Harriett J. Ball

Just Fembers

Educational Consultant Musical Ball Points

Multi-Sensory Teacher Training Program



October 9, 2001

Trent E. Gabert
Chair, Executive Committee
Brock International Prize in Education
Associate Dean, College of Liberal Studies
1700 Asp Avenue, Room 226
Norman, OK 73072-6400

Dear Trent,

Enclosed are the materials for my nominee, Harriett Ball.

For nearly 25 years, Harriett Ball was a master teacher in the classroom. She began teaching in 1969, and taught all the various elementary and middle school grade levels in public schools in Austin, TX and Houston, TX. Early in her career, she realized there was a catch-22 to effective teaching: her students, who were far behind academically, needed to learn a great deal of academic skills to catch up to grade level, but learning these skills was not a source of interest to her students. This was and is partly the case due to kids "turning off" to things they find difficult, and partly due to the fact that teaching and learning rudimentary skills is not very exciting. Harriett began developing her whole-body, multi-sensory teaching techniques to help children learn the academic skills with mastery, build confidence and self esteem, and have a good time in this process as well. Harriett retired from Houston ISD seven years ago in order to have the time to further develop her techniques, called "Musical Ball Points", and to be available to help teachers and schools across the nation improve their instructional practices. Harriett has won numerous awards and has done workshops in schools across the country all in the name of teaching teachers how to teach, and teach well.

When Dave Levin and I started teaching in Houston in 1992, we were lucky to have Harriett as a mentor teacher. She took us under her wing and helped us become great classroom teachers. With these abilities, Dave and I had a strong foundation to build schools that ensured educationally underserved students could and would succeed in school.

I've said it before, and I'll say it again (and write it<sup>©</sup>): Harriett is God's gift to the classroom, and if our nation is going to significantly improve public education, we must invest in the most important resource of all: the human resource. With more great teachers, more kids will be set up for success in life, and Harriett is making sure the numbers of great teachers out there in our schools continues to increase.

I look forward to seeing you and the other jurors next month.

Sincerely,

Mike Feinberg . Co-Founder

**Educational Consultant** Musical Ball Points

<u>HARRIETT J. BALL</u> 452 - 74 - 8305

Multi-Sensory Teacher Training Program 6223 CREEKBEND, HOUSTON, TX 77096 (713) 981-5249 F: (713) 981-1758

EDUCATION:

Husion-Tillotson College, BA Education - 1969

Prairie View A&M University, MA Guidance & Counseling, 1973

University of Texas of Austln - Adm. Cent. 1985

Southwest Toxas State University Adm. Cert./ Bilingual Ed.

PROFESIONAL Elementary teacher/ Counselor: Austin & Houston ISD, 20+ yr.

EXPERIENCE: Title I Residing Teacher, Austin ISD, 5 yr.

Title I Reading Coordinator, Austin ISD, 2 yr.

Campus Math-a-Thon Coordinator

'Bearing The Odds' Summer Program for HS- Houston ISD

Austin and Houston ISD Teacher-Trainer Presenter

Assistant to the Principal, 2 yr.

Teacher Mentor

SITES Coordinator 2yrs, Houston SPARK PARK Curripus Coordinator Site-Based Management ,Officer

Educational Consultant (Elementary - High School) 94-present

PRESENTATIONS: National School Conference Institute, Phoenix, AZ

Houston Council of Teachers of Mathematics

Schools of Excellence Conventions & Winter Energizers Houston

Keynote Speaker/ Presenter Teach For America Corps

National Alliance of Black School Educators Texas Alliance of Black School Educators

Beaumont Area Alliance of Black School Educators

Houston Alliance of Black School Educators

Cleveland Principal s' Initiative (Ohio)

Knowledge Is Power Program (KIPP) of New York/ Houston TSU. Conter for the Pedagogy of African -American Learners Keynole Speaker-Ohlo, South Caroline, Delaware, Alabama + Some School Districts in Texas Include: Houston, Lubbook, Aldine Galveston, LaMarque, Dickinson, Texas City, Killeen, Alief, & Tyler Outside of Texas Include: Florida, Ohio, New York, Georgia, Nevada California, Arizona, Indiana, S. Carolina, Illinois, Kansas, Mississippi, New Jersey, Connecticul, Delaware, Oregon, Wisconsin, Michigan...

ACCOMPLISHMENTS: Created Musical Ball Points Educational Training Program,

Board Member, Fellows Trainer - KIPP Academy (Llouston/Calif.) Talented Youth Coalition Inc. (Houston), Board Member Elected Campus "Teacher of the Year' 6 times (Austin, Houston, TX) Prof. Best Leadership Award /Oldsmobile & Learning Magazine Received Prodamation from City Council & Mayor of Galveston, '99 Author, 'Fearless Math' (Multi-Sensory Teaching Strategies) Spotlighted on TV, in magazines, books, and nowspapers: '21 No Excuse Schools', Teacher Magazino'01, Education Weekly Jan '01 Created and instituted 'Knowledge Bowl Composition' at 2 schools Educational contributions spotlighted at '00 Republican Convention Helped many schools across the nation move from 'Alert' status Began After-School futoring program- HC F EDU. Bldg. Houston, TX

### 'Musical Ball Points' by Harriett J. Ball

### INTRODUCTION -- What 'Musical Ball Points' is All About

As teachers we must teach all of our students. Finding the learning style that best suits and captivates the interest of each student challenges even the most experienced teachers. Just as deaf and blind students can and do learn through their best learning modalities, all students need to be taught through their strongest sense, then reinforced through their next strongest. Since no group of students learn the same way, teachers need to develop 'multi-sensory teaching' techniques that address every style of learning. The Musical Ball Points program provides training in multi-sensory teaching techniques that allow equal access to learning for our At-Risk population.

Musical Ball Points, MBP, weaves the state objectives/ proficiency skills into multi-sensory (whole-body) teaching techniques. Multi-sensory teaching, often referred to as mnemonics, is an effective venue to reach and teach students who do not perform well with traditional teaching techniques. Mnemonics is an array of memory enhancements that include rhythm, rhyme, codes, verbal and visual cues, patterns, and story webs that evolve around experiences that are relevant and concrete in the life of students. Mnemonics stimulates and enhances the learning of concepts, strengthens the attention span, and bolsters self-esteem.

Most children, ages 7-12 need to 'move' and 'respond' to learn optimally. Our usual teaching tools—textbooks, paper, and blackboard—emphasize the visual and auditory, and minimize verbal feedback, student demonstrations, and movement. Students in general, especially the 'At-Risk' of any age or race, learn most naturally and best through play, songs, patterns, movement, imitation, imagination and rhythm. For example, pick any student and ask them to sing a 'rap' song. They know every word and are able to execute the complex moves seen in the videos. Another example of how a presentation (with multiple sensory entry points) can enhance productivity can be seen while observing a student on a Sega-Genesis or Play Station. They are combining visual acuity, manual dexterity, decoding skills, competition, pattern finding, and musical stimuli for extended periods, totally blocking out any interruptions.

ACTIVE INVOLVEMENT PRODUCES MASTERY, HOLDS ATTENTION, INCREASES STAMINA, AND BUILDS SELF-ESTEEM.

MUSICAL BALL POINTS \* An Educational Training Service 6223 Creekbend Dr. • Houston, TX 77096 • 24 Hr..O: (713) 981-5249 P: (713) 981-1758 ALL RIGHTS RESERVED • UNAUTHORIZED COPYING PROHIBITED

Gone are the days when we can expect students to learn simply by sitting still, listening, and flipping pages. Students of today require teachers who are willing and capable of captivating their attention, motivating and engaging them in active learning, and expanding their ability to communicate. This must occur in a 'fail-safe' environment wherein 'put-downs' are not tolerated, and an undeniable team spirit to help one another excel is demonstrated by the class and teachers.

Such an approach is particularly advantageous when working with 'At-Risk' students who typically \$1390.09 short-attention spans and have limited prior educational success, for whatever reason. Developing vocabulary and teaching through mnemonics across the curriculum are the basis for the formation of stronger academic skills for 'At-Risk' students. Mnemonics, which I affectionately call 'DISPOSABLE CRUTCHES', will be thrown away when students see fit, which typically follows mastery. These 'crutches' are created to allow each student equal access to learning, with minimal mistakes.

With fear and anxiety drastically reduced, there is no great need to get negative attention. Now, you see students—who have experienced so much failure for years—craving to 'show-off' what they know. They have learned and feel important. We have done our job.

The Musical Ball Points Training Program was developed to serve as a springboard to unleash creative talents, bring many to the realization that all of us can learn, and remind us that asking for help is not a sign of failure. Success can be learned. Teaching, like learning, needs to be cooperative and an on-going experience. Musical Ball Points will make a difference in any school that is committed to being a beacon in the lives of ALL students. Make MBP an integral part of your campus team and live your dream in 3-D, Dream, Dare, and Do.

Edutainmently yours,

Harriett J. Ball

# It's Time to STOP the 'Waiting to Excel'

FEARLESS MATH \* FEARLESS I.ANGUAGE ARTS \* PARENT WORKSHOPS \*
MOTIVATIONAL WORKSHOPS \* TEST-ANXIETY BUSTER RALLIES \* CLASS DEMOS
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# Rhythm, and BY Rhyme

Columbus, Ohio

Center here—a former elementary school now used as a staff-training facility by the city school system—about 30 teachers are munching bagels and sipping coffee, waiting for a professional-development workshop to begin. They don't know it yet, but Harriett Ball, today's presenter, is about to rock their world.

Ako Kambon, the president of the Visionary Leaders Institute, a Columbus-based education foundation that is sponsoring Ball's visit to several of the city's schools, offers the teachers a hint of things to come when he warns, "This is not your typical workshop." By way of introducing Ball, Kambon explains that, thanks to television, students today have much shorter attention spans than they used to. Consequently, old methods of teaching simply won't work anymore.

"But television entertains," he says, "and it maintains the interest of children. So wa've got to learn how to use that strategy and bring it into the classroom to reach today's young people. And with that, I want to bring on the master in using this skill. ... I give you Miss Harriett Ball, of Houston, Taxas."

Ball, a tall African-American woman dreased in a black-andwhite pinetriped suit and outrageously accessorized with five large geld rings, several gold bracelets, gold-colored high heals, and rhinestone-encrusted designer glasses, stands up and starts clapping her hamis to a four-best rhythm: Clap! Clap! Clap! Clap!

"Clap your hands," she says, her voice booming as sho moves

about the room. "Thun repeat what I say." The teachers, somewhat startled, put down their coffee cupe and join in.

Sounding like a cross between Mahalia Jackson and an Army drill sergeant, Ball shouts out, in call-and-response style, "I don't know what you can do!" The teachers answer back, "I don't know what you can do!"

"I came to do my bast!"

"My beat!"

"I came to pass the test!"

"The test"

"I can read charts and graphs!"

"And graphs!"

"I came to do my best!"

"My best!"

Kambon was right: This is no ordinary workshop, It's a fullblown revival oreeting, and Ball is preaching up a storm. Sha's sassy, brassy, and utterly captivating.

Within minutes, the teachers are transfixed by this retired 54year-old elementary school teacher, who crisscrosses the country training educators to teach math and language arts using her instructional system. She describes it as a "multisensory, numinosic, whole-body teaching technique" designed to "propol at-risk students toward axcellence," though she insists her method works for all children. In simpler terms, she calls it Rap, Rhythm, and Rhyma.

Ball and her unorthodox methods have helped inspire two nationally accinimed charter achools—one in Houston, the other in New York. Called the KIFP Academia, the achools have been featured on the CBS news program "60 Minutes," and during his presidential campaign, Gaurga W. Bush often cited KIFP as a modul for what public achools are capable of doing, Ball, however, is rarely mentioned in all this hype. The KIPP founders sing her praises and credit her with transforming their teaching, but the media have almost completely overlooked her.

"Now, you've got to get out of your adult modes," Ball commands
the teachers. "Go to the child mode! You're my children today!"

With that, she says, "Now, let me hear you say your ninetimes table."

At first, the voices are confident and in unison: "Nine! Eightoen! Twenty-seven! Thirty-siz." But things quickly fall spart, and the teachers break out laughing.

Harriett Ball's unorthodox methods nelped inspire the KIPP Academies, two nationally acclaimed charter schools. So why has no one ever heard of her?

"All right, watch this," Ball says, "Lay down your pendla, and don't write anything." She wants the meterial imprinted in their brains, not acribbled an a piece of paper.

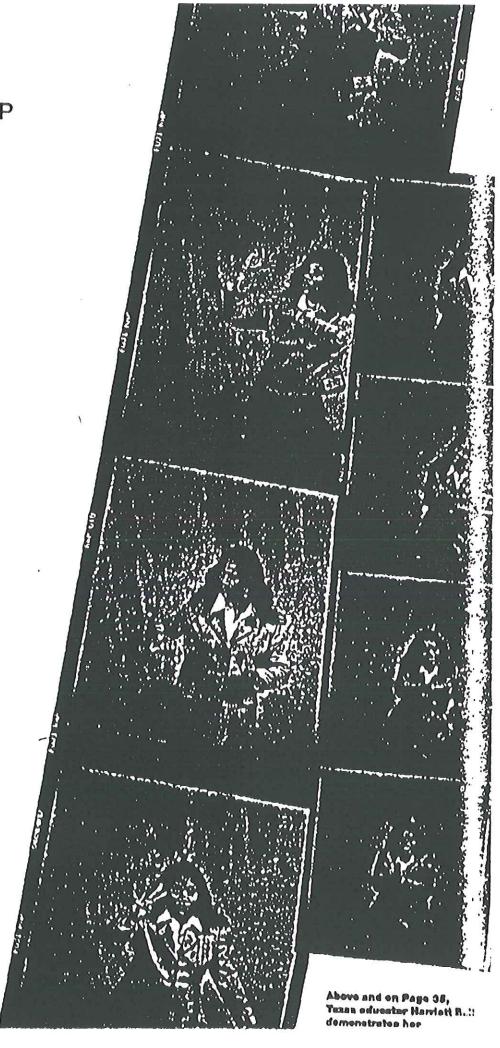
At the blackboard, Ball draws an upside-down T. On the right side of the vertical line, at the bottom, she writes a zero and says, "Remember, zero is your hero!" If you forget to start with zero, the chart won't work.) Then, moving up the vertical line, she writes the numbers one through nine. On the other side of the vertical line, she writes a nine at the bottom, an eight on top of that, and so on, until she gets to zero. As she writes, she's earsful to keep the numbers on the left the lined up with the ones on the right. In fact, she ofma a little saying to remind the students to do just and. "Now, I want you to keep it lined up,' "she says, writing "kill of on the board," or it will kill you."

The result is a nine-times table, with the number nine (written as 09) on top, 90 on the bottom, and all the other two-digit multiples of nine in between. Ball has similar lessons to help kids learn all the multiplication tables.

That's awesome!" says one of the teachers as Ball quickly crases the chart. She draws it again, but this time, she has the teachers tell her how to do it. After that, she allows them to take out their pencils and do it on paper,

"By teaching this way," Ball tells them, "you're grobbing all the kids, the visual learners and the auditory learners and the tactile-kinesthetic learners. What I do is supply them with crutches that are disposable," In her self-published Fearless Math manual, which she selfs for \$35 a copy, Hall asserts that most students, particularly those at risk, "learn most naturally and best through play, songs, patterns, movement, imitation, imagination, and rhythm." Her nichod incorporates all those elements. Hote memorization of facts and details has been out of fashion for some time, but Hall Insists there's nothing wrong with drills—as long as they're presented in a fun and engaging manner. "Drill won't kill," she likes to say, "Boredom is the killer."

'HT YEARS AGO, Ball was touching 6th in relative phacurity at Houston's Bastian Elementary School. Over the years, Ball, a natural-horn performer, had mastered her multisensory teaching technique, which she used not only to teach math but also grammar, spelling, geography, science, and other subjects. She had done a few workshops here and



there, but, for the most part, she kept to her classroom, "minding my own business," as she puts it. Word about Hall got out, though, and every now and then, visitors would come knocking on her classroom door. Inevitably, they were amused by what they saw, and particularly by the test results Bell got with her students, nearly all of whom were from low-income minurity familias. Suns, however, dismissed her style as a "black thing."

David Levin dispressed that theory, Fresh out of Yale University, he signed on with Teach For America and ended up teaching 6th grade at Bastian. "I was stroggling immensely," Levin says. "The other teachers were betting on how long I was going to last.

ewn clustroom at Carcia Elementary School, "You're talking to a white Jewish boy who never had rouch rhythm," he says. "But I'm able to empley her stratogios."

Levin and Peinherg went on to start their own schools: XIPP Acadamy, first in Heuston and then in the Bronx in New York City. The academies are charter schools, and both are located in tough urban areas and serve prodominantly poor, minority students. Yet their success rates, as measured by test scores, have been phenomenal. Liberals and conservatives alike have praised the KIPP Academies for demonstrating that all children, no matter what their socioeconomic backgrounds and previous educational experi-

her Frances Math manual, Ball reters to Killing her "beginchild."

But her contribution has often been neglected. Of the many articles about KIPP, few have mentioned the teacher by mune, even when they quote Ball's chants verbatim. A 1900 Thems Monthly article was typical. Titled "No Shortcuta," which is one of KIPP's slogans, the piece implies that Levin and Yeinberg conceived of KIPP on their own, neemingly from acretch, after deciding that "the typical school program didn't do enough to help the kind of atudents they were teaching." Even "50 Minutes" neglected to cite Ball's inspiration.

Levin-who remains close friends with Ball-says he mentions ifacriott whenever

he's interviewed, but the message doesn't always get through. 'Harriett defiultely hasn't gotten the credit she deserves," he says, last summer, when Lovin and Feinberg were asked to speak at the Republican National Convention, Levin insisted on citing the influence of Ball and several other teachers—even though GOP officials said there wasn't enough time. After Feinberg led a group of KIPP students through some Harriett Ball-style math drills and the 'Knowledge in Power" chant, one "KIPPeter" told the delogatos, "These lively lessons were inspired by the life work of master tencher Harriett Bull."

"I was so proud when I saw David of the Republican Convention," Ball says. "I said: That's my beby, right there! And they said he couldn't teach."

Ball inelate she has no ill will toward Lovin or Peinberg, and she defends them when friends try to convince her that they stole her ideas. She, too, blames the media for everlooking her role in the Kipp success story. Besides, she had the chance to get involved with Kipp, but chose not to. They begged me to go will them," she says, "but I didn't want to go that routs. It wasn't my dream." Divorced from her first husband and widowed after the death of her second, Bell had four children to feed and a mortgage to pay. She

needed job security, not the uncertainties that come with starting a new school.

And Ball did give Lavin and Fuinberg permission to use her methods. It said: Go ahead. Make it work, baby, make it work. And that's what they did. They have validated that what I do is usable, for the long term, that it's not just a fluke, and that it works for any group of kids: Puerto Rican, Mexican, Jewish, polkadot, stripes, whatever."

BORN IN ROSENBERG, TEXAS, Ball graw up in poverty in Houston's 3rd Ward, where she lived with her mother, brother, and three sisters. "We were poor," she says, "but I didn't know it because there was love at home." Her parents were divorced, and Ball's mother had to make ends meet by herself. During the day, she worked as a seamstreas in the laundry room at Houston's Methodist Hospital, and when she came home, she would do her friends' and neighbors' hair in the makeshift beauty shop she had set up on the porch.

From an early age, Ball wanted to be a teacher. Her role model was her mother's ais-



ney Williams, 5th grader at P Academy in ser York City's year bereigh, articipates in issues using all's program, hich stresses movement, singing, and chanting.

Some of them didn't think I'd make it until Christmas." He happened to notice what was going on inside Ball's classroom and one day asked for help. "I sort of begged her to be my menter," he says. "And she agreed. I spent every single free moment hounding her, trying to learn her techniques. Once, she came into my classroom and taught my students in 45 minutes what I had been trying to teach them for three weeks."

"He was hungry," mays Ball, adding, "He couldn't hold a tune in a house, let alone in a bucket." But that didn't stop Levin from euccessfully adapting Ball's unorthodox style, and the next year, he was named Bastlan's "teacher of the year."

Levin's roommate, Michael Feinberg, also fell under Ball's influence. A graduate of the University of Peansylvania, Fainberg had also gone through Teach For America's training program but had been assigned to a different school. "I was a crappy, atruggling teacher," he says. "David kept telling me about Harriett. He said: Yeu've got to come and see my mentor teacher. She's unbelievable." Feinberg did just that, and soon he was using Rap, Rhythm, and Rhyme in his

ences, can succeed at the highest levels. "That's my vision for public aducation all around America," Bush said in October, touting Houston's KIPP during the first of the fall presidential debates.

At the two KIPP schools, children and their parents sign contracts pledging to live up to high expectations. Classes begin early in the morning and last until late in the afternoon. (Students must go to school on Saturday as well.) Two hours of homework such night is the norm. Discipling is no-nonsense; in Houston, atudents who misbehave are allowed to apask only to teachers and must wear their KIPP Tehirts inside out.

At the heart of the schools' rigorous curriculum is Harriett Ball's teaching method, Indeed, "KIPP" stands for Knowledge Is Power Program, which comes from one of Ball's patented chants: "The more I read, the more I know! The more I know, the more I grow! The more I talk, the less I know! Because knowledge is power! Power is money! And I want it! You've got to read, baby, read!"

Levin calls Ball's technique the foundation of KIPP. "There would be no KIPP Academy if it hado't been for Harriett," he admits. And in fashion for some time, but Ball insists there's othing wrong with drills—as long as they're fun for kids. "Drill won't kill," she says. "Boredom is the killer."

ter, Frances Harris, known as Aunt Frank. "She always drove a Cailiflee," Ball says, "and she had wall-to-wall curpet in her house and central heating. She were nice clothes, and her linic was real pretty. To me, she was the epitome of a teacher. I wanted to be like Aunt Frank."

When Ball got her first teaching job, she figured she'd be driving a Cadillac, two—until ahe got her first payelseck. She called her aunt and asked how she managed to pay for all those nice things on a teacher's salary. "She told me that the hig money came from her husband, who worked at the ship chancel," recalls fiall, laughing, those that Itali is ming pretty well herself as a consultant, she drives around Houston in either a Lincoln Turn Car or a Plymouth Prowler, depending on her mood.)

In 1985, Ball was teaching 3rd grade at Houston's Fairchild Elementary School when she had an epiphany, "My students were struggling to read numbers," she says, "and I was determined to help them. I was standing at the board one day, and all of a sudden it was like a fully buard. God spoke to me, and I started writing down a rhyma that asphinod how to change a written number to a number!"

Hall had used some chants before to engage her students, but this was the first time of lesson had come to her in the form of a song. "It blew my mind," she says. "The kids get it right away and from then on, I sturted teaching like that." Other rhymns started pepping into her head, sometimes in the middle of the night.

"They were revelations from God," says Ball, who was raised a Baptist but now attends a blethodist church. "A lot of people dan't luar me when I say that, but it's true." Later, semenne told Ball that thore was a lard-to-pronounce word—mnemonica—for what she was doing. But to her, all that really mattered was that it was working.

"When I teach," she says, "I employ the ayes, the ears, and the touching need, the movement need. There's rhythm, and there's singing, I also use wholesome competition. But I don't allow any putdownst I don't allow the students to laugh at one another." It helps, she admits, to be "a natural lumm" to teach her way, but you don't have in

be. "Not everyone can teach like I do," shoanys, "but I can be a springboard for doing something different."

AFTER LEVIN AND FEINBERG got KIPT off the ground, Ball figured ahe'd work at Bastian Elementary School for another five or six years and then retire. Even though she was increasingly in demand as a workshop presenter, she couldn't give up har ateady teaching gig. I had in pay my bills," she says. Then, one day at school, she heard a voice. It wasn't a foud, audible voice," she says, "but I knew it was God. The voice said: "Trust me. Here's your mission: I want you to go out and show more people your work. The world needs you." Ball submitted her resignation, and she's never looked back.

She put the word out that she was available to conduct workshops during the week, not just on weekends as she had been doing, and—slowly at first—the phono calls started coming in. "It was always somebody who knew samebody who naw me," says Ball, who charges in the neighborhood of \$1,500 a day for her services. (She has been known to work for less than that, and even for free,) Seventy percent of Ball's workshops are in mathematics; 30 percent are in language arts.

After several achools eredited Ball with boosting students' scores on the Texas Assessment of Academic Skills, Itali became known as the "TAAS Buster." Indeed, the Lone Star State's obsession with test scores has proved to be a boon for Ball. Some schools and districts hire her for the sole purpose of increasing scores. In 1999, the city of Galveston proclaimed Sept. 14 "Harriett Ball Day" and recognized the teacher "for generously volunteering her time and efforts to help the children of Galveston to succeed on the TAAS test."

Ball is proud that her methods have helped students do better on standardized tests, but she insists that her methods go beyond test scores. "Mnemonics," she asserts, "stimulate and enhance the learning of concepts, strengthen the attention epan, and holster self-esteem."

That may he true, but Ball's theories haven't been evaluated or tested. And they're certainly not universally accepted. In math, for example, the National Council of Teachers of Muthematics has long argued that "computational proficiency alone" is not enough for students in the early grades. Learning the basics is important, the organization contends, but students must also develop a conceptual understanding of math so they can use what they know to solve problems they're nover soon before.

Ball, however, shrugs off such highfalutin theory. "Math is shutract," she says, "so what I do in make it concrete so they can relate to it." And many school districts—porticularly those with a large number of students struggling on tests—take field at her word. Last your she hed workshops in Cleveland, Detroit, San Franciscu, and Los Angeles, among other cities.

ABOUT AN HOUR INTO her workshop at the Northgate Center in Columbus, Ball, her face dripping with sweat, calls for a break. She usks for a glass of water and thus takes a load off her feet at a table swar the



front of the room, where Patricia Price has

Price is the principal of Hayl Elementary School, and must of the teachers attending today's session teach there. Last summer, when Price began working at the school, she was stunned by the students' abysmal performance on the math portion of the Ohio Proficiency Test, "Only 8 percent of the 4th graders were at the preficient level," she says, "and it was consistent, for three years in a row, I thought, we can do what wa've always done, and we'll get what wa've always got, But that's like malpractice. That's unnoceptable."

At a leadership-training institute for new principals, Price met Ako Kambon, who happened to mention Harriett Ball. And the more Price heard, the more she wanted Ball to come work with Heyl Elementary's staff. Still, she was concerned about how texchers would react. "I worried that they might see this as just one more dog-and-pony show," Price says, "someone else telling them

God," Ball says of her teaching techniques. "A lot of people don't hear me when I say that, but it's true."

like. At I o'clock, she's wiped out, like a singer at the end of a concert. Still, she takes some time to sell a few Fearless Math books; some teachers even ask her to sign their copies.

Kambon drives Ball back to her down-

this? she whispers to hersett.

The students file out of the wind room, and several minutes later, a group of 6th graders trickles in. The dents are struggling to learn basic to matics, and Williams is turning them Ball today to learn some new ways through to them. Good morning, My tharriett Ball, and I'm from Houston, I'm going to do some fun things with today, All eyes on me. Say, Try Bitonighti.

The kids have no idea who this st looking lady with the fancy clothes a long hair and the costume jewelry is, b

"C'mon, now!"
"Try Big Mac tonight!"
"Say it again now!"
"Try Big Mac tonight!"

chants "Try Big Mus tonight."

quickly get into the groove, repeats

"All right," Ball says, "guess what?" learned how to read a 15-digit numbe The students, ballled, look at each r

if to say, "What's this lady talking ub: Bull steps up to the blackboard are a 15-digit number: 426,804,392,774,9

"OK, what's that number?" she sak everybody raise your hand up at one One boy makes a half-hearted attethen atops.

Ball says, once again, "Try B tanight," and the kids repeat the Then Ball writes on the board "IBM"

"See those letters?" she asks. "Th lion, billion, million, thousand. Try I tonight. Trillion, billion, nillion, thou

Something seems to click inside dents' heads.

\*OK," Ball continues, "when yo number, don't be afraid of it. All you do is this: Count your conunss and le what?"

"Count your comman and label," dents reply.

"How many commas do you se-

"Four!"

"So who is this?" she sake, pointle first comma.

**'**[}}

"Who is this?"

"Big!"

"Who is this?"

"Mad"

"And this?"

Tonight!"

Eventually, Ball leads them the number step by step, showing thei use the many-to-remember. "Try i toolght" chant as a tool to figure out value of a multidigit number. The s mightily impressed with this new tion, give Ball—and thomselves—a applause.

Bail goes on to demonstrate her creating a multiplication table by drupside-love T. She even shows the use the numbers on a cleck for the spose, which leaves the kids flabbe. New you can cheat by looking at the tells them, pointing as the thanging above the blackboard, no banner that ways, "Attitude is a little trakes a big difference!"

The phrase could be Harriett Ball'



David Levin, the principal of the KIPP Academy in the Brenz, successfully adopted Mail's teaching style and wrent on the found two schools using her methods. He mimits his menter haan't getten the acadit also deserves.

what to do."

"You did right," Rell reassures her. "They've caught the fever." She plane to visit the school in two days to work with some of the students. Thes, it will be up to Price and her texchers to decide what to do with all this rap, rhythm, and rhyme stuff.

One first-year faculty member, Bobetta Myan, is already making plans to incorporate some of Bali's methods. "Bha's given me seme new ideas to go with," Ryan says during the break. "I think some of the other teachers will go back to Hayl and say, 'I'm going to stay with my own way.' Some will go back with a few ideas, but they may not do it exactly how it was done today, And some will go back and be gung-ba."

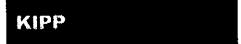
For the next several hours, Ball keeps the teachers enthrailed as she shows them how to teach, in the most entertaining way possible, basic math concepts; adding, subtracting, and multiplying fractions; multiplication tables; weights and measures; and the

town hetel, and on the way she node off.
"She always does this," he says.

AT & O'CLOCK THE NEXT MORNING, when Kambon arrives at the hotel to pick her up, Ball is full of energy and ready to do it all over again. This time, though, sha'll spend the day warking her magic with students, not teachers, at three Columbus public schools.

At Franklin Middle School, in the heart of Columbus' black community, 6th grade teacher Dobble Williams is finishing up with a group of tep-track students when Kambon and Hall walk into her alexaroom. Williams, who is white, is standing at the board working through a math equation while the students, who are mostly African-American and wearing blue-and-white uniforms, sit at their deaks doing worksheets. As Ball takes a seat in the back of the room, she netices the students have calculators, "What is

345 Spear St., Suite 510 San Francisco, CA 94105 Fax: 415-348-0588 Phone: 415-399-1556





To:	Trent Gabert	From	Rachel Hosmer			
Fax:	405-325-7132	Pages:	5	(-1		
Phones	405-325-1061	Date:	Octobe	r 9, 2001		
Re:	Materials for Brock Contest	CC:				
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Mr. Ga	ibert,					
Housto	orry that we did not get the materia on office is faxing an article on Han ng else.	ds out to rriett Ball	you soo as well	oner. Cat . Let me	herine North in our e know if you need	
Thank	you and have a nice day!					
Rachel	Hosmer (			·		



October 9, 2001

Trent E. Gabert
Chair, Executive Committee
Brock International Prize in Education
Associate Dean, College of Liberal Studies
1700 Asp Avenue, Room 226
Norman, OK 73072-6400

Dear Trent,

Enclosed are the materials for my nominee, Harriett Ball.

For nearly 25 years, Harriett Ball was a master teacher in the classroom. She began teaching in 1969, and taught all the various elementary and middle school grade levels in public schools in Austin, TX and Houston, TX. Early in her career, she realized there was a catch-22 to effective teaching: her students, who were far behind academically, needed to learn a great deal of academic skills to catch up to grade level, but learning these skills was not a source of interest to her students. This was and is partly the case due to kids "turning off" to things they find difficult, and partly due to the fact that teaching and learning rudimentary skills is not very exciting. Harriett began developing her whole-body, multi-sensory teaching techniques to help children learn the academic skills with mastery, build confidence and self esteem, and have a good time in this process as well. Harriett retired from Houston ISD seven years ago in order to have the time to further develop her techniques, called "Musical Ball Points", and to be available to help teachers and schools across the nation improve their instructional practices. Harriett has won numerous awards and has done workshops in schools across the country all in the name of teaching teachers how to teach, and teach well.

When Dave Levin and I started teaching in Houston in 1992, we were lucky to have Harriett as a mentor teacher. She took us under her wing and helped us become great classroom teachers. With these abilities, Dave and I had a strong foundation to build schools that ensured educationally underserved students could and would succeed in school.

I've said it before, and I'll say it again (and write it©): Harriett is God's gift to the classroom, and if our nation is going to significantly improve public education, we must invest in the most important resource of all: the human resource. With more great teachers, more kids will be set up for success in life, and Harriett is making sure the numbers of great teachers out there in our schools continues to increase.

I look forward to seeing you and the other jurors next month.

Sincerely,

Mike Feinberg Co-Founder

P.02

Sep-04-01 11:10A Musical Ball Points

7139811758

Educational Consultant Musical Ball Points

<u>HARRIETT J</u>. BALL

452 - 74 - 8305

Multi-Sensory Teacher Training Program 6223 CREEKBEND, HOUSTON, TX 77096 (713) 981-5249 F: (713) 981-1758

EDUCATION:

Husion-Tillotson College, BA Education - 1969

Preirie View A&M University, MA Guidance & Counseling, 1973

University of Texas of Austin - Adm. Cent. 1985

Southwest Toxas State University Adm. Cert./ Bilingual Ed.

PROPESIONAL Elementary teacher/ Counselor: Austin & Houston ISD, 20+ yr.

EXPERIENCE: Title I Residing Teacher, Austin ISD, 5 yr.

Title I Reading Coordinator, Austin ISD, 2 yr.

Campus Math-a-Thon Coordinator

'Realing The Odds' Summer Program for HS- Houston ISD

Auslin and Houston ISD Teacher-Trainer Presenter

Assistant to the Principal, 2 yr.

Teacher Mentor

SITES Coordinator 2yrs, Houston SPARK PARK Carnibus Coordinator Site-Based Management , Officer

Educational Consultant (Riementary - High School) 94-present

### PRESENTATIONS: National School Conference Institute, Phoenix, AZ

Housian Council of Teachers of Mathematics

Schools of Excellence Conventions & Winter Energizers-Houston

Keyriote Speaker/ Presenter-Teach For America Corps

National Alliance of Black School Educators Texas Alliance of Black School Educators

Beaumont Area Alliance of Black School Educators

Houston Alliance of Black School Educators

Cleveland Principal s' Initiative (Ohio)

Knowledge is Power Program (KIPP) of New York/ Houston TSU. Conter for the Pedagogy of African -American Learners Keynote Speaker-Ohio, South Carolina, Delaware, Alabama + Some School Districts in Texas include: Houston, Lubbock, Aldine Galveston, LaMarque, Dickinson, Texas City, Killeen, Allef, & Tyler Outside of Texas Include: Florida, Ohio, New York, Georgia, Nevada California, Arizonia, Indiana, S. Carolina, Illinois, Kansas, Mississippi, New Jersey, Connecticut, Delaware, Oregon, Wisconsin, Michigan...

ACCOMPLISHMENTS: Created Musicul Ball Points Educational Training Program,

Board Member, Fellows Trainer - KIPP Academy (Houston/Calif.)

Talented Youth Confition Inc. (Houston), Board Member

Elected Campus "Teacher of the Year' 6 times (Austin, Houston, TX) Prof. Best Leadership Award /Oldsmobile & Learning Magazine Received Proclamation from City Council A Mayor of Galveston, '99

Author, 'Fearless Math' (Multi-Sensory Teaching Strategies)

Spotlighted on TV, in magazines, books, and newspapers: '21 No Excuse Schools', Teacher Magazine'01, Education Weekly Jan '01 Created and Instituted 'Knowledge Bowl Compelltion' at 2 schools Educational contributions spotlighted at '00 Republican Convention Helped many schools across the nation move from 'Alert' status Began After-School futoring program- HC F EDU, Bldg. Houston, TX

P.03

7139811758

### 'Musical Ball Points ' by Harriett J. Ball

### INTRODUCTION -- What 'Musical Ball Points' is All About

As teachers we must teach all of our students. Finding the learning style that best suits and captivates the interest of each student challenges even the most experienced teachers. Just as deaf and blind students can and do learn through their best learning modalities, all students need to be taught through their strongest sense, then reinforced through their next strongest. Since no group of students learn the same way, teachers need to develop 'multi-sensory teaching' techniques that address every style of learning. The Musical Ball Points program provides training in multi-sensory teaching techniques that allow equal access to learning for our At-Risk population.

Musical Ball Points, MBP, weaves the state objectives/ proficiency skills into multi-sensory (whole-body) teaching techniques. Multi-sensory teaching, often referred to as mnemonics, is an effective venue to reach and teach students who do not perform well with traditional teaching techniques. Mnemonics is an array of memory enhancements that include rhythm, rhyme, codes, verbal and visual cues, patterns, and story webs that evolve around experiences that are relevant and concrete in the life of students. Mnemonics stimulates and enhances the learning of concepts, strengthens the attention span, and bolsters self-esteem.

Most children, ages 7-12 need to 'move' and 'respond' to learn optimally. Our usual teaching tools—textbooks, paper, and blackboard—emphasize the visual and auditory, and minimize verbal feedback, student demonstrations, and movement. Students in general, especially the 'At-Risk' of any age or race, learn most naturally and best through play, songs, patterns, movement, imitation, imagination and rhythm. For example, pick any student and ask them to sing a 'rap' song. They know every word and are able to execute the complex moves seen in the videos. Another example of how a presentation (with multiple sensory entry points) can enhance productivity can be seen while observing a student on a Sega-Genesis or Play Station. They are combining visual acuity, manual dexterity, decoding skills, competition, pattern finding, and musical stimuli for extended periods, totally blocking out any interruptions.

ACTIVE INVOLVEMENT PRODUCES MASTERY, HOLDS ATTENTION, INCREASES STAMINA, AND BUILDS SELF-ESTEEM.

MUSICAL BALL POINTS \* An Educational Training Service 6223 Creckbend Dr. • Houston, TX 77096 • 24 Hr..O; (713) 981-5249 F; (713) 981-1758 ALL RIGHTS RESERVED • UNAUTHORIZED COPYING PROHIBITED Sep-04-01 11:10A Musical Ball Points

Gone are the days when we can expect students to learn simply by sitting still, listening, and flipping pages. Students of today require teachers who are willing and capable of captivating their attention, motivating and engaging them in active learning, and expanding their ability to communicate. This must occur in a 'fail-safe' environment wherein 'put-downs' are not tolerated, and an undeniable team spirit to help one another excel is demonstrated by the class and teachers.

Such an approach is particularly advantageous when working with 'At-Risk' students who typically \$1890AY short-attention spans and have limited prior educational success, for whatever reason. Developing vocabulary and teaching through mnemonics across the curriculum are the basis for the formation of stronger academic skills for 'At-Risk' students. Mnemonics, which I affectionately call 'DISPOSABLE CRUTCHES', will be thrown away when students see fit, which typically follows mastery. These 'crutches' are created to allow each student equal access to learning, with minimal mistakes.

With fear and anxiety drastically reduced, there is no great need to get negative attention. Now, you see students—who have experienced so much failure for years—craving to 'show-off' what they know. They have learned and feel important. We have done our job.

The Musical Ball Points Training Program was developed to serve as a springboard to unleash creative talents, bring many to the realization that all of us can learn, and remind us that asking for help is not a sign of failure. Success can be learned. Teaching, like learning, needs to be cooperative and an on-going experience. Musical Ball Points will make a difference in any school that is committed to being a beacon in the lives of ALL students. Make MBP an integral part of your campus team and live your dream in 3-D, Dream, Dare, and Do.

Edutainmently yours,

Harriett J. Ball

## It's Time to STOP the 'Waiting to Excel'

FEARLESS MATH \* FEARLESS LANGUAGE ARTS \* PARENT WORKSHOPS \*
MOTIVATIONAL WORKSHOPS \* TEST-ANXIETY BUSTER RALLIES \* CLASS DEMOS
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KIPP ACADEMY 10711 KIPP Way Houston, TX 77099 School (832) 328-1051 Fax (832) 328-0178

# facsimile transmittal

ro: Trent Gabert	Fax:	405	. 325.	7132	
From: Catherine North	Date:	10	19/01	***	
Re:	Pages:	51	cover		
CC:					
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development workshop to begin. They don't know system—about 30 teachers are munching bagels used as a staff-training facility by the rity school Center here—a former clementary school now and sipping coffee, waiting for a professionalt's early morning, and inside the Northgate

Institute, a Columbus-based education foundation that is Ake Kambon, the president of the Visionary Leaders spans than they used to Consequently, eld methods of television, atudenta koday bave much ahorter attention warns, "This is not your typical workshop." By way of sponsoring Ball's visit to several of the city's schools, offers the teachers a hint of things to come when be introducing Sail, Kambon explains that, thanks to

That television enterration, be says, "and it maintains the invests of children. So way age to harm have to use that strategy and brigg it into the classesses to enach stackly soung popile, and you the List of the last of the master as using that shall...)
gove you Miss Harriest Hall, of Housten, Trease.

Ball, a tall African-American vormen demand in a black-soul-while pincipied with and outleavened according to the stack of the last of the last

"The test"

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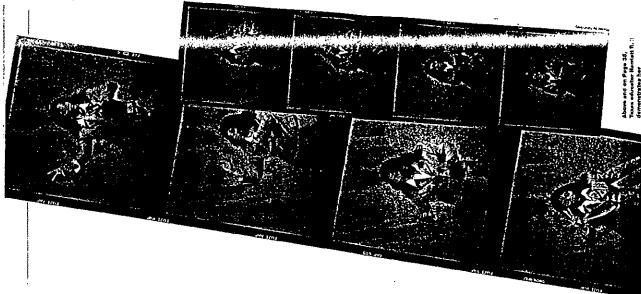
"Cear to do my best"

Nambon was right: This is no ordinary workshop. It's a full-bloom revised noweling, and Ball is presching up a storm. Sha's stawy, brang, and utanly optivating.
Willia mantae, the teachers are transfored by this retired 54-

The minimal potentials to construct a continuous variations of the minimal potentials and the minimal potentials of the mi

it yet, but Hurriett Ball, today's presenter, is about to

teaching simply won't work anymore.



helped inspire the KIPP unorthodox methods nationally acclaimed So why has no one ever heard of her? charter schools. Academies, two Harriett Ball's

plication tololos.

That is accounted, type one of the bondern as Bi direction tololos.

That is accounted, type one of the bondern as Bi quickly creases the ribar's New drews it gaint, built it quickly creases the ribar's New drews it agoin, built it forms, he has the instalers tall her how to do it. At that, allows there to take out their pointifs and that, also allows there to take out their pointifs and

Some of them didn't think I'd make it until Christman." It happened to solds what was a genge en hands in Ball's disacrosses and son day as a genge en hands in Ball's disacrosses and son day as a sold for halp. I'd sold of begged her to be my monton, but the extending an Gross, she can be considered for halp. I'd sold of begged her type ing to have her exchains and tought my students in a tound to be the considered for the weak.

Into my clearwon and tought my students in a bound. I'd alone it is a bound to had to get the weak that the for three weak.

I'm the student i'm to house let alone in a canfully adopting Ball's northefolds sayin, and his sont you, he was named bastlain's bounder Sall's and her sont you, he was named bastlain's backer of the year. I'm to say a cropy, alo full maker Ball's and herson, A gradustic of the full maker Ball's and herson, A graduste of the July serving to the say a cropy, struggled to a different adopt. I'm as a cropy struggled to a different adopt. I'm a say. Thord kept talling me about Marries the said. "You had so my mander teacher," be say. "Dord kept talling me about Marries the said the said to the said to the mander ball's and her say the said to the month is was unand they me about Marries the said to the said." The said to the

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KIPP Academy

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and every name and hene, visiters would com-landing on her observed note in Lorentally, they were assumed by what they saw, and pa-ticularly by the test results Bail got with her studenth, nearly all of whom were from how-inness anisonity families. Some, however, the missed her cryte as a Chack thing? Devot Loren disproved that thenry Fresh out of Yale University, he signed on with Teach Yar America and ended up teaching the grade as Bastan. "I was struggling im-mentally," Loren cap. "The other teachers were betting on how long I was going to hat,

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she had an epiphany "My sindents were struggling to read numbers," she says, "and I was determined to she photes. It was standing at the heard one day, and all of a studen it was the a Chija beard. God spake to me, and I started writing down a rityme that are whited how to obtain a writter unaffect to a whited how to obtain a writter unaffect to a on her modd.

In 1983, Ball was teaching 3rd grade at I 1983, Ball was teaching 3rd grade at I loxusus's Fairchild Elementary School when she had an epiphany. "My students were she had an epiphany." baised how to change a written number to a

Ball had used some chants before is re-gage for endednic but his was it be first line a lesson had enues to bee in the form of a owng. It have my using, the eays, "The feets gain right energy not form them on," searched unching the that." Other rhymns started popping into her had, sometimes in the median of the night.

They were revientions from Cod," says They were revient a Saskid hist now attended his as a relied a Saskid hist now attended a Method history of the All who has it the "Later, someone she all say that had it the." I had only only the had it the." Later, someone she if Sail that there was a had howed doing. But no be, all that rewith the war, the eart, and the conclude working.

"When I teach," had says, "I employ the eyes, the eart, and the conclude competition, and the conclude competition, Sail don't allow any punderney, and the wind a later it hope, has a deaded, to be "a nearest class," Sail don't allow the students to larght at one attacked. The high, has a deaded, to be "a nearest class," it has been a fairly to be in the students to any the contribution for seatch her way, but you don't have in

ABOUT AN HOUR INTO her workshap at the Northgate Centur in Columbas, Ball, her face httpping with sweat, calls for a break. She said for a glass of water and then takes a load off her feet at a table near the with a large number of students struggling on unknowned fall ather word. Less year, abe led workshops in Clereland, Detroit, Son Franciscu, and Les Augries, among other cities.

Rote memorization fashion for some has been out of

ON ASSIGNMENT

"Drill won't kill," she nothing wrong with they're fun for kids. says. "Boredom is drills—as long as the killer."

ur, Frances Harris, known as Aust Frank. "She always draw a Challing," Ball stop," and also had wild-waste larged in her bause and control healthing. She were rate clothes, and her hair was real pretty. To me, also was the optione of a teacher. I wanted to be like Aust Frank."

When Ball get her first teaching job shit funds had be drivings Cadhing, tou-mail his get her first paychede. She called her aunt and asked how ahe managed to pay for all those since that get on a teacher's a sitery. She talk me that the hig manay rame from her broband, who worked at the hip change of "receils hall, taughing (Now that field in first party will be broad as a constant the district party will be broad as a constant to the same around Houston in other a Limital and the change of the constant to the same around Houston in other a Limital and the same around Houston in other a Limital and the same around Houston in other a Limital and the same around Houston in other a Limital and the same around t on Car or a Phytogoth Prowhet, depo-

rytimble sed schaate the learning of conorga, attempthen the altention spon, and ladattr self-cineen.

That may be true, but Ball's theories
haven't been on clinicated or texted, And they'n
certainly set universally recepted. In eath,
to evenamp, the National Countle of Twoor of Mattheasate's bas long argued that
"computational preficiency admore is not
erough for students in the early grades.
Learning the heaves a important the organination contends, but students must also deprior of Mattheasate's beauty grades.

velop a conceptual understanding of traith so they can use what they know to suite probe heart of the contract of the contract

time, but Ball be. "Not everyone can teach like I do," she says, "but I can be a springboard for doing something deliment."

AFTER LEYIN AND FERMETEG get ATTY
of the ground, fail fuguratable de work as
Rentan Elementary School for mouber fore
or are years and dean rotte. Even through the
was intreasingly in demand on a sew-sub-orp
presenter, the couldn't give up har afeastly
intending right what may my publish, whe says.
Then, now shy at actual, whe have the year of the publish when the proposition of the publisher when the many, "full it
must in lovel, ordable roune," the says.

Here's your ministers: I would you to go one and there would move people; your work. The world mode you." But inhomized the reasignation, and their move loaded back.

The put the world out that she was seed, and their move loaded back.

The put the world out that she was seed, and their move loaded world when the week, not just an weekerdar as also had been doing to and—dowly as freu—the phone calls started conting in. "It was always somebody who was a seed to be the world with the she was always somebody who knew anneledly who knew somebody who knew anneledly who knew somebody who knew anneledly who knew to the said, who charges in the said, who had been knewn to work for less than that, and were for facul Secretly persons of fallif with their a see in our hardwards of fallif with their a see in our hardwards of fallif with their a see in our hardwards.

workshipps are inactionated; 20 percent are in language area.

After several achools credited Ball with broading students some on its Trass Assessment of Anademia Stills, fell broams known as its "Tyak Brasse", Indeed, the Lone Store State's observation with test actors in a proved to be a hoton for Ball. Some settools and elircited aim her for the safe purpose of increasing score in 1988, the oliy of Gabrasion produced for sensent for generally when seeming for time and efforts to help the dail teering for time and efforts to help the dail dense of Gabrasion to succeed on the Tax Steat.

Ball it proud that her notheds have help of succession to better on achderidated tax, but a he insuste that her methods are beyond test down. Whenever, the surface of the years of the state of the state

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as a termed by the student's days and per-pension on the match perion of the Ohio bullding Test. "Only is person of the 4th redders were at also predicated, for three years on," and it was to contact, for three years a a row, I thought, we can do what we've al-size does and we'll go can do what we've always or, that this like malpracion. That's unne-posable." ee is the principal of Heyl Elementary oi, and must of the teachers attending 'a seasion teach there. Last summer, Price began working at the school, the

As a leaderable-training fractions for new principole, Price mak Alo Kambon, who hap peaced to manifor Rarristit Ball. And the moon Prace heart, the more the wanted that to come work with Hely Excented should not come work with Hely Excented Shill, habe was onecomed about how tenchers would reach. "I warried that they might see this as just soe more dependepony than," Frier says, "supsons size telling them

revelations from when I say that, "A lot of people of her teaching God," Ball says don't hear me but it's true." techniques.

ilike, AC 3 o'clock, sho's wiped out, like a
catinger as the end of a concert. Still, sho
takes some time to sell a few Fent'es Mark
tooke, some tembers oven ank her to seps
their copies.
Kambon drives Ball tanck to her down-

Dall any, once spain. Try big Mac analysis, and the kink rupest the phrise. Than Ball writes on the beard TibNIT: "See these letters" the asks. Trianis uri-lies, killien, million, theumand. Ty file his longish. Trillion, billion, million, theosand. Something seems to citic inside the six cought. Trillion, billion, million, theosand. Something seems to citic inside the six denish heads.
"OK: Ball continues, "when you are a aumber don't be infraid of it. All you have to do in this Count your consumes not likes. Say what!" "Count your commus and label," the elu-

"Now many commas do you see?" Ball "So who is this?" she take, pointing to the

town hotel, and on the way ahe node off.
"She always does this," he cays.

Religes on the demonstrate share trick for creating a multiplication talled by dearing an armain-lawer 2.5 the even above them how it to use the product and the state of the product and the state of the product and the clock? The even and clock for the state of the trick them, possing at the clock? As the trick them, possing at the trick the tringing above the banker has any histories to the planes or the state of the differences." It this thing that makes a lag differences." Eventically, Bill leads them through the number view by sup, above lug them have to use the super-resurched. "Try lits, Mar tachgrift charit is tool to figure set the phose value of a mutility to unber. The automotic supplify responses with his care informa-tion, give Bill—such characteries, a round of

what to do."

"You did right." Ball reasoures ber, "They're cought the fiver." Site plans to visit in "They're cought the fiver." Site plans to visit in the school in two days to work with some of the textedent. Then, it will be my to Frier and the ber textedent. Phone, it will be my to Frier and in her textedent of before whet to do with all it his way, hybran, and elyone staff.

One first-year faculty member, Dubetts in the standard with the prome seven as to make a dead to go with." Wyna says during the in how ideas to go with." Wyna says during the in how ideas to go with." Wyna says during the in how the my form you for print to a dead to Hey's and easy. "In going to alway they are with my rown wey! Same will go back with a few ideas, but they may not do it coardy how it was done today, and some will po beat and be growen."

i AT B O'CLOCK THE NEXT MORNING, when Kambon arrives at the hotel to pick her typ, Bull is full of energy and reedy so do it all ower again. This time, though, sha'll append the slay enchargh are mapfe with stu-dents, and leachers, at three Columbus pub-lic about.

For the acts several bours, Ball keeps the fee the acts several bours, Ball keeps the teachers enthralied as she above them hew to teach, in the most entertaining very possible, basic math concepts radiant, subtreeting, and multipling frestleen, mulipline, and multipline frestleen, mulipline the stables; weights and massurest and the

it exhole.

At Frinklin Middle School, in the heart of A Frinklin Middle School, in the heart of Columbur' black community, Gib gredo Columbur' black community, Gib gredo to eacher Dabko Williams in Enlanding on with a group of top track and on the Milliams, who is white, in standing at the board work, and field well in the standard white uniform, in the standard white uniform, in the third coints who are mostly African-American and wearing blace and—white uniform, in the third coints of one works of the standard with the standard with the standard white uniform, in the third coints of the standard with the standard white uniform, in the standard was a cast in the back of the room, the radices as a cast in the back of the room, the radices the students have criculators. "What is

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that "she whispers to herself.

The students file out of the windowless rout, and several minutes later, snotkey group of the graders trackes in. These students were student was stored to the student was stored to the students and Williams is two sing them over to Ball loddy to farm come new ways to great theough to them. "Good carming, My came is through to them." Good carming, My came is through to them. Tood carming, My came is the subject of a some fine things with mach today. All system ma. Say, Toy Big Mac tangent?

**NOT** 

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