abandon their own self-concept, including their preexisting understandings of how meaning is communicated, in order to accurately discern meaning from the concept of others in intercultural communications.

Individuals with high CQ metacognitive capabilities are aware of how the self-concept is inferring others' states and interpreting their actions and motives based on one's perceptual frame of reference. Metacognitively aware of the cultural filter of their own self-concept, they can interrupt this almost automatic metacognitive processing. Additionally, those with high CQ are able to re-infer and re-interpret actions based on the other's perceptual frame of reference, a process which forces a more complex and deep self-concept. Integrating the concepts of others into their own self-concept, they have a flexible capability to reshape self-concept and reformulate it into "new, complex configurations" (p. 71).

This CQ metacognitive awareness and processing of the self and self-concept are illustrated in many teaching artist capabilities (Figure 1). *Capability 37: Recognizing divergent identities* suggests teaching artists' high metacognitive awareness of the culture-bound nature of the self-concept as it filters social information and assigns meaning to social interactions. In recognizing that their students have different social identities from themselves, teaching artists tacitly acknowledge that that they may not share the same cultural filters with their students and so their metacognitive interpretation of events in the classroom may differ from that of their students. This capability directly positions this metacognitive capability as a CQ capability as opposed to social or emotional metacognitive capabilities because of teaching artists' awareness of the differences among self-concepts.

Capability 15: Considering students perspectives illustrates teaching artists' sensitive metacognitive capability of flexible self-concept. Teaching artists are not only aware of how their own self-concept is interpreting situations. Recognizing that there are always multiple frames of reference operating in a classroom, teaching artists consider the many ways of understandings a situation in a classroom and actively seek out the ways their students may

be thinking about an idea or an experience. A high metacognitive CQ helped Anna understand that she needed to "recalibrate what safety looked like in the classroom" based on what safety looked like for her students not for herself. Safety could not be determined from her own self-concept but had to be adjusted to the way her students experience safety.

Peter likewise illustrates this process well when he discussed "taking the temperature of the room." The series of questions that he asks himself when he takes the temperature of the room lends themselves to deeper analysis of metacognitive CQ capability. He asks, "Why is she looking at me that way? Is she shy? Is this cultural?" The first question is a cognitive question. Peter is seeking information about the student. The second question is a social metacognitive consideration: Should I process her way of looking at me from my own self-concept to indicate that she is communicating shyness to me? The third question in this series is illustrative of metacognitive CQ awareness: Peter thinks about his social metacognitive assessment and opens himself up to consider an alternative meaning of the way the student is looking, a meaning that may be grounded in a different self-concept. These questions are indicative of a strategic awareness that different frames of reference may be at work and a conscious effort to reframe.

Capability 16: Making assumptions explicit intersects with the teaching artists' CQ metacognitive capability of deepening their own self-concepts. Unlike earlier capabilities which emphasized the awareness that the self-concepts filter social information largely according to their own cultural referent, this capability speaks to the teaching artists' ability to *develop* their own self-concept by eliminating false assumptions or biases that may diminish their ability to see the classroom as their students see it. As they challenge their own assumptions, teaching artists consider what parts of their self-concept might be narrowing or

limiting their field of vision. Cynthia illustrates this CQ metacognitive capability in the classroom when she pauses to consider why she might be inclined to respond negatively to a student. These questions of "Why am I having this reaction to this person? Is it because of something they did or because of something that I am assuming about them?" again indicate a high level of metacognitive awareness capabilities because she is able to question the potential effects of her own bias in real-time. It is illustrative of a complex self-concept that continues to deepen and is apt to facilitate a more interculturally effective response.

Janet also illustrates the deepening of a self-concept in *Capability 21: (En)countering the influence of trauma on student behavior*: "In my early days in Bridges, I never had the question, 'I wonder what this kid had to do this morning or last night to make his so tired that he is sleeping in class?' Is it because of what's happening in his family?" This last question signals a metacognitive CQ capability that allowed her to adapt a new way of making meaning of a situation. She challenged the interpretation of her own self-concept shaped by her life experience of only feeling tired at school when she stayed up late to watch TV and instead reached out to assess her assumptions against the experience of the student.

Capability 33: Sharpening iron with iron is reflective of the developmental aspect of CQ metacognition. In questioning each other's way of interpreting a situation, teaching artists challenge and are challenged by their colleagues. As Anna explains, "We are all very different. Every single one of us teaching artists come from a different place with different abilities with a different art form in many ways. They challenge us to think from a different perspective." In their consideration of how underlying assumptions or interpretations of a situation may not be shared by their diverse group of fellow colleagues, teaching artists sharpen their CQ metacognitive capabilities.

Along with the theory of self that has been the focus so far of this section on CQ metacognition, Earley & Ang (2003) also describe two aspects of CQ metacognition which are strongly reflected in teaching artist capabilities: the person aspect and the strategy aspect. The person aspect of metacognition is the awareness of the information that "we hold about people as thinking organisms," and can subdivided into intra-individual and inter-individual metacognitions (p.100). The intra-individual metacognition describes an awareness of one's own capabilities, while inter-individual metacognition refers to one's awareness of others' capabilities. A high level of metacognitive cultural intelligence allows a person to assess thoughts about his own capabilities and also those of others in order to determine what preconceived cultural knowledge may be interfering with that assessment.

These metacognitive CQ capabilities can be observed in teaching artists (Figure 2). In *Theme F: Challenging the single story,* teaching artists demonstrate their CQ inter-personal metacognitive capabilities in their consideration of how they and other's judge the capabilities of their students based on particular cultural standards. For example, *Capability 17: Challenging stereotypical expectations,* Maggie discussed certain types of judgments that are made about students' learning capabilities that are tied to a cultural perspective about learning, namely, that only knowledge that is testable is valued. She challenged the label of her students as "low-performers" based on this narrow cultural conception of learning and knowledge. While she recognizes that many of her students do perform poorly on standardized testing and it is in their interest to perform better, Maggie demonstrates high metacognitive CQ awareness when she pushes against the implicit assumptions of a high-stakes testing culture and insists that "we don't know how to test some of their talent and brilliance." Maggie brings a more flexible and sophisticated inter-personal CQ metacognitive

capability that allows her to consider how different cultural understandings of learning affect the way student capabilities are discussed. She says, "We see such different talents and skills come through during their time with us." Without strong CQ metacognition, Maggie may not have had the flexibility to see alternative cultural ways of how knowledge expresses itself in the classroom.

Likewise, Helen and Janet illustrate their high CQ metacognitive capabilities through their careful reflection upon the words that they use to describe their own capabilities in the classroom in order to counter negative cultural stereotypes that might manifest themselves in their language. This awareness has a profound impact on the way that they think about their teaching capabilities. As Helen stated, she is not coming into the classroom to "help," nor is Janet coming to "control her kids." Labeling these capabilities as "helping" or "controlling" reveals cultural assumptions, namely, that the teaching artists have the solutions the children need or that children are creatures to be dominated. This capability to shift intra-personal metacognitive capabilities affects a person's underlying psychological structure that positively relates to culturally effective behavior (Earley & Ang, 2003).

Finally, metacognitive CQ is often referred to as strategy, or an awareness of the procedures used to achieve a desired goal. Early & Ang (2003) provide the following example to distinguish between metacognitive strategy and cognitive strategy:

> "Whereas a cognitive strategy might be something such as adding a set of numbers to attain a total, a metacognitive strategy might be to add the numbers up several times to ensure that the total is correct. The original addition procedure gives a 'correct' answer to the problem but the successive checks on the total function differently. The follow-up operations are intended to reassure that the correct answer has been found (p. 102)."

The strategy aspect of CQ metacognition requires reflection on past experiences as well as current goals. There also must be an awareness of what strategies where effective in the past

in a cultural situation and the reasons these strategies may or may not work in a new cultural situation. For teaching artists, this CQ metacognitive strategy capability is perhaps best exemplified by a comparison of *Capability 26: Bringing multiple strategies to the classroom* (a cognitive strategy) with *Capability 27: Trying and Trying Again* (a metacognitive strategy) (Figure 3).

Teaching artists come into each classroom with multiple strategies and plans for a class as suggested in *Capability 26*. Created to be successful with students of many different backgrounds and experiences, these culturally-informed strategies are aspects of cognition designed to accomplish a certain pedagogical goal. However, not all cognitive strategies work in all classrooms and with all kids. The metacognitive strategy found in *Capability 27* supports teaching artists' ability to predict what cognitive strategies are going to work and why. Helen demonstrates well this process:

> "Let's think it through. You gave how many directions at once? Maybe they just need to do one step at a time. Maybe they need a visual reminder. Maybe they are not ready to do turn-taking games. But that game worked. Let's think about what happened there."

In this quote, Helen metacognitively deconstructed the situation. These questions are part of the metacognitive CQ capability of checking (Van Dyne et al., 2012). What worked? Why did it work? What didn't work and why? The ability to ask these types of questions are indicative of high CQ metacognitive capabilities because they guide the shaping and re-shaping of teaching artists' cognitive strategies for each classroom in order to find the best approach for each class.

CQ Cognition

While there are different ways of framing a discussion on CQ knowledge, in this section, knowledge will be referenced at three different levels: universal, cultural, and situational. Universal (etic) knowledge exists across cultures (Berry, 1990; Earley & Mosakowski, 1996). Earley & Ang (2003) give memory and recall as an example of etic knowledge. With the exception of people suffering an impairment, all people have a memory knowledge and the capability to recall events, even if the knowledge recalled and capability to remember differs across cultures. A second level of knowledge is the cultural level. Returning to the example of memory and recall, in cultures that developed without a written language, like certain Native American cultures, cultural knowledge was not written down but passed on from one generation to the next by memory and often took the art of storytelling. Given the importance of this type of oral communication, a storyteller followed cultural rules and procedures in order to aid the recall of his listeners, such as not telling certain stories when there is snow on the ground or spitting on the ground to communicate a story is over (Jackson, n.d.). These cultural norms around memory and recall are different from cultures with a written language, like mainstream U.S. culture, that lacks shared cultural norms specific to storytelling. Finally, the last type of knowledge is situational (emic). This level of cognition refers to the information that is specific to the individual or the situation at hand.

Two key capabilities related to high cognitive cultural intelligence are 1) possessing declarative universal, cultural, and situational knowledge and 2) distinguishing among these three levels of knowledge, including the more difficult-to-identify cultural knowledge (Ang et al., 2011). In their capabilities, teaching artists demonstrate both their high declarative CQ

knowledge as well as their CQ capability to discriminate among the levels of knowledge (Figure 4A & 4B). Beginning with illustrations of declarative CQ knowledge, *Capability 1: Knowing the cultural heritage of students* reflects the teaching artists' commitment to discovering the cultural heritage of their students. This cultural knowledge has a significant impact on their teaching. For example, it affects the types of stories teaching artists select because they readily recognize the positive effects that cultural visibility has on their students. One of Cynthia's students had so much pride in her Hmong heritage when Cynthia brought a lesson centered on a Hmong-version of the Cinderella story. The student's excitement and engagement with the lesson was tangible.

Capability 2: Knowing the economic diversity in the classroom expands the meaning of cultural knowledge beyond just nation-state identity of the student to include the impact of differences among individuals who share the same national identity. Following Goh et al. (2008), culture can include a person's economic or social background. In this context, teaching artists know the potential negative impact that a cultural experience of economic insecurity and trauma may have on student learning. The teaching artist capabilities in *Theme H: (En)countering the influence of trauma* illustrate their ability to interpret student behavior and language in light of students' diverse home experiences. When Tom, for example, hears his third graders say, "Shut up," he hears his students saying, "I had no one say to me this morning, 'I love you. Have a good day.'" This reframing is sparked by his cultural knowledge of his students and prompts Tom to respond to those students in a particular way.

This cultural knowledge of students' difficult background or life experiences has the potential to lead to stereotyping if it is misconstrued to be etic knowledge. Teaching artists clearly make this distinction through their efforts to know their students on an individual

level, and this emic knowledge complements their cultural knowledge. *Capability 4: Getting to know students* and *Capability 5: Learning about students' communities* reflects the individual knowledge of each student that teaching artists seek to acquire. Such knowledge is imperative for avoiding cultural stereotypes and developing authentic relationships that are marked by intercultural difference.

The capabilities named in *Theme C: Embracing the many faces of engagement* are also indicative of a teaching artist's cultural and emic knowledge. *Capability 9: Seeing engagement differently for every class* demonstrates the teaching artists' knowledge that there is a unique classroom culture for every class that they teach. For each of these classrooms, the culture of learning and engagement, for instance, looks different. Based on the culture of the classroom, teaching artists think about student behavior differently. For example, students talking during a story may communicate a different message depending on which class it is occurring in. For one class, occasional quiet talking may communicate engagement because, as Jude noted, the students are privately discussing the story and are still able to have a relevant and critical conversation about the story with the group. However, for one of Anna's classes, eye-contact and silence communicates engagement. This capability to recognize the different cultural manifestations of engagement relates to high CQ cultural knowledge.

Teaching artists also show their acute ability to distinguish between cultural and situational knowledge. When compared with *Capability 9*, *Capability 10: Seeing engagement differently for every student* attests to the different levels of knowledge that teaching artists have. While teaching artists have cultural knowledge about a class, that knowledge is not forced onto every student in the classroom. Rather, teaching artists have situational

knowledge that is unique to each student. When Tom, for example, describes the cultural of engagement in his classroom as sitting quietly while he is talking, he also recognizes that a student may manifest engagement very differently, like rolling around on the floor. Likewise, Helen might see engagement in a student who is willing to get up on the carpet by herself. This ability to sort between cultural and situational knowledge supports high cultural intelligence cognitive capabilities.

The final consideration in the section on CQ cognition is taken from the lens of teaching artists' etic knowledge their students. While most of this section has focused on the cultural and emic knowledge that teachers have of their class and students, teaching artists also bring core capabilities related to CQ universal knowledge. This etic knowledge is primarily illustrated in *Capability 6: Seeing students' positive potential* which describes the teaching artists' dominant approach to all students. Despite students' cultural or individual differences, teaching artists see their students as individuals who can learn, be engaged, and be successful. For teaching artists, learning, engagement, and success are not predetermined at a cultural or situational level. As Jude states, his students are "smart and funny. […] I think that they are good." While a student's cultural or situational background may negatively impact one's perception of student abilities, teaching artists take a universally positive approach to student capabilities.

The field of positive psychology offers greater insight into the powerful impact that this type of etic CQ knowledge may have on culturally intelligent teaching. In the psychological literature, predominant approaches to psychology can be broadly categorized into two types: the positive psychological approach or the negative psychological approach (Cameron, Dutton, & Quinn, 2003). The negative psychological approach is the more typical

approach in the profession, and it focuses on understanding and treating *problems* (Peterson & Seligman, 2003). The widespread research on and use of *The Diagnostic and Statistical Manual* published by the American Psychological Association, for example, attests to psychology's emphasis on what is going wrong with an individual and how to fix it. While this deficit model is certainly necessary and beneficial, Peterson & Seligman (2003) argue that this concentration on negative psychology has resulted in a "disease model" of the human person.

Negative psychology has significant implications on the way the psychological field—and subsequently all other fields utilizing psychological research, like intercultural communications and education—has addressed the concept of "difference," including cultural difference. In an effort to understand how to reduce bias, hate, and prejudice in relationships marked by domestic or international difference, a considerable amount of research has been put forth that widely assumes that minimizing the effects of negative knowledge will correlate to both a *reduction* in negative actions and an *increase* in positive actions (Phillips & Ziller, 1997; Wright & Taylor, 2003). However, research by Cacioppo & Berntson (1994), Cacioppo et al. (1997), and Cacioppo, Gardner, & Berntson (1999) has strongly suggested that cultivating positive etic knowledge about a group is associated with positive actions while mitigating the effects of negative etic knowledge is not (Pittinsky et al., 2010). Positive knowledge seems to trigger *approach* responses in an individual thus resulting in greater or lesser positive behaviors while negative knowledge may trigger *avoidance* and *withdrawal* responses thus resulting in greater or lesser negative behaviors (Pittinsky et al., 2011).

Even though effects of positive knowledge differ from the effects of negative knowledge, the predominant tendency in psychological research has been to focus on reducing the effects of negative etic knowledge in order to improve intercultural relationships. Pittinsky et al. (2011) worked to create a positive conceptual approach to difference and produced the concept of allophilia (literally "a love for someone who is different"). Allophilia—shaped in the tradition of the positive psychological approach—is the promotion of positive knowledge of those who are different. Focusing on positive universal knowledge, allophilia contrasts a "neutralizing the negative" knowledge, which emphasizes effective management of negative knowledge. Allophilia may have evolved to help individuals "build social resources by developing bonds and alliances through approach-related social behaviors" while negative knowledge may have "evolved to get humans to respond to negative stimuli with safety-related social behaviors (e.g. fight, flight, or freeze responses)" (Pittinsky et al., 2011, p. 42). Therefore, in order to build effective relationships across cultural difference, one must do more than just minimize the propensity to fight, flight, or freeze in the face of difference. Given this effect of knowledge on behavior, in their more recent research on CQ, Leung et al. (2014) suggest that this cultivation of positive etic knowledge may be an important part of CQ knowledge capabilities (Figure 5).

Neighborhood Bridges teaching artists take an allophiliac approach to the etic knowledge of their students which may be associated with high CQ knowledge. When asked about the students they teach, teaching artists describe them as "smart," "brilliant," "creative," "totally-imaginative." Many of the teaching artist capabilities embody allophilia, a type of universal knowledge, including *Capabilities 7: Seeking out experiences of success.*

Peter provides a good indication of this allophilia when he talks about one of his students, Bernard:

> "Yesterday, Bernard who is always troublesome, kept saying, 'I'm bad. I'm bad.' He just kept saying those negative things, and I was sitting outside with him and said, 'That is not true. Sometimes you have trouble listening. That is what everybody does. You can choose to listen, and I said, 'Just look at me.' And he looked at me. I said, 'See you were just successful.'"

Despite Bernard diagnosed learning disability that contributed to his challenges at schools, Peter's core conviction that Bernard could be successful pushed him to prove his point to Bernard by seeking out a way that Bernard could immediately experience success. In this action, Peter also demonstrates his allophiliac approach to etic knowledge: He knew that Bernard could be successful; He knew that Bernard wasn't just 'bad'; He knew Bernard could learn. Based on the positive psychology research on the different behavioral effects of positive and negative approaches to etic knowledge, it is likely that these allophiliac capabilities positively relate to intercultural effectiveness in the classroom.

CQ: Motivation

Motivation is not a dimension in all types of intelligence, yet Earley & Ang (2003) argue that it is one of the four equal factors essential to cultural intelligence. An individual must be motivated to adjust and adapt to varying cultural demands in order to be effective. The researchers admit that motivation and cognition are closely intertwined, but simply having knowledge does not necessarily mean that an individual has the requisite motivation to utilize that knowledge. Knowledge enhances CQ efficacy when an individual is motivated to develop and use it. In other words, a culturally intelligent person must be driven to apply CQ knowledge capabilities. Without this requisite motivation, CQ will be low (Earley & Ang, 2003, p. 154).

Capability 4: Getting to know students is a compelling illustration of this intricate relationship between CQ knowledge and CQ motivational capabilities in teaching artists. As evidenced in the earlier articulation of this capability, teaching artists want to know about their students. This knowledge represents an important cognitive element, but this capability more adequately illustrates the motivation behind the cognition. Maggie, for example, consistently arrives to school early so that she can spend time with her students during their breakfast period. Megan and Helen regularly eat lunch with the students. These unpaid activities are frequently beyond the normal professional responsibilities of teaching artists and are indicative of high motivational capabilities needed to develop CQ knowledge.

Notwithstanding this close relationship between CQ motivation and the other CQ factors, CQ motivational theory has core theoretical components that are unique to itself. Self-enhancement and self-efficacy are two examples. Self-enhancement is a self-motive that affects the information processing of the self so that individuals tend to process self-relevant information more sensitively and more efficiently than information that is not relevant or enhancing to oneself (Kunda, 1987). The research of Markus & Wurf (1987) and Kihlstrom et al. (1988) on this self-serving bias has further shown that individuals process and recall information better and more completely when the knowledge is encoded with preexisting knowledge and experiences. Teaching artists are implicitly aware of the effects of the self-serving bias on children, as it supports their commitment to selecting stories that reflect the many cultures of their students so that students can learn better (Figure 6).

While teaching artists capitalize on the self-serving bias operating within children to strengthen their learning, they must operationalize self-enhancement motivation differently in themselves. Individuals with high motivational CQ actively counter this tendency to prefer

self-referent information. Instead, they strive to engage and process information that *does not* align with their own self-concepts as sensitively and efficiently as information that does align. As referenced earlier in the section of CQ metacognition, these capabilities of re-processing are important to CQ, but without a drive to re-process, the capability to re-process does not result in CQ effectiveness.

Teaching artists demonstrate considerable CQ motivational capabilities related to self-enhancement. For example, in demonstrating a willingness to learn from their students in *Capability 31: Readily learning from students*, teaching artists illustrate a motivation to challenge their own self-concept and reprocess information with consideration of the existing knowledge that students bring to the classroom. Cynthia seeks out the opportunities to ask her students, "What is it about the world that you know that applies to this situation? What wisdom do you have to share?" Janet echoes this ability when she readily acknowledges to her students, "You might know better than I do about this." These questions indicate a strong ability and a strong drive to reprocess their own understanding of the class content based on student knowledge.

Secondly, teaching artist capabilities are reflective of a necessary CQ motivational capability to understand the unique identity of the cultural other. *Capability 37: Recognizing divergent identities* and *Capability 38: Bringing a strong sense of self* illustrate a drive towards self-reflection in order to more deeply appreciate the places of convergence and divergence between the identities of the students and the teaching artist so that teaching artists have the knowledge base and motivation for processing information not just according to their own self-concept but also according to their students' self-concept. The combination

of these motivational and metacognitive capabilities reduces excessive misattribution to actions of those different cultural backgrounds, a key capability for high CQ.

Teaching artists also spend time with the communities of their students, such as volunteering with cultural organizations that are representative of the children they teach, in order to advance their sensitivity towards cultural knowledge. *Capability 5: Learning about students' communities* and *Capability 32: Consulting with colleagues* are motivation-oriented capabilities that illustrate a strong drive to adapt both thinking and behavior with the guidance of cultural informants or more experienced fellow teaching artists. Teaching artists seek out trusted guides to help them more accurately navigate and process the dynamics of the classroom. Often times, this guide is the classroom teacher or Bridges colleague who can help the teaching artist understand the cultural experience of a student. Other times, it is adult members of a student's cultural group who possess significant declarative knowledge about implicit cultural norms and are able to reinforce or redirect a teaching artist's approach to or knowledge of a particular situation. For example, Helen discussed with a cultural guide in her school the cultural appropriateness of telling a story and was instructed not to because in that cultural tradition, certain stories cannot be respectfully told unless there is snow on the ground. Helen's willingness to seek out guidance on and understanding of another culture is indicative of high CQ motivational capabilities.

A second theoretical component of CQ motivation is the theory of self-efficacy. Self-efficacy motivation is a person's general sense of confidence in their ability to accomplish the task at hand. Individuals tend to avoid tasks and situations that they believe exceed their capabilities and are drawn to tasks and situations that they believe they will find success in. In CQ theory, self-efficacy speaks to a person's perceived ability to be effective in an

intercultural setting (Van Dyne et al, 2008). Self-efficacy is a search and persistence for adapting effectively to new cultural settings. It is not only captured in the language of "I can do this," but it is more powerfully nuanced in the sentiment, "I can find a way to do this." Like the inverse relationship between CQ motivational capabilities and self-enhancement, a person with high motivational CQ capabilities must stretch beyond typical levels of comfort in intercultural situations and bring a strong sense of self-efficacy even in difficult situations (Figure 7A & 7B).

CQ self-efficacy manifests itself strongly in *Theme J: Embracing the art of failure.* As illustrated in *Capability 26: Bringing multiple strategies to the classroom,* teaching artists are trained to bring multiple strategies for teaching into the classroom. Throughout the continual development of their knowledge, teaching artists bring new ways of reaching their students. This knowledge, however, would not contribute to intercultural effectiveness if it was not coupled with *Capability 27: Trying and trying again.* This capability reflects the motivation to persevere through the discovery process of finding out what works for what students. While all strategies used by teaching artists are based on sound pedagogical research and practice, each class and each student will respond in different ways. Like the process of learning how to function in a different cultural context, this process of finding out how students respond best provides "ample opportunity for failure and negative consequences" which requires of both teaching artists and the intercultural sojourner the capability of patient endurance in the midst of mistakes (Earley & Ang, 2003, p. 139).

This capability provides insight into the reason teaching artist's CQ motivation is so high in the classroom: teaching artists shift their perspective on trial and error. Like individuals with high CQ motivational capabilities, teaching artists have the capability of

seeing these types of failure as a necessary part of the learning curve. They see it as a learning process that ultimately benefits the students. Furthermore, it is a reality that all teachers experience. In fact, as Peter noted, all teachers make mistakes. What separates the master teachers from the novice teachers is their ability to identify the mistake and learn from it. In adapting to a new group of kids each year (and sometimes multiple times throughout the year as new students are continually welcomed into the classroom), teaching artists are not always going to know the best way to respond, and the only way to find out is to try. With this newly acquired knowledge from their experience, they are also driven to proactively search out new strategies that will be useful.

Capability 28: Embracing failure provides examples in practice of how teaching artists handle failure. When Helen recognizes that a certain lesson or strategy did not work, she sees it as a gift and an opportunity to learn more about what will work for her group of students. In the following excerpt, the acting game that Helen tried resulted in chaos, and Helen was motivated to turn that failure into knowledge about her students.

> "Failure is productive. What a gift that bombed. Is it because….? Let's think it through. You gave how many directions as one? Maybe they just need to do one step at a time. Maybe they need a visual reminder. Maybe they are not ready to do turn-taking games. But that game worked. Let's think about what happened there."

Helen discovered that her students may need one direction at a time and a visual reminder. She also has to consider whether her students are ready for turn-taking games and so next time, she might choose a different type of game. This capability demonstrates the motivation needed to learn from one's mistakes in order to learn the most effect way to operate in an intercultural classroom.

This comfort with failure also creates a cultural of continual improvement where professional development meetings and supervisor observations are not about judgment but rather serve as a catalyst to hasten the learning process or to troubleshoot when teaching artists are having difficulties and need another perspective on the dynamics of the classroom. *Capability 33: Sharpening iron with iron* illustrates well this capability. Anna notes that each of the teaching artists is very different, and "they challenge us to think from a different perspective." Likewise, Maggie says, "I get time to wrestle with some ideas that I might have thought that I had figured out, [and the teaching artists] can pretty quickly bring me back down to reality." These statements indicate high CQ motivation to seek out difference perspectives and reconsider their own interpretations.

A complementary capability to CQ motivation is *Capability 36: Restoring relationships.* Most of the errors that teaching artists discuss are related to their *work*. The mistakes occur in their professional practice of utilizing the best strategies to help each class and every student learn effectively. However, teaching artists are also human, and they have personally hurt their relationship with their students in which case teaching artists—true to their style—actively try to restore the break that they have caused by apologizing to their students. Megan and Peter spoke of their motivation to apologize to students when they make mistakes. This capability is essential to teaching in the intercultural classroom because, as Megan notes, "If you have their trust and their respect, and you lose it, it is really hard to get it back."

Capability 40: Bringing personal conviction also speaks to the teaching artists' self-efficacious capability to recognize that their work is meaningful and making a different in the lives of the students. *Capability 39: Bringing healthy detachment* illustrates a capability that

allows teaching artists to engage with the harsh reality of a situation and not lose that important personal conviction so necessary for high CQ motivation. Teaching artists can distance themselves from the strong reactions of their students, often recognizing that it was not the teaching artist alone but other factors in a student's life that prompted an episode of swearing or chair-throwing.

As I have discussed in this section, highly efficacious people persevere in the discomfort of failure. They persevere with the expectation that success will happen. Individuals with high motivational CQ require a powerful drive to clearly and realistically define their goals. Goals give purpose and direction. Goals also clarify expectations and beliefs about what individuals think they can do and what they should try (Bandura, 1997). Related to this theoretical aspect of CQ motivation, teaching artists bring to their classrooms flexible goal for their classes and for individual students which in turn supports a high CQ motivation. Illustrated in *Theme D: Bringing flexible goals*, teaching artists adapt their goals and expectations for each Bridges session based on the culture of the class and based on the individual talents of each student. Setting these uniquely tailored goals further reflects teaching artists' motivation to adapt to difference.

Finally, the ability to persevere is a core capability underlying self-efficacy because the nature of adjusting to a new cultural context demands extended times of reinforcements in order to learn what is interculturally effective (Earley & Ang, 2003). Teaching artist demographics point to their strong motivational capabilities for perseverance through their development of long-term relationships with students. The teaching artists have been with Neighborhood Bridges for an average of ten years, and in their schools, teaching artists work

to preserve and extend relationships with students across grade-levels through talking or waving at former students as they pass by in the halls.

CQ Behavior

Behavior is any response of person to an internal or external trigger. For example, eating a sandwich is a behavioral response to an internal stimulus of hunger. Saying "Hello!" is a behavioral response to the external stimulus of another person waiving. Some categories of behaviors are universal and occur in all types of cultures, like greetings. While a greeting might be a universal human phenomenon, how, when, and to whom a greeting is expressed differs from culture to culture. People communicate with one another through their verbal and non-verbal behavior, and they encode and decode the behavior of others based on their own cultural background and framework (Hall, 1959). Communication then is an inherently cultural activity. A person might behave in one way only to find out that it left a very different impression on the other person with an entirely different frame of reference.

As the most visible factor of the CQ model and therefore essential to cultural intelligence, CQ behavior is concerned with only overt behavior. An overt behavior is one that is amenable to observation. It refers to what people say (their language) or what people do (their body movements). CQ behavior is also limited to social forms of behavior or those behaviors that are contextualized by interpersonal or interactional situations (Earley & Ang, 2003).

The behavior factor of cultural intelligence is theoretically based in part on the behavioral research of self-presentation (Schlender, 1980). Self-presentation theory maintains that individuals inherently have concern for the impressions they make on other people and purposively behave in such a way to influence the way other people perceive them.

Individuals "are assumed to be active, agentic, conscious, and mindful of how they act across cultures" (Earley & Ang, 2003, p. 159). However, individuals vary in the levels of these capabilities to be mindful of the impression that they leave on other people. Leary (1996) distinguishes among four levels of impression making ranging from oblivion to impression-focus. Oblivion and impression-focus are the two extremes ranging from no awareness of the impression one is leaving to exclusive conscious focus to such an extent that the person is thinking of nothing else but the impression one is leaving on the other person. These first and fourth levels of impression-mindfulness are generally considered beyond the normal range. Most individuals are either at level two (unconscious awareness) or level three (impression-awareness). Level two is a pre-attentiveness where an individual is unconsciously aware of the impressions he is leaving and focuses his conscious attention on other things. Level three is a balanced awareness that shares consciousness of the impressions one is making with the other ideas and tasks. An impression-aware individual is conscious of the impressions that he making but it is not the exclusive focus of his attention. Earley & Ang (2003) consider level three (impression awareness) to be positively associated with high CQ behavior because at this level people are mindful of themselves from the perspective of others and manage their self-presentation so that there is minimal misattribution or misperception of their actions (p. 178).

Teaching artists' theater arts training prepares them well to function at this third level of impression-awareness (Figure 8). As part of their preparation for acting, teaching artists are trained to be sensitive to how their body and language communicates the reality of a character and circumstance to the audience. They bring a willingness to adapt body movement and language beyond their own typical mannerisms and comfortable way of

expressing themselves in order to more effectively portray the truth of a character. Maggie explains how her theater preparation has affected these capabilities:

> "As actors, we have all these habits that we just naturally bring onto stage with us, that we think are interpreting a character in a certain way, and the audience reads it very differently. So the director's job is to say, 'Hey you are doing this again. You are doing that again. Stop. Stop. Stop this.' And it is just a practice of stripping away some habits and different ways of thinking that we bring into the practice that we have to eliminate in order to be a better actor or to be a better teacher."

This practice of "stripping away some habits" and changing voice and body movements to adapt to the norms of a different character theoretically intersects with the core capabilities of CQ behavior. Those with high CQ behavior are continually required to change verbal, non-verbal, and speech acts in order to reflect the cultural encoding/decoding process of the interlocuters. Maggie goes on to relate the impact of this theater training on her teaching capabilities: "[In teaching, the director is probably] the kids in all honesty. They will tell us when we are doing it wrong. They will show us that they are not connecting to us."

Teaching artists illustrate high CQ behavior capabilities in the classroom in *Theme I: Adapting communication. Capability 24: Adapting non-verbal communication* provides numerous examples of impression-aware teaching artists changing their preferred non-verbal behavior in order to effectively communicate with a student. For example, Anna's default way of approaching students is by making eye-contact. Knowing that eye-contact may communicate a position of power rather than relationship with certain students, Anna instead stands next to these students and talks to them side-by-side rather than standing directly in front of them and making eye-contact. Anna notes that changing the physical proximity to some students often results in more responsive students, as the students interpret Anna's actions as invitational rather than confrontational. Likewise, Helen notes her tendency to

reveal her own stress through a strained voice and shallower breathing when students throw chairs or run out of the room. Desiring to communicate calm and self-control to the other students in the room, Helen consciously works to keeps her voice slow and calm. She purposively takes deeper breaths, knowing that these non-verbal behaviors are necessary to communicate a message of tranquility in the midst of chaos.

Capability 25: Adapting verbal communication reflects the importance of changing ways of talking because speech acts can communicate different things to different students. Illustrating this capability is Peter during the acting rehearsals. He adapts the directness of his commands based on individual needs of each students. Sometimes Peter will be very direct with a group of students and say, "No. This is what I need you to do." Other students need less direct verbal commands, and Peter is willing to adapt. Consider the following excerpt:

> "Yesterday, there is a young Hmong student who was [saying her lines in the skit], 'These grapes!' I've known her since second grade, so this is my second year with her. […] I realized that she has to see someone else do it [before she will do it]. So someone will do something, and I'll see it, and I'll say, 'Did you see how [loud that student] was? I think you can do that same thing.'"

Peter knew that this student was more visual learner, and so he changed the way he spoke to this student in order to teach her how to perform better. Rather than explain it with words, Peter drew her attention to the action of another student. Instead of directly ordering her to imitate it, he indirectly suggested first by asking her a question (Did you see how loud that student was?) and then offering his encouragement in her ability to mimic that behavior (I think you can do that same thing). This level of impression awareness is highly reflective of the behavior adaption required for CQ effectiveness.

A second aspect of the theory supporting CQ behavior is the distinction between behaviors and the outcomes of behaviors. Achieving a high score on the GRE, for example,

is not a behavior in this context. Rather it is the outcome of multiple behaviors working in tandem, like studying vocabulary, mastering math concept, fielding practice questions, etc. Likewise, culturally intelligent behavior is not a single behavior but rather a consequence of multiple behaviors working in tandem. Such distinctions between behaviors and outcomes are essential to those with high CQ because individuals who focus on behaviors rather than on behavioral outcomes are more likely "to identify and deal effectively with the specific behaviors they need to achieve those outcomes" (Earley & Ang, 2003, p. 161).

Teaching artist capabilities illustrate their ability to make these types of distinctions through their clear articulation of the specific behaviors they adjust in order to accomplish a particular outcome. While they have their articulated goals for the program like teaching cooperation, building critical literacy skills, and developing writing abilities, most of teaching artists spoke about the capabilities that teaching artists need to embody in the classroom in order to reach that goal. For example, teaching artists have the goal of instilling in their student a sense of their own success and potential both inside and outside the classroom. Teaching artists' focus, though, is not on these goals per se but the specific behaviors that teaching artists must do in order to accomplish those goals (Figure 9). As demonstrated in *Capability 7: Seeking out experiences of success,* Janet focuses her attention on finding strategies outside of Bridges that help her students excel while Peter will look for every opportunity in Bridges to point out a student's success. In *Capability 8: Setting the stage for future success,* both Tom and Megan are careful to speak directly about a students' potential in order to communicate to the students that they can be successful outside of the classroom. Tom uses the language of "You've got choices," while Megan directly affirms her

students by saying, “I expect you to rise. I really see in the future.” Both focus on these particular verbal behaviors as part of the larger outcomes of student success.

Capability 23: Building a culture of safety is further evidence of teaching artists’ focus on adapting specific behaviors in order to accomplish a certain goal. Teaching artists acknowledge that their students need a culture of safety and security in order to participate and learn in Bridges. They are also sensitive to the demands that such a goal places on their behavior, and so teaching artists focus their work on behaving in a way that communicates structure and stability to their students. For example, every week, teaching artists follow a broad three-part structure of writing, storytelling, and acting. This structure provides stability for the students during the Bridges session. Students know what to expect.

Teaching artists also prioritize their teaching every week, even if that means coming on a different day or only teaching for an hour because of varying school schedules. Jude, for example, shows a profound understanding of what his work of simply showing up week after week communicates to his students:

> “The most important thing for this group of students, this population, is that there are too many people in their lives who don’t stick with them. So even though we didn’t have to have a session this week because of the days off, it is important that I go. I can’t let them think that I am not going to come back.”

By consistently coming to school, Jude knows that his behavior is communicating to his students the important message that he will not give up on them.

Implications and conclusion

The first two parts of this chapter described teaching artist capabilities as they are manifested in the Neighborhood Bridges classroom and as they theoretically and practically intersect with cultural intelligence capabilities. In this final section of the chapter, I will

discuss the implications of this research for CQ research and research on effective intercultural teaching.

Implications for CQ research

As reviewed in Chapter 2, cultural intelligent capabilities are essential for those operating in intercultural contexts. The findings of this dissertation push CQ theory beyond its customary focus on international cultural differences and focuses it on individuals' adaptability to domestic as well as international differences that have the potential to cause intercultural misunderstanding. The research on teaching artists has suggested that those with high CQ may not only have high abilities to relate across national cultures but also deeper capabilities to navigate across domestic differences.

In applying CQ capabilities simultaneously to domestic and international differences through illustrations of teaching artist capabilities, this research suggests that there is a strong theoretical association between the CQ capabilities and teaching artist capabilities. Qualitatively speaking, there was a compelling association between teaching artist capabilities and the four factors of CQ metacognition, cognition, motivation, and behavior. However, there was less of a consistent association between teaching artist capabilities and the named subfactors of each of the four CQ factors. For example, CQ cognition has two subfactors of general cultural knowledge and specific cultural knowledge. While teaching artists strongly demonstrated these two types of knowledge, there were also other important levels of knowledge manifested in their capabilities such as the ability to distinguish between the etic and emic knowledge of their students. As I argued in Chapter 5, this capability is an essential part of CQ cognition, yet does not fit within the subfactors. Similarly, with the other major factors, while there was compelling justification to align teaching artist capabilities

within the major factors, there was no clear theoretical overlap between the subfactors that would justify the alignment of teaching artist capabilities with the CQ subfactors. Further research in CQ ought to take consideration of how CQ subfactors align with capabilities needed in different intercultural contexts, such as the elementary-school classroom.

Implications for research on teaching in intercultural classrooms

In the most recent publication on cultural intelligence, Ang, Van Dyne, & Rockstuhl (2015) argue that CQ "offered a coherent theoretical approach to the literature on intercultural competencies, which was fragmented with a myriad of inductively derived characteristics relevant to crossing cultures" (p. 275). CQ created a coherent framework for answering the increasingly important question: Why do some people thrive in intercultural contexts whereas others do not? The findings of this dissertation suggest that the CQ framework may be as effective in providing a coherent theoretical approach to answer the question, "Why do some teachers thrive in intercultural classrooms whereas others do not?" Intercultural classrooms here are not only understood to be comprised of students with different nation-state identity but also the myriad of other differences that impact human communication, especially teaching and learning. By identifying the core capabilities of teaching artists and positively relating them to research on key attributes for successfully teaching culturally diverse, this research strongly suggests that the four factors of cognition, metacognition, motivation, and behavior can be used as a theoretical framework for conceptualizing intercultural effectiveness in the elementary-school classroom. The CQ framework, then, may be a positive contribution to current research on teacher effectiveness in teaching culturally diverse.

A consistent framework is eagerly needed. The work of multiple scholars related to multicultural education or culturally relevant pedagogy, including Gay (2014), Landson-Billings (2009), and Nieto (2011), have all devoted a considerable amount of their scholarly research to articulating the attributes of culturally competent teachers. Like research on general intercultural competence in the field of intercultural communications before CQ, this research on the many good attributes, methods, and attitudes for effective intercultural teaching may suffer from theoretical fragmentation. For example, Gay describes the theoretical parameters of her work to be

> "construed from ideas suggested by different scholars, researchers, and practioners about teaching modes that work best with ethnically diverse students. This characterization of culturally response teaching includes explanations of its salient components as well as its potential power for reversing the achievement trends of students of color" (p. xviii).

Likewise, the work of Ladson-Billings (2009) is devoted to providing "exemplars of effective teaching for African American students. Rather than a prescription or a recipe, [her work] offers models for improving practice" (p. xvi). The research of Nieto (2007) follows a similar inductive model of Ladson-Billings. Without intending to mitigate the importance of their work, the knowledge generated from these studies has yet to be situated in larger theoretical framework for understanding the capabilities need for effective intercultural teaching. This research suggests that CQ may offer a coherent framework for conceptualizing, in a theoretically united way, the core capabilities required of teachers in intercultural classrooms.

Implications for teaching in urban classrooms

The theories underlying the four CQ factors of cognition, metacognition, motivation, and behavior capabilities related strongly to the identified teaching artist capabilities. While

certainly more research is needed, this area of research has the potential to move the conversation beyond the description of teaching practices to effective implementation through measuring and coaching of CQ capabilities. In using CQ as a framework for understanding the key capabilities required of those who are teaching in urban classrooms (those classroom most likely to be marked by intercultural difference), the teaching profession can potentially capitalize on much of the benefits of CQ that international corporations, universities, study-abroad programs, and government agencies have experienced in their utilization of CQ's research-based ability to measure and increase an individual's capability to relate and work effectively in different cultural situations.

Like it is currently used in other professions, the CQ assessment may help predict which teachers are more naturally better suited for urban classrooms. The CQ assessment can not only identify those teachers, it can also serve as a developmental tool for those teachers who want to teach in urban classrooms and want to understand their strengths and areas for growth with respect to intercultural capabilities as well as receive strategies for developing the requisite capabilities. Combined with the illustrations of CQ capabilities in the classroom that this research has begun to describe, the CQ assessment can also show teachers what the four-factors of CQ can look like in the classroom and prompt deeper consideration and self-reflection on their own practices.

Furthermore, if CQ is able to help in-service teachers identify and develop the capabilities needed for effective teaching in the intercultural classroom, it also seems likely that CQ can be a great assistance to teacher candidates. These candidates invest a large amount of their time and resources in training for this specific profession, yet almost 25% of new public school teachers leave the teaching profession within the first three years of their

teaching career, and urban schools on average lose 20% of their teaching staff each year (NYU-Steinhardt, 2015). Not only does this low retention rate put strain on the teachers who leave in fewer years than they have spent preparing to teach, it has considerable negative effects on student learning, school culture, and district budgets. In their investigations of the complex reasons why teachers leave and stay in the profession, researchers see cultural difference and the challenges it adds to teaching as a factor affecting teacher retention: "[S]tudies found Caucasian teachers were also more likely to stay at schools with higher populations of Caucasian students. African American and Latino teachers, on the other hand, are more likely to stay at schools with underserved students and populations of similar races (NYU-Steinhardt, 2015). The CQ framework and assessment may be able to increase teacher retention in urban schools by identifying and developing in teacher candidates the capabilities required to build relationships and work effectively across cultural difference. By focusing on those capabilities that make a difference in the intercultural classroom, pre-service teachers may be better equipped to serve in schools with students and families of different cultural backgrounds and possibly contribute to an increased teacher retention rate.

Conclusion

At the end of this dissertation, it seems fitting to return to the place where I began in the opening chapter with Helen and her student Tiffany.

> "Well, I don't know how much help I can give you right now and I can guarantee you that I am learning much more from you than I could possibly be teaching you. I don't know what help I am giving you other than I am pretty good at this theater thing and I know that I can give you more skills in that area. And you are good at it too."

Reflecting on the incident, Helen went on to say:

> "Tiffany was a really tough kid. It was really not like the classrooms that were part of my identity as a public-school student growing up in the suburbs. It was super awkward. But it happens all the time. The kids will push against another white person coming in with their help attitude."

As I suggest in the first chapter, Helen's response is illustrative of high CQ capabilities. Helen insists that Tiffany is good at theater. Helen *sees her students' positive potential,* a high CQ cognition capability. Helen retreats from the "help" language, and by acknowledging her *readiness to learn from her students,* she validates Tiffany's own knowledge when she says, "I am learning much more from you than I could possibly be teaching you." This capability indicates a high CQ motivation capability. Helen displays her high CQ metacognition capabilities when she *recognizes how her identity diverges* from Tiffany by noting that this experience was not like any of her experiences growing up in the suburbs. These divergent identities may not only affect Helen's perceptions of Tiffany but also may affect Tiffany's perception of Helen because Tiffany is so used to white people coming in to her school and trying to help. Helen *embraces the art of failure* and is willing to try different strategies in order to *teach Tiffany through relationships.* All these capabilities come together with Helen's CQ action capabilities of transforming her feelings of discomfort and stress into verbal and non-verbal communication of calm, affirmation, and honesty.

These are among the many culturally intelligent capabilities illustrated in this short excerpt. Following the central claim of this dissertation, the CQ framework provides a way to bring together teaching artist capabilities and provides for a theoretically powerful way of understanding what capabilities are necessary for effective teachers in intercultural classrooms as well. Helen's example, like that of all the other teaching artists in this study, opens the possibility for deeper analysis and theoretical considerations of how CQ capabilities may positively impact all types of teaching in intercultural urban classrooms, and

most importantly, positively impact learning outcomes among students of color who often find themselves with teachers of different cultural backgrounds.

Bibliography

Abbott, A. (2004). *Methods of discovery: Heuristics for the social sciences.* New York, NY: W.W. Norton.

Alon, I., & Higgins, J. M. (2005). Global leadership success through emotional and cultural intelligences. *Business Horizons, 48*(6), 501-512.

Ang, S., Van Dyne, L., & Koh, C.S.K. (2006)**.** Personality correlates of the four factor model of cultural intelligence. *Group and Organization Management, 31,* 100-123.

Ang, S., Van Dyne, L., Koh, C. K. S., Ng, K. Y., Templer, K. J., Tay, C. et al. (2007). Cultural intelligence: Its measurement and effects on cultural judgment and decision making, cultural adaptation, and task performance. *Management and Organization Review, 3*, 335–371.

Ang, S., & Van Dyne, L. (2008). Conceptualization of cultural intelligence: definition, distinctiveness, and nomological network. In Ang S, Van Dyne L, eds. 2008. *Handbook of Cultural Intelligence.* New York: Sharpe.

Ang, S., Van Dyne, L., & Tan, M. L. (2011). Cultural intelligence. In R. J. Sternberg & B. S. Kaufman (Eds.), *Cambridge Handbook of Intelligence* (pp. 582–602). Cambridge: Cambridge University Press.

Ang, S., Van Dyne, L., Rockstuhl, T. (2015). Cultural intelligence: Origins, conceptualization, evolution, and methodological diversity. In M. Gelfand,C. Chiu, & Y. Hong (Eds). *Handbook of advances in culture psychology.* (pp. 273-312). Oxford: Oxford University Press.

Archer, M., Bhaskar, R. Collier, A., Lawson, T., & Norrie, A. (Eds.). (1998). *Critical realism: Essential readings.* London: Routledge.

Arnove, R. (1980). Comparative education and world-systems analysis. *Comparative Education Review, 24*(1), 48-62.

Arnove, R. (2007). Introduction: Reframing comparative education. In R. F. Arnove & C. A. Torres (Eds.), *Comparative education: The dialectic of the global and the* local (pp. 1- 20). Lanham, MD: Rowman & Littlefield.

Baldwin, J.R., Faulkner, S.L., & Hecht, M.L. (2006). A moving target: The illusive definition of culture. In J.R. Baldwin et al. (Eds). *Redefining culture: Perspectives across disciplines.* Mahwah, NJ: Lawrence Erlbaum Associates.

Ballantine, J.H. & Roberts, K.A. (2010). *Our social world.* Thousand Oaks, CA: Sage Publications, Inc.

Bandura, A. (1997). *Self-efficacy: The exercise of control.* New York: W.H. Freeman and Company.

Barad, K. (2007). *Meeting the universe halfway: Quantum physic and the entanglement of matter and meaning.* Durham, NC: Duke University Press.

Bennett, M. J. (1993). Toward ethnorelativism: A developmental model of intercultural sensitivity. In R. M. Paige (Ed.), *Education for the intercultural experience* (2nd ed., pp. 21–71). Yarmouth: Intercultural Press, Inc.

Bennett, M. J. (2012). Paradigmatic assumptions and a developmental approach to intercultural learning. In M. Vande Berg, R. M. Paige, & K. Hemming Lou (Eds.), *Student learning abroad: What our students are learning, what they're not, and what we can do about it* (pp. 90–114). Sterling: Stylus Publishing, LLC.

Bereday, G. Z. F. (1964). Sir Michael Sadler's 'study of foreign systems of education.' *Comparative Education Review*, 7, 307–314.

Berry, J.W. (1990). Imposed-etics, emics, and derived-etics: Their conceptual and operation status in cross-cultural psychology. In T.N. Headland, K.L. Pike, & M. Harris (Eds). *Emics and etics: The insider/outsider debate.* Newbury Park, CA: Sage Publications

Bhaskar, R. (1989). *Reclaiming reality: A critical introduction to contemporary philosophy*. London: Verso.

Brunner, J.S. (1996). *The culture of education.* Cambridge, MA: Harvard University Press.

Boarini, C. (2012, Oct. 21). Where are all the teachers of color in Minneapolis and St. Paul Schools? *Twin Cities Daily Planet.* Retrieved from https://www.tcdailyplanet.net/where-are-all-teachers-color-minneapolis-and-st-paul-schools/.

Cacioppo, J. T., & Berntson, G. G. (1994). Relationship between attitudes and evaluative space: A critical review, with emphasis on the separability of positive and negative substrates. *Psychological Review, 115,* 401–423.

Cacioppo, J. T., Gardner, W. L., & Berntson, G. G. (1997). Beyond bipolar conceptualizations and measures: The case of attitudes and evaluative space. *Personality and Social Psychology Review, 1,* 3–25.

Cacioppo, J. T., Gardner, W. L., & Berntson, G. G. (1999). The affect system has parallel and integrative processing components: Form follows function. *Journal of Personality and Social Psychology, 76,* 839–855.

Cameron, K.S., Dutton, J.E., Quinn, R.E. (2003). Foundations of positive organizational scholarship. In K.S. Cameron et al. (Eds) *Positive organizational scholarship: Foundations of a new discipline* (pp. 3-13). San Francisco: Berrett-Koehler.

Carney, S (2009). Negotiating Policy in an Age of Globalization: Exploring Educational "Policyscapes" in Denmark, Nepal, and China. *Comparative Education Review, 53* (1), 63-88

Children's Theatre Company. (2016). Neighborhood Bridges Program. Retrieved from https://www.childrenstheatre.org/education/neighborhood-bridges/neighborhood-bridges.

Corbin & Strauss. (2014). *Basics of qualitative research: Grounded theory procedures and techniques.* Thousand Oaks, CA: Sage Publications.

Crotty, M. (1998). *The foundations of Social Research: Meaning and perspectives in the research process.* Thousand Oaks, CA: Sage Publications.

Crowne, K. A. (2008). What leads to cultural intelligence? *Business Horizons, 51*(5), 391-399.

Cultural Intelligence Center. (n.d.) CQ Client Sampling. Retrieved from http://www.culturalq.com/tmpl/about/clients.php

Deardorff, D. K. (2006). Identification and assessment of intercultural competence as a student outcome of internationalization. *Journal of Studies in Intercultural Education, 10,* 241-266.

Deardorff, D. K. (2009). The identification and assessment of intercultural competence as a student outcome of internationalization at institutions of higher education in the United States. In D. Deardorff (Ed.), *The Sage handbook of intercultural competence* (pp. 264-270). Thousand Oaks: Sage.

Deardorff, D. K. (2011), Assessing intercultural competence. *New Directions for Institutional Research, 2011*(149), 65–79.

Demereth, P. (2006). The science of context: modes of response for qualitative researchers in education. *International Journal of Qualitative Studies in Education, 19*(1), 97-113.

Digman, J. M. (1990). Personality structure: Emergence of the five-factor model. In M. R. Rosenzweig & L. W. Porter (Eds.), *Annual Review of Psychology* (pp. 417–440). Palo Alto, CA: Annual Reviews.

Earley, P. C. (2002). Redefining interactions across cultures and organizations: Moving forward with cultural intelligence. *Research in Organizational Behavior, 24*, 271-299.

Earley, P. C., & Ang, S. (2003). *Cultural Intelligence: Individual interactions across cultures.* Stanford, CA: Stanford Univ. Press.

Earley, P.C., Ang, S., & Tan, J. (2006). *CQ: Developing cultural intelligence at work*. Palo Alto, CA: Stanford University Press.

Earley, P.C. & Mosakowski, E. (1996). Experimental international management research. In B.J. Punnett & O. Shenkar (Eds). *Handbook of international management research* (pp. 83-114). London: Blackwell Publishers.

Emerson, R. M., Fretz, R. I., & Shaw, L. L. (1995). *Writing ethnographic fieldnotes*. Chicago: University of Chicago Press.

Emmanuel, E., Wendler, D., Grady, C. (2000). "What Makes Clinical Research Ethical?" *The Journal of the American Medical Association 283,* 2701-2711.

Faulkner, S., Baldwin, J.R., Lindsley, S.L., & Hecht, M. (2006). Layers of meaning: An analysis of definitions of culture. In J.R. Baldwin et al. (Eds). *Redefining culture: Perspectives across disciplines.* Mahwah, NJ: Lawrence Erlbaum Associates.

Feinberg, W. & Soltis, J.F. (2009). *School and society.* Columbia, NY: Teachers College Press.

Frazer, E., & Lacey, N. (1993). *The politics of community: A feminist critique of the liberal-communitarian debate.* New York: Harvester Wheatsheaf.

Freire, P. (1972). *Pedagogy of the oppressed.* Hardmondsworth:Penguin Books.

Forsythe, D. (2001). *Studying those who study us: an anthropologist in the world of artificial intelligence.* Stanford: Stanford University Press.

Gardner, H. (2004). *Frames of mind: The theory of multiple intelligences.* New York: Basic Books.

Gay, G. (2010). *Culturally responsive teaching: Theory, research, and practice.* New York: Teachers College Press.

Gregory, A., & Cahill, M.A. (2009). Constructing critical literacy: Self-reflexive ways for curriculum and pedagogy. *Critical Literacies: Theories and Practices 3*(2).

Gibson, C.B., & Dibble, R. (2008). Culture inside and out: Developing a collaboration's capacity to externally adjust. In S. Ang & L. Van Dyne (Eds). *Handbook of Cultural Intelligence* (pp. 271-285). New York: Sharpe.

Giere, R.A. (1999). *Science without laws.* Chicago: University of Chicago Press.

Goh, M. (2012): Teaching with cultural intelligence: developing multiculturally educated and globally engaged citizens. *Asia Pacific Journal of Education.*

Goh, M., Koch, J., & Sanger, S. (2008). Cultural intelligence in counseling psychology: Applications for multicultural counseling competence. In S. Ang & L. Van Dyne (Eds). *Handbook of Cultural Intelligence* (pp. 257-270). New York: Sharpe.

Halpin, D., & Troyna, B. (1995). The politics of educational borrowing. *Comparative Education*, 31(3), 303-310.

Hall, E. T. (1959). *The Silent Language.* New York: Anchor Books.

Hall, E. T. (1968). Proxemics. *Current Anthropology, 9*, 93-108.

Hammer, M. R. (2012). The Intercultural Development Inventory: A New frontier in assessment and development of intercultural competence. In M. Vande Berg, R. M. Paige, & K. Hemming Lou (Eds.), *Student learning abroad: What our students are learning, what they're not, and what we can do about it* (pp. 115–136). Sterling: Stylus Publishing, LLC.

Hammer, M. R. (2009). Solving problems and resolving conflict using the intercultural conflict style model and inventory. In M. A. Moodian (Ed.), *Contemporary leadership and intercultural competence: Exploring the cross-cultural dynamics within organizations* (pp. 219–232). Thousand Oaks: Sage.

Hammer, M. R., Bennett, M. J. & Wiseman, R. (2003). The Intercultural Development Inventory: A measure of intercultural sensitivity. In R. M. Paige (Guest Editor), Special issue on the Intercultural Development Inventory. *International Journal of Intercultural Relations*, *27*, 421–443.

Hammersley, M. (1998). Get real! A defense of realism. In P. Hodkinson (Ed.) *The nature of educational research: Realism, relativism, or postmodernism.* Crewe, England: Crewe School of Education.

Henry, G., Julnes, J., & Mark, M. (1998). *Realist evaluation: An emerging theory in support of practice.* San Francisco: Jossey-Bass.

Hernstein, R. J., & Murray, C. (1994). *The bell curve: Intelligence and class structure in American life.* New York: The Free Press.

Hinchey, P. (2001). *Students' rights.* Santa Barbara, CA: ABC-CLIO.

Hofstede, G. (1991). Culture and organizations: Software of the mind. London: McGraw Hill.

Ilgen, D. R., & Klein, H. J. (1998). Individual motivation and performance: Cognitive influences on effort and choice. In J.P. Campell, R.J. Campbell, & Associates (Eds.), *Productivity in organizations* (pp. 143-176). San Francisco, CA: Jossey-Bass.

Imai, L., & Gelfand, M. J. (2010). The culturally intelligent negotiator: The impact of cultural intelligence (CQ) on negotiation sequences and outcomes. *Organizational Behavior and Human Decision Processes, 112*(2), 83-98.

Ingram, D. (2011). Neighborhood Bridges: 2010-2011 Evaluation report. Center for Applied Research and Educational Improvement, University of Minnesota.

Ingram, D. (2013). Neighborhood Bridges: 2012-2013 Evaluation report. Center for Applied Research and Educational Improvement, University of Minnesota.

Jackson, J.B. (n.d.) Oral Tradition, American Indian. *The Encyclopedia of Oklahoma History and Culture*. www.okhistory.org (accessed March 20, 2017).

Johnson, J. P., Lenartowicz, T., & Apud, S. (2006). Cross-Cultural Competence in International Business: Toward a Definition and a Model. *Journal of International Business Studies, 37,* 525-543.

Kegan, R. (1994). *In over our heads: The mental demands of modern life*. Cambridge, MA: Harvard University Press.

Kelemen, W.L., Frost, P.J., Weaver, C.A.I. (2000). Individual differences in metacognition: Evidence against a general metacognitive ability. *Memory and Cognition, 28,* 92-107.

Kelley, G. (1963). *A theory of personality.* New York: Norton.

Kennedy, D. P. (2016). Teachers' beliefs and their manifestations: An exploratory mixed methods study of cultural intelligence in pedagogical practice (Unpublished doctoral dissertation). University of Minnesota, Minneapolis, MN.

Kepperbusch, C.D., Matsumoto, K., Kooken, S., Loweinger, H. Uchida, C., Wilson-Cohn, C., & Yrizarry, N. (1999). Cultural influences on nonverbal expressions of emotions. In P. Philipport, R.S. Feldman, & E. J. Coats (Eds.) *The social context of non-verbal behavior,* 17-44. New York: Cambridge University Press.

Kihlstrom, J.F., Cantor, N., Albright, J.S., Chew, B.R., Klein, S.B., Niedenthal, P.M. (1988). Information processing and the study of self. *Advances in Experimental Social Psychology, 21,* 145-178.

Kim, Y.J., & Van Dyne, L. (2012). Cultural intelligence and international leadership potential: The importance of contact for members of the majority. *Applied Psychology: An International Review, 61,* 272-294.

Kluckhohn, F. (1950). Dominant and substitute profiles of cultural orientations: Their significance for the analysis of social stratification. *Social Forces, 28*(4), 376-393.

Kroeber, A.L. & Kluckhorn, C. (1952). *Culture: A critical review of concepts and definitions.* Cambridge, MA: The Museum.

Kunda, Z. (1987). Motivated inference: Self-serving generation and evaluation causal theories. *Journal of Personality and Social Psychology, 53,* 636-647.

Ladson-Billings, G.J. (2001). *Crossing over to Canaan: The journey of new teachers in diverse classrooms.* San Francisco, CA: Jossey-Bass.

Ladson-Billings, G.J. (2009). *The Dreamkeepers: Successful teachers of African-American children.* San Francisco, CA: Jossey-Bass.

Landis, D., Bennett, J.M., & Bennett, M.J. (2004). *Handbook of intercultural training.* Thousand Oaks, CA: Sage Publications.

Leary, M.R. (1996). *Self-presentation: Impression management and interpersonal behavior.* Boulder, CO: Westview Press.

Leeds-Hurwitz, W. (2014). Notes in the history of intercultural communication: The Foreign Service Institute and the mandate for intercultural training. In M.K. Asante, Y. Miike, & J. Yin (Eds.) *The global intercultural communication reader* (2nd ed.). (pp. 17-34). New York, NY: Routledge.

LeDoux, J. E. (1995). In search of an emotional system in the brain: Leaping from fear to emotion and consciousness. In M. S. Gazzaniga (Ed.), *The cognitive neurosciences* (pp. 1049–1061). Cambridge, MA: MIT Press.

Leung, K., Ang., S, & Tan, M. (2014). Intercultural Competence. *Annual Review of Organizational Psychology and Organizational Behavior.* 489-519.

Lichtheim, G. (1968). *The origins of socialism.* London: Weidenfeld & Nicolson.

Lincoln Y.S. & Guba, E.G. (2000). Emerging criteria for quality in qualitative and interpretive research. *Qualitative Inquiry, 1,* 275-289.

Livermore, D. (2008). Cultural intelligence and short term missions: The phenomenon of the fifteen-year-old missionary. In S. Ang & L. Van Dyne (Eds). *Handbook of Cultural Intelligence* (pp. 271-285). New York: Sharpe.

Luke, A. (2012). Critical literacy: Foundational Notes. *Theory into Practice, 51*(1), 4-11.

Ludeman Smith, N. (2013, Summer). (Re) Considering a critical ethnorelative worldview goal and pedagogy for global and biblical demands in Christian higher education. In *Christian Scholar's Review, Special Issue.*

MacNab, B. R., & Worthley, R. (2012). Individual capabilitys as predictors of cultural intelligence development: The relevance of self-efficacy. *International Journal of Intercultural Relations, 36*(1), 62-71.

Markus, H., & Wurf, E. (1987). The dynamic self-concept: A social psychological perspective. *Annual Review of Psychology, 38,* 299-337.

Martin, J.N. (1993). Intercultural communication competence: A review. In R.L. Wiseman & J. Koester (Eds.) *Intercultural communication competence.* (pp.16-29). Newbury Park, CA: Sage Publications.

Marlow-Ferguson, R. & Lopez, C. (2002). *World education encyclopedia: A survey of educational systems worldwide.* Farmington Hills, MI: Gale Group.

Masemann, V. L. (1990). Ways of knowing: Implications for comparative education. *Comparative Education Review,* 34(4), 465-473.

Masemann, V.L. (2013). Culture and education. In Arnove, R.F., Torres, C.A., & Franz, S. (Eds.) *Comparative education: The dialectic of the global and the local.* (pp. 113-132). Lanham, MD: Rowman & Littlefield.

Matsumoto, D., & Hwang, H. C. (2013). Assessing cross-cultural competence: a review of available tests. *J. Cross-Cult. Psychol, 44*, 849–73.

Matsumoto, D. (1996). *Culture and psychology.* Pacific Grove, CA: Brooks and Cole.

Maxwell, J. A. (2013). *Qualitative research design: An interactive approach* (Vol. 41). Thousand Oaks, CA: Sage Publications.

Maxwell, J.A. (2012). *A realist approach for qualitative research.* Thousand Oaks, CA: Sage Publications.

Mayer, J., Caruso, D., & Salovey, P. (2000). Emotional intelligence meets traditional standards for an intelligence. *Intelligence, 27*(4), 267-298.

McChesney, R.W. (1999). *Rich media, poor democracy: Communication politics in dubious times.* Urbana, IL: University of Illinois Press.

Merriam-Webster. (n.d.). Mechanism. Retrieved July 28, 2016, from http://www.merriam-webster.com/dictionary/mechanism.

Miller, M. M. (2013, July 15). Does capitalism destroy culture? *Intercollegiate Review.* Retrieved from http://michaelmathesonmiller.com/does-capitalism-destroy-culture.

Milner, A. (1991). *Contemporary cultural theory: An introduction.* Sydney: Allen & Unwin.

Montgomery, J. (2011, March 3). Teaching cultural intelligence could provide advantages in job market. *Huffington Post.* Retrieved from http://www.huffingtonpost.com/2011/03/25/cultural-intelligence-education_n_840660.html.

Morrell, E. (2008). *Critical literacy and urban youth: Pedagogies of access, dissent, and liberation.* New York: Routledge.

Moon, D. G. (1996). Concepts of culture and implications for intercultural communication research. *Communication Quarterly*, *44*(1), 70-84.

Mount, M. K., & Barrick, M. R. (1995). *Manual for the Personal Capabilitys Inventory*. Libertyville, IL: Wonderlic Corporation.

National Commission for the Protection of Human Subjects of Biomedical and Behavioral Research. (1979). *The Belmont Report: Ethical principles for the protection of human subjects of biomedical and behavioral research*.

Neighborhood Bridges Program. (n.d.). Retrieved from https://www.childrenstheatre.org/education/neighborhood-bridges/neighborhood-bridges

Nieto, S. (2013). *Finding joy in teaching students of diverse backgrounds: Culturally responsive and socially just practices in U.S. classrooms.* Portsmouth, NH: Heinemann.

Ng, K.Y., Van Dyne, L., & Ang, S. (2012). Cultural intelligence: A review, reflections, and recommendations for future research**.** In A.M. Ryan, F.T. Leong, & F.L. Oswald (Eds.), *Conducting multinational research: Applying organizational psychology in the workplace* (pp. 29-58). Washington, DC: American Psychological Association.

New York University-Steinhardt. (2015, December 2). Keeping the teachers: The problem of high turnover in urban schools. Retrieved from http://teachereducation.steinhardt.nyu.edu/high-teacher-turnover/.

Ono, K.A. (1998). Problematizing "nation" in intercultural communication research. In D.V. Tanno & A. Gonzalez (Eds.) *Communication and identity across cultures [International and Intercultural Communication Annual,* Vol. 21]. (pp.193-202). Thousand Oaks, CA: Sage Publications.

Paige**,** R. M. (2003). The intercultural development inventory: A critical review of the research literature. *Journal of Intercultural Communication 6*, 53-61.

Paige, R. M., & Vande Berg, M. (2012). Why students are and are not learning. In M. Vande Berg, R. M. Paige, & K. Hemming Lou (Eds.), *Student learning abroad: What our students are learning, what they're not, and what we can do about it* (pp. 29–58). Sterling: Stylus Publishing, LLC.

Patton, M.Q. (2002). *Qualitative research & evaluation methods.* Thousand Oaks, CA: Sage Publications.

Peterson, C.M. & Seligman, M.E. (2003). Positive organizational studies: Lessons from positive psychology. In K.S. Cameron et al. (Eds) *Positive organizational scholarship: Foundations of a new discipline* (pp. 3-13). San Francisco: Berrett-Koehler.

Peshkin, A. (1988). In search of subjectivity—one's own. *Educational researcher,17*(7), 17-21.

Phillips, D.C. (1987). *Philosophy, science, and social inquiry: Contemporary methodological controversies in social science and related applied fields of research.* Oxford, England: Pergamon Press.

Phillips, S. T., & Ziller, R. C. (1997). Toward a theory and measure of the nature of nonprejudice. *Journal of Personality and Social Psychology, 72,* 420–434.

Pittinsky, T.L., Rosenthal, S.A., & Montoya, R.M. (2011). Measuring positive attitudes toward outgroups: development and validation of the Allophilia Scale. In L.R. Tropp & R.K. Mallett (Eds) Moving beyond prejudice reduction: Pathways to positive intergroup relations (pp. 41–60). Washington, DC: Am. Psychol. Assoc.

Pittinsky, T.L., Rosenthal, S.A., Montoya, R.M. (2011). Liking is not the opposite of disliking: The functional separability of positive and negative attitudes toward minority groups. *Cultural Diversity and Ethnic Minority Psychology, 17*(2), 134-143.

Provenzo, E.F. (2005). *Critical literacy: What every American ought to know*. Boulder, CO: Paradigm Publishers.

Putnam, H. (1999). *The threefold cord: Mind, body, and the world.* New York: Columbia University Press.

Pusch, M. D. (2003). *Letter from the president. SIETAR USA Electronic Newsletter, 4,* 1.

Ramis, M., & Krastina, L. (2010). Cultural Intelligence in the School. *Journal of Psychodidactics, 15*(2).

Rockstuhl, T., Seiler, S., Ang, S., Van Dyne, L, & Annen, H. (2011). Beyond general intelligence (IQ) and emotional intelligence (EQ): The role of cultural intelligence (CQ) on cross-border leadership effectiveness in a globalized world. *Journal of Social Issues, 67,* 825-840.

Rohner, R.P. (1984). Toward a conception of culture for cross-cultural psychology. *Journal of Cross-Cultural Pyschology, 15*(2), 111-138.

Rokeach, M. (1973). Personal values: A basis for work motivational set and work attitude. *Organizational Behavior and Human Performance, 21,* 80-107.

Salovey, P. & Mayer, J.D. (1990). Emotional Intelligence. *Imagination, Cognition, and Personality, 9,* 185-211.

Schlenker, B.R. (1980). *Impression management: The self-concept, social identity, and interpersonal relations.* Monterey, CA: Brooks/Cole.

Schor, J. (2004). *Born to buy: The commercialized child and the new consumer culture.* New York: Schribner.

Seligman, M.E. (2002). *Authentic happiness.* New York: Free Press.

Seligman, M.E. & Csikzentmihalyi, M. (2000). Positive psychology: An introduction. *American Psychologist, 55,* 5-15.

Shannon, P. (2007). *Reading against democracy: The broken promises of reading instruction.* Portsmouth, NH: Heinemann.

Shokef, E., & Erez, M. (2008). Cultural intelligence and global identity in multicultural teams. In S. Ang & L. Van Dyne (Eds). *Handbook of Cultural Intelligence* (pp. 271-285). New York: Sharpe.

Shuster, E. (1997). Fifty years later: The significance of the Nuremberg Code. *New England Journal of Medicine 337*(20), 1436-1440.

Stake, R. E. (1995). *The art of case study research.* Thousand Oaks, CA: Sage Publications.

Sternberg, R. J. (1986). A framework for understanding conceptions of intelligence. In R. J. Sternberg & D. K. Detterman (Eds.), *What is Intelligence? Contemporary Viewpoints on its Nature and Definition* (pp. 3–15). Norwood, NJ: Ablex.

Sternberg, R.J. (1990). *Metaphors of mind: Conceptions of the nature of intelligence.* New York: Cambridge University Press.

Stigler, J.W. & Hiebert, J. (1998). Teaching is a cultural activity. *American Educator, Winter, 1-10.*

Sue, D.W. (2001). Multidimensional facets of cultural competence. *The Counseling Psychologist, 29,* 780-821.

Swanborn, P.G. (2010). *Case study research: What, why and how?* Thousand Oaks, CA: Sage Publications.

Tobin, J., Hsueh, Y., & Karasawa, M. (2009). *Preschool in three cultures revisited.* Chicago and London: University of Chicago Press.

Trager, G.L. (1958). Paralanguage: A first approximation. *Studies in Linguistics, 13*, 1-12.

Triandis, H. C. (2006). Cultural intelligence in organizations. *Group and Organization Management,* 31, 20–26.

Triandis, H.C. (2004). Foreword. In D. Landis, J.M. Bennet, & M.J. Bennet (Eds.) *Handbook of Intercultural Training.* Thousand Oaks, CA: Sage Publications.

Trompenaars, F., & Hampden-Turner, C. (1998). *Riding the Waves of Culture: Understanding Diversity in Global Business.* New York: McGraw Hill.

U.S. Department of Education. (2011). Mission Statement. Retrieved from http://www2.ed.gov/about/overview/mission/mission.html

Van Dyne, L., Ang, S., Koh, C. (2008). Development and validation of the CQS. In S. Ang & L. Van Dyne (Eds). *Handbook of Cultural Intelligence* (pp. 16-38). New York: Sharpe.

Van Dyne, L., Ang, S., & Livermore, D. (2010)**.** Cultural intelligence: A pathway for leading in a rapidly globalizing world**.** In K.M. Hannum. B. McFeeters, & L. Booysen (Eds.), *Leadership Across Differences* (pp. 131-138). San Francisco, CQ: Pfeiffer.

Van Dyne, L., Ang, S., Ng, K.Y., Rockstuhl, T., Tan, M. L., & Koh C. (2012). Sub-dimensions of the four factor model of cultural intelligence: expanding the conceptualization and measurement of cultural intelligence. *Soc. Personal. Psychol. Compass, 6*. 295–313.

Van der Zee, K.I., & Van Oudenhoven, J. P. (2001). The Multicultural Personality Questionnaire: reliability and validity of self- and other ratings of multicultural effectiveness. *J. Res. Personal, 35.* 278–88.

Vande Berg, M., Paige, R. M., & Hemming Lou, K. (2012). Student learning abroad: Paradigms and assumptions. In M. Vande Berg, R. M. Paige, & K. Hemming Lou (Eds.), *Student learning abroad: What our students are learning, what they're not, and what we can do about it* (pp. 3–26). Sterling: Stylus Publishing, LLC.

Whaley A.L., & Davis K. E. (2007). Cultural competence and evidence-based practice in mental health services: a complementary perspective. *American. Psychology, 62*(6), 563-574.

Wright, S. C., & Taylor, D. M. (2003). The social psychology of cultural diversity: Social stereotyping, prejudice, and discrimination. In M. A. Hogg & J. Cooper (Eds.), *The Sage handbook of social psychology* (pp. 432–457). London, England: Sage.

Wolcott, H.F. (1999). *Ethnography: A way of seeing.* Walnut Creek, CA: AltaMira Press.

Wyer, R.S. & Srull, T.K. (1989). *Memory and cognition in social context.* Hillsdale, NJ: Lawrence Erlbaum.

Yep, G.A. (2014). Encounters with the "other": Personal notes for a reconceptualization of intercultural communication competence. In M.K. Asante, Y. Miike, & J. Yin (Eds.) *The global intercultural communication reader* (2nd ed.). (pp. 339-356). New York, NY: Routledge.

Yin, R.K. (1984). *Case study research.* Beverly Hills, CA: Sage Publications.

Zipes, J. (1995). *Creative Storytelling.* New York: Routledge.

Zipes, J. (2004). *Speaking Out.* New York: Routledge.

Zipes, J. (2009). *Relentless Progress.* New York: Routledge.

Appendix A: Teaching Artist Interview Protocol

1. How long have you been teaching with the Neighborhood Bridges Program and what drew you to the program?

2. Tell me about the students that you teach.
    a. What are their backgrounds like or their interests?

3. How do you think the cultures of the students and your own culture impact the Neighborhood Bridges program and your teaching?

4. Have the Neighborhood Bridges training or professional development affected the way you think about the children you serve?
    a. Have any ideas or concepts in your training in critical literacy or theater arts impacted the way you think about the relationship between culture and teaching?

5. What are the most important outcomes you see in your Bridges class?

6. What do you see happening in the classroom that makes you feel successful?

7. How do you know that what you are doing is making a difference in the classroom?

8. How do you think about intercultural competence in the classroom?

Appendix B: Illustrations of the Relationship between CQ Theory and Teaching Artist Capabilities

FIGURE 1:

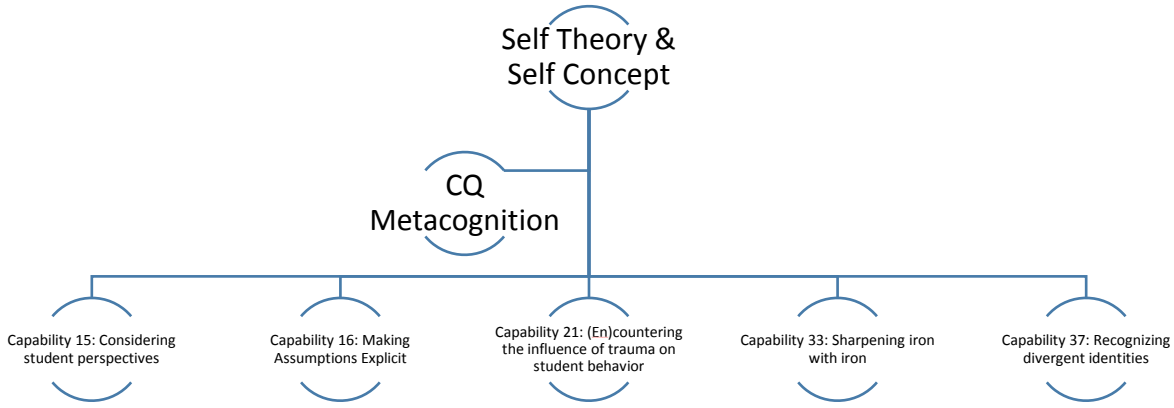


FIGURE 2:

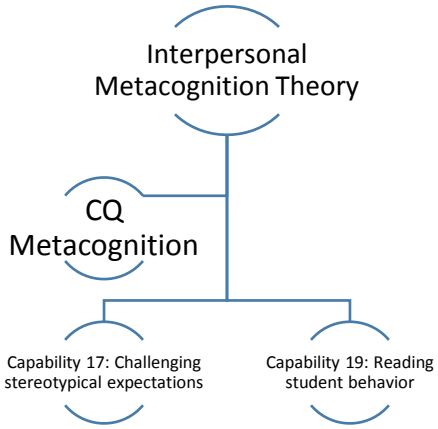


FIGURE 3:

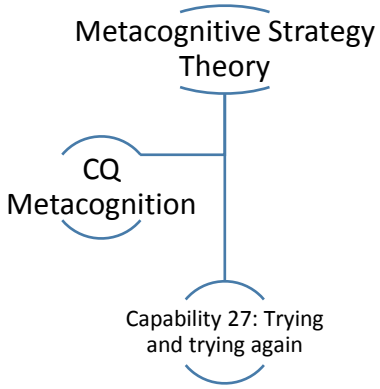
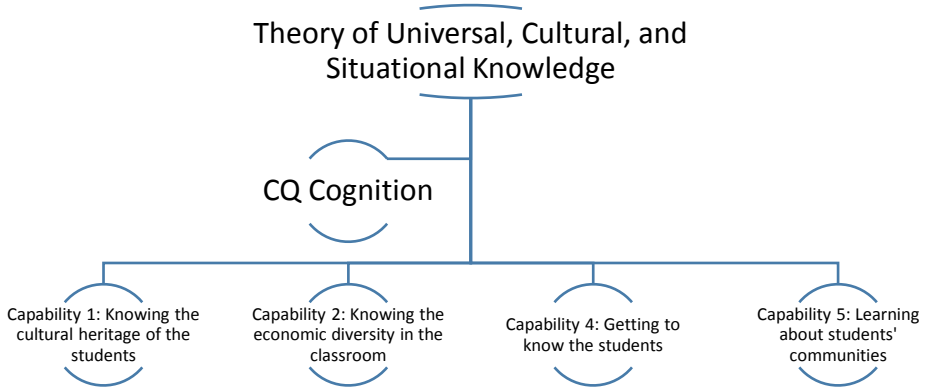


FIGURE 4: A & B



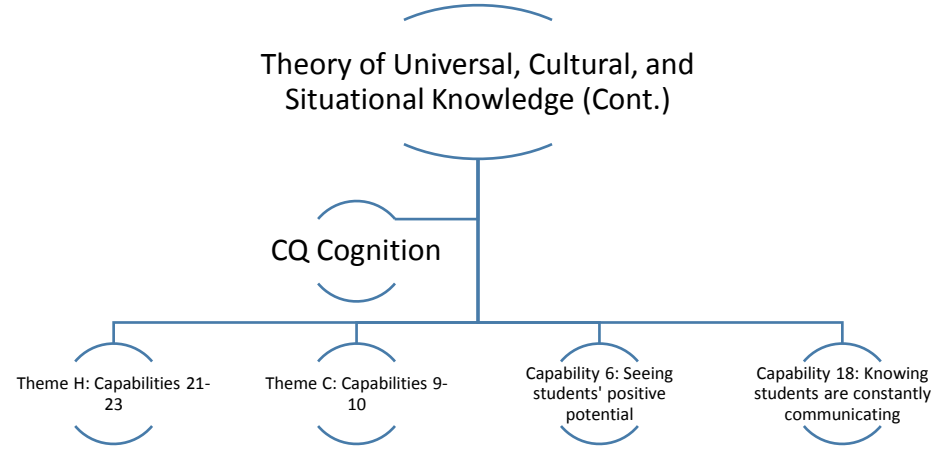


FIGURE 5:

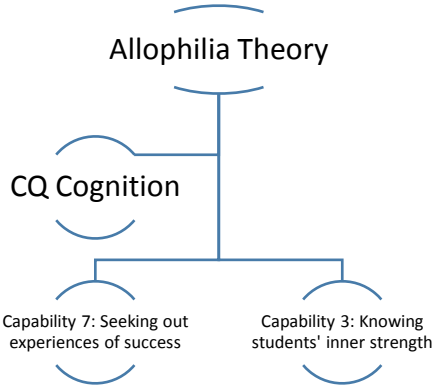


FIGURE 6:

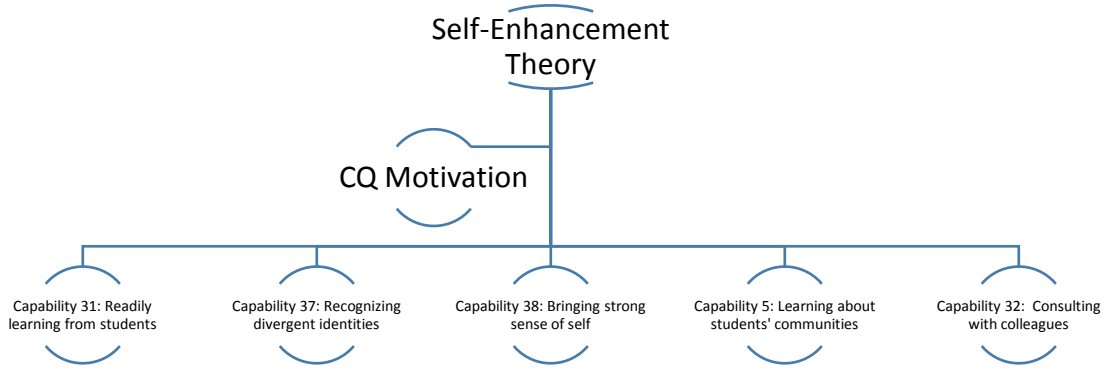
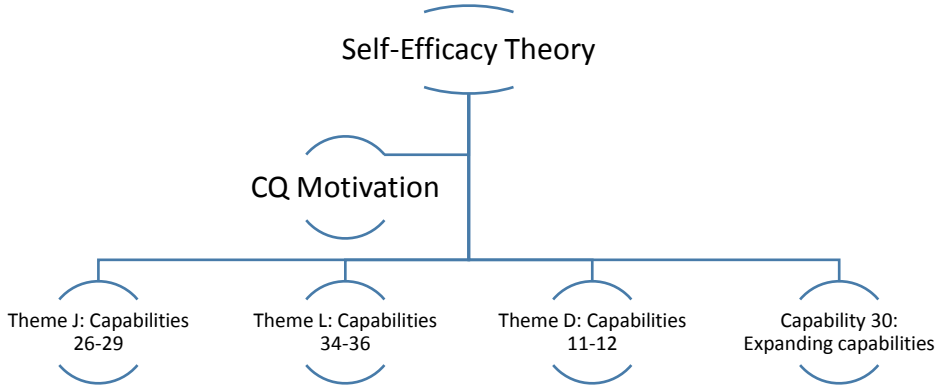


FIGURE 7: A &B



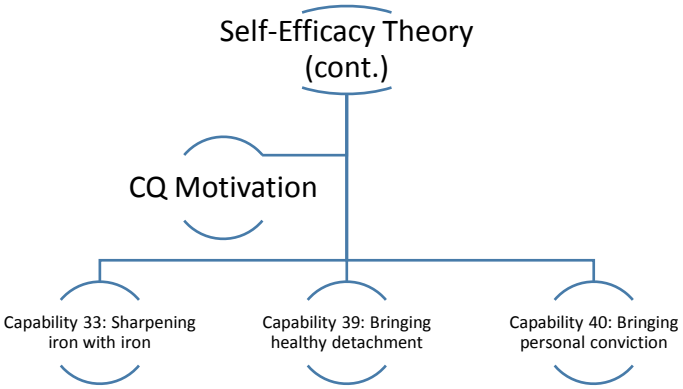


FIGURE 8:

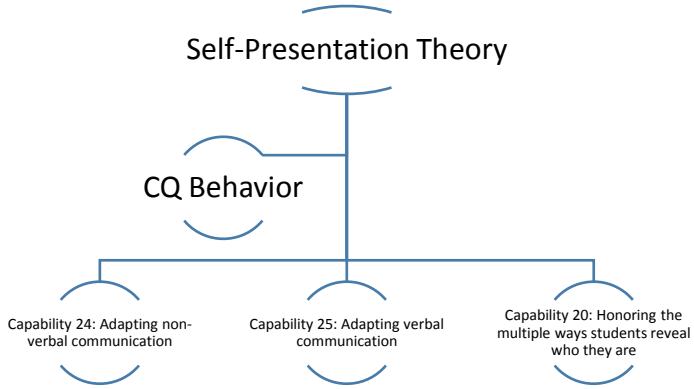


FIGURE 9: