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ABSTRACT

A PROSPECTIVE TEACHER'S LEARNING: HOW PERSONAL, SOCIAL, FAMILY, AND CULTURAL INFLUENCES AFFECTED ONE WOMAN'S BELIEFS ABOUT TEACHING AND LEARNING

By

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The teacher educator is faced with the task of preparing teachers to be thoughtful, reflective practitioners who are ready to teach in diverse societies. This challenge includes guiding prospective teachers' understanding of the teaching/learning process as well as their application of these understandings in a way that allows them to connect with their students in meaningful ways about subject matter and the learning process. Specific to this challenge is the complexity of guiding the learning of prospective teachers whose faith and ethnic traditions differ from one's own. The study reported in this dissertation illustrates this complexity by describing the journey of an African-American woman as she moved through her teacher education program and her internship.

Data were collected through the form of interviews that took place from her sophomore through her senior years as an undergraduate. Then the study continued as regular observations and interviews were made throughout the entire eight month internship. Four years of data were analyzed and organized according to themes that were discerned from the intimate look that was taken over the course of the study.

The study found that the faith and ethnic traditions were influential in the candidates' belief formation to the extent that these beliefs remained resilient and resistant to change over a four year period. The beliefs influenced how she viewed the

teaching/learning process and how she perceived her role as a teacher. Whereas this finding is not new, the perspective that her personal, social, family, and cultural traditions brought to the picture is valuable for teacher educators concerned with attracting minority men and women into the teaching profession. Implications are made for those working with minority men and women, particularly those whose faith is so strong as to affect their philosophy of teaching and learning. An ability to recognize and appreciate how faith and ethnic traditions and values impact one's point of view is critical if teacher educators are to connect with prospective teachers in meaningful ways that impact their learning.

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CHAPTER ONE

PURPOSE OF THE STUDY

Chapter 1

Purpose of the Study

Prospective teacher learning is a fascinating, compelling subject for teacher educators. In an attempt to best prepare prospective teachers for teaching, teacher educators know that they must first understand what it is prospective teachers bring with them into teacher education programs and then they must connect with the prospective teachers in ways that guide their understanding about the teaching - learning process. In an attempt to do this, researchers have asked what prospective teachers believe about teaching (Wideen, Mayer-Smith, and Moon, 1998; Richardson, 1996; Pajares, 1992; Britzman, 1991; McDiarmid, 1990; Feiman-Nemser & Buchmann, 1989; Hollingsworth, 1989; Clark, 1988; Cohen, 1988; Nespor, 1987; Skipper & Quantz, 1987; Feiman-Nemser & Buchmann, 1985; Tabachnick & Zeichner, 1984; Buchmann & Schwille, 1983; Lortie, 1975). They have conducted studies to discern what prospective teachers perceive about learners (Calderhead, 1996; Anderson & Holt-Reynolds, 1995; Hood & Parker, 1994; Grossman, 1990). They have also asked what prospective teachers know about subject matter (Holt-Reynolds, 1999; Ball & McDiarmid, 1990; Grossman, Wilson, and Shulman, 1987; Zeichner and Tabachnik, 1984). While the research in this field continues to grow and therefore yield better understanding about how to better prepare teachers, there are some findings that we can build future research around.

One aspect of prospective teachers' learning that has been documented is the strength of their beliefs (Pajares, 1992; Clark, 1988; Nespor, 1987; Buchmann & Schwille, 1983; Lortie, 1975). The embeddedness and resilience of beliefs make them

difficult to change. Consequently, teacher educators often suspect that many of the ideas and notions that teacher education students are exposed to - ideas that counter those entering beliefs - will not be adopted. Sometimes, the prospective teachers may adopt a new language but fail to enact new beliefs in practice (Hollingsworth, 1989).

These strong entering beliefs have often been attributed to an "apprenticeship of observation" (Lortie, 1975). Prospective teachers have spent most of their lives in classrooms like the ones they will teach in acquiring strong notions about what teaching is all about. That is, their beliefs about teaching are theoretically based on the kinds of education they received and the kinds of teachers they had, therefore making them more likely to teach in the same way they were taught. Such commitments to traditional models of teaching pose a problem in programs that want to change prospective teacher's beliefs toward more reform-minded ways of teaching.

The frequency of the argument of the apprenticeship of observation has led to its widespread acceptance, even though there is little evidence to support it as a primary cause for a commitment to traditional models of teaching (Wideen, Mayer-Smith, & Moon, 1998). An alternate hypothesis is that the prospective teachers' beliefs are as grounded in personal, social, cultural and family factors as in educational experience.

One reason to conduct further research on personal, social, cultural, and family factors that influence prospective teachers' beliefs is the need to better understand the experiences of prospective teachers who are not typical - middle class, white, or even female. Demographics indicate that in the next decade, the student population in America's schools will no longer be the majority caucasian. This points to an even

greater need to recruit and support teachers of color who can impact the learning of children of color.

This study describes Amber, an African-American prospective secondary English teacher, whose strong beliefs appeared to be rooted in her faith, her family, her community ties, and in her own relationship with texts and English literature and not in an "apprenticeship of observation." Amber seemed motivated by her strong belief in God and by texts that encouraged her in her faith. She considered decisions in life based on moral principles that emanated from her faith. She viewed her students as moral beings and viewed her role with them as a messenger of moral values. Amber's faith in God had a powerful impact on her beliefs about teaching and learning and the role of subject matter. She became an interesting candidate for this study because of the strength of her convictions about teaching as a moral endeavor. The further significance of the study emerged over the time of data collection and analysis.

The Research Question

Amber was originally part of a research study that was designed to help teacher educators understand what prospective secondary English teachers knew and believed about literature and the teaching of literature. The research study, Understanding Literature for Teaching (ULT), was conducted at the National Center for Research on Teacher Learning at Michigan State University. From Amber's sophomore through her senior years, researchers spent hours interviewing her to probe at these beliefs and understandings. The researcher conducting the current study was a research assistant in the ULT study and was primarily responsible for the analysis and reporting of the data on

Amber. Those data are presented in this study in an attempt to describe Amber's beliefs about teaching and learning literature prior to her internship. The following questions guided the reading of the data during the ULT project.

> How can her beliefs be described? What role did her ethnicity, culture, and family values play in the development of her beliefs? Then, what happened to her beliefs at the university? How were her theories, values, and opinions of literature affected by her experience at the university? Was she guided toward a challenge to recreate a belief system that included reformed ways of thinking about teaching and learning?

Following analysis of Amber's undergraduate data, this researcher wondered what would happen to Amber's beliefs and understandings of literature and teaching literature when she experienced an interaction with practice. During an eight month internship in an urban 7th grade classroom, the researcher conducted extensive observations and interviews to probe at how Amber's experience as an intern affected her beliefs and understandings about literature and teaching literature.

Taken together the two sets of data were used to address these questions.

> **How did Amber's beliefs, values, and opinions of literature and teaching develop during her undergraduate years? To what extent were her beliefs, values, and opinions of literature and teaching related to her personal, social, cultural, and family influences and to her university experiences? Then, during her first significant**

encounter with practice in her internship, how were her beliefs, values, and opinions of literature and teaching reflected in her decisions about teaching and her perceptions of student learning?

These questions worked together to form a research project that could significantly contribute to the research literature on preparing a diverse population of prospective teachers for teaching literature in a diverse society.

Informing the Study

Three areas of existing research worked to inform this study. The first is the research literature on prospective teachers' beliefs about teaching and learning and why and how they affect what is learned in teacher education. The next area of research is that of literature and of the act of reading literature. What teachers believe about their literature and what it means to read literature is pertinent here. Last is the extant research literature on cultural diversity and minority teachers. These areas are briefly explored here and will receive more elaboration in Chapter Two.

Beliefs about teaching and learning

As noted earlier, the literature on beliefs tells us that prospective teachers come to their teacher education programs with deeply embedded, sturdy beliefs about teaching. The argument is that they have spent thirteen years prior to college in an "apprenticeship of observation" which leaves them with a feeling of familiarity about teaching. That is, personal experience with schooling and instruction cause beliefs to develop early and persevere despite logic or contradictions caused by time. More recently, Wideen, Mayer-

Smith, & Moon (1998) have questioned whether the "apprenticeship of observation" is as significant an explanation as it has been thought to be. Consideration of personal, social, cultural, and family factors are as likely to explain a person's beliefs about schooling and instruction.

Regardless of their source, beliefs about teaching, learning, and about subject matter develop early and act as filters through which prospective teachers view their teacher education programs. While knowing that beliefs are sturdy and emanate from experiences with schooling, personal, social, cultural, and family factors is important, the value is limited in that teacher educators cannot change the pasts of their prospective teachers. What is important is to determine ways to communicate and interact with them that help them frame teaching and learning in new ways. Reform efforts in education are fruitless if teacher educators settle for the explanation that beliefs and knowledge are too deeply rooted to change. Change is especially important as teacher educators prepare a teaching force to be effective teachers of children of color, children from poor homes, and children whose families are not native English speakers. When there are teacher candidates who, like Amber, say from the beginning that they want to work with such populations, it is especially important to connect with them in ways that will challenge their existing beliefs and push them to consider ways of teaching and learning that are new and potentially effective.

Literature and the reading of literature

Reading experts have presented teachers with the challenge that there are multiple tasks in the reading process and that not all text is to be approached in the same way.

Reading is thought to be an interaction between what a reader already knows and the symbols that are on the page of text. Typically, children are taught to decode written language using narrative text. The stories usually have simple, predictable story lines about conflicts familiar to children. This allows for much attention to be given to the symbols on the page, which are still new to the reader, while not much attention is given to challenging the reader's prior knowledge and experiences. Later, as the symbols create less of a challenge for the reader to decode, more attention is given to aspects of "story." Reading narrative text for enjoyment is the earliest kind of reading children encounter in school.

A second kind of reading that children encounter is expository reading of text. Usually, this kind of reading causes challenges for children since it requires a different kind of attention to the symbols on the page than does narrative reading of text. Historically, teachers have not helped children make the transition from narrative reading of text to expository reading of text. In expository reading, a reader's prior knowledge of the subject is important, as is an understanding of exactly what the author was trying to communicate. Using textual cues such as titles, section headings, captions, and use of font is important if the reader is to understand the content being communicated. When reading expository text effectively, readers skim, change the speed of their reading, and reread. These are strategies not common to the reading of narrative text which is usually steady and does not rely on close scrutiny of each word.

These two types of reading present a healthy learning challenge for students that extends from kindergarten through high school. Therefore, college students of literature

are exposed, sometimes for the first time, to the fact that *literature* is subject to multiple interpretations. They may be asked for the first time to study varying critical theories. It may be the first time students are expected to realize that author intent, reader experiences, time period considerations, and myriad other factors are at work when a reader approaches a story to figure out what it means. They may be surprised to realize that a story may be interpreted differently by different readers. If diversity of interpretation was not part of their previous reading of stories, college students of literature face a new and interesting challenge.

Diversity of thinking about interpretation of text among literature scholars could be a very positive model for prospective teachers. As they realize the varying approaches to interpretation by scholars in the field, they might see a parallel in teaching and be open to the possibility of varying interpretations offered by students in their classes. To know that scholars from different eras and cultures have viewed the same piece of text in varying lights presents the possibility that students representing different cultures may offer varying interpretations of a text. However, to reach this point of understanding, prospective teachers themselves must have deep understandings of literature and the reading process.

Whereas diversity of thinking offers a particular strength in educating prospective teachers, an additional challenge is posed by diversity among the students the prospective teachers are preparing to teach. Meeting the challenge of teaching children from homes where literacy development may be weak or from homes where English is not the native language spoken is a complicated task. Considering the needs of the students in the

context of the diversity of thought about interpretation of text is a challenge that is unique and complex.

Cultural Diversity and Minority Teachers

In a country that is becoming increasingly diverse in its population, researchers have become increasingly interested in typically under-represented populations as they consider the culture of the school. The question of how to best teach children who in any given classroom may represent numerous cultures is complex. Not only is the subject matter of consideration in determining appropriate practice, so are strategies. Recently, work has been done in an attempt to define what has been called "culturally relevant practice" (Ladson-Billings, 1994). Researchers have attempted to define what teaching and learning strategies are appropriate for the multitude of cultures represented in American schools. While the implication of the integration of these practices into any given classroom is unclear, the studies do move us forward in our understanding of how *children* learn, while not limiting our understanding to the majority population.

In the case of the study being reported here, the prospective teacher herself is a person of color. Understanding her entails understanding her background and her personal cultural identity, and can work to inform researchers about the greater whole. Although one cannot generalize from the literature on teachers of color specifically to Amber and fairly represent who she is, it is safe to use the data that describe Amber and relate what we learned about her to the larger body of literature.

Historically, minorities in American schools have not been successful. Explanation of this failure have been great, but has done little to move minorities toward

greater success as a group. A focus on the learning potentials of the groups or persons involved has more potential for change than a focus on the perceived deficit (McDermott, 1987).

Early studies on "effective practice" gave teacher educators much data on strategies that help students learn in classroom environment. But these early studies were primarily focused on the majority population and did not consider the implications across cultural groups (Foster, 1995; Gollnick, 1992). More recent studies have revealed that what is effective with the majority population may be different from what is effective with minority populations, leading researchers to attempt to identify practice that is more relevant to populations other than the majority (Ladson-Billings, 1994). But even when studies reveal that practices that are effective with minorities are similar to what is effective with the majority, the implications to be considered may be what makes the practice unique. For instance, studies of culturally relevant practice have revealed that helping students connect new knowledge to that which is already known promotes success (Foster, 1995; Ladson-Billings, 1994; Irvine, 1992; Gollnick, 1992). Whereas schema theory is not unique to the minority population, the act of being able to relate the new to the known has implications for who should teach minority children or what should be done to prepare teachers to teach minority children.

Conclusion

More research is called for as teacher educators continue to strive to best prepare teachers for teaching in a country characterized by diversity. The study described in this dissertation helps to contribute to that body of research by raising questions about

whether and how universities can provide culturally relevant instruction for teacher candidates who are not typical - white and middle class.

CHAPTER TWO

REVIEW OF THE LITERATURE

Chapter 2

Review of the Literature

A challenge for teacher educators, as presented in Chapter One, is to prepare teachers to teach in culturally responsive ways. This challenge is important because of the nature of America's culturally diverse society. And it is a challenge in that prospective teachers come to teacher education programs with firmly embedded beliefs emanating from their personal, social, cultural, and family backgrounds that affect how they perceive what is offered in university teacher education programs. The complexity of preparing prospective teachers of literature is described below in the context of beliefs about teaching and learning, the challenge of teaching the reading of literature, and in the context of cultural diversity and minority teachers. These areas of research literature that were introduced in Chapter One will be explored in more depth in this chapter. The particular foci perceived to be relevant to Amber will be highlighted in each section.

Prospective Teacher Beliefs about Teaching and Learning

Prospective teachers come to their teacher education programs with a rather sturdy set of beliefs about teaching, learning, and subject matter. Most prospective teachers see themselves in a helping role in the classroom, although that help may not always be related to helping students understand subject matter. Beliefs about promoting social justice or nurturing students may present a stronger reason for becoming a teacher than that of helping students understand subject matter. As will be described in Chapter Four, Amber believed that the subject matter of literature was to be used as the tool or vehicle for nurturing students toward a better life.

The research literature shows that *beliefs*, as well as prospective teachers' *understanding* of subject matter, affect what and how they are able to learn about the teaching and learning process.

Beliefs

First, consider when and where beliefs about teaching and learning develop. Research has led to one theory that beliefs form out of personal experience with schooling, instruction, and formal knowledge (Britzman, 1991; Richardson, 1996). They develop early in a person's schooling through what has been called an "apprenticeship of observation" (Lortie, 1975) and tend to persevere despite logic or contradictions caused by time, later schooling, or experience (Pajares, 1992; Clark, 1988; Nespor, 1987; Buchmann & Schwille, 1983; Lortie, 1975). As students are exposed to models of teaching, they develop inferences about its purpose, how it is carried out, and what constitutes good teachers and teaching (Pajares, 1992; Tabachnick & Zeichner, 1984). For those who then decide to become teachers, there may be further belief development when they encounter instruction in their subject matter at the university (Wideen, Mayer-Smith, and Moon, 1998).

Another thought on the development of beliefs comes from Cohen (1988) who maintains that belief development is not limited to what is learned in school or formal learning situations. What prospective teachers believe about subject matter, for instance, also emanates from their everyday experiences. What the adults around them believe and do, what their community values, and their activities in their environments give them strong messages about subject matter. However, less has been done in actual research

about this hypothesis. More needs to be done to document how the range of personal experiences of prospective teachers' (especially those who are not mainstream white, middle class) affects their belief development and how their beliefs, in turn, affect their pedagogical thinking.

The researcher is forced to ask, then, what influence these beliefs will have on a prospective teacher's ability to learn to teach. An important consideration is the discovery that beliefs act as filters through which teacher education programs are viewed (Hollingsworth, 1989; Weinstein, 1989). What is accepted and assimilated or rejected by the prospective teacher is determined by reason of what the filter of experience presents as true about teaching and learning. This phenomenon can work as a real barrier to student receptivity of knowledge and strategies offered in the teacher education program (Wideen, Mayer-Smith, & Moon, 1998; Sugrue, 1996). New knowledge and thinking is screened, redefined, distorted, or reshaped and thus interpreted according to the beliefs held by the prospective teacher. In fact, beliefs may be more influential than knowledge in determining how individuals organize and define tasks and problems. Beliefs can also be a more likely predictor of behavior than knowledge (Pajares, 1992).

Given the sturdiness of beliefs, it is important to consider what it is prospective teachers believe. One of the things that we know many prospective teachers believe is that teaching is grounded in interpersonal and nurturing relationships. In fact, Mahlios & Maxon (1995) found that many prospective teachers believe that caring is more important than anything else, including subject matter knowledge. The thought that personality is more important than subject matter knowledge or cognitive ability or pedagogical skills is

realized in the axiom that teachers are born and not made (Sugrue, 1996; Weinstein, 1989; Book & Freeman, 1986; Marks & Gregory, 1975).

We also know that many prospective teachers value social and peer groups, positive self concept, and helping behaviors (Mahlios & Maxson, 1995; Mayer-Smith, Moon, & Wideen, 1994). They see themselves as helpers, and value this behavior in their students. They imagine their jobs as teachers as having less to do with student learning and more to do with the nurturing of students. The nurturing, didactic nature of teaching is seen throughout the research literature on the study of prospective teacher beliefs. This phenomenon is not exclusive to the majority population either. In Hood & Parker's (1994) study of minority prospective teachers, 22 of the 24 prospective teachers studied said they saw teaching as a "mission to help future generations in the public schools" (p166). The notion of social justice was a strong theme in the subjects' response in Hood and Parker's study.

Another tacit belief that many prospective teachers hold is that learners will be like themselves (Anderson & Holt-Reynolds, 1995; Grossman, 1990). Prospective teachers tend to believe that if students are interested in the material, as they themselves were, students will be motivated and able to learn. They tend to perceive their role as that of identifying content that is most relevant and interesting to the students, since motivation is perceived to stem from interestingness and relevance. Many prospective teachers believe they will be able to choose this material better than veteran teachers because of their proximity in age to the students they will be teaching (Holt-Reynolds, 1999).

Considering what prospective teachers believe regarding strategies for teaching is also important if we are to understand the task of the teacher educator. Many prospective teachers tend to believe that teaching is the simple, mechanical transfer of information. The didactic, teacher directed and textbook-based transmissive nature of teaching is a prominent theme in the research literature (Richardson, 1996; Feiman-Nemser & Buchmann, 1985; Hollingsworth, 1989; McDiarmid, 1990; McDiarmid, Ball, & Anderson, 1989; Skipper & Quantz, 1987). The idea of lecturing as the primary mode of presenting content to be learned leads prospective teachers to reject other activities, strategies, and grouping arrangements as salient features in a classroom, even when the prospective teacher herself admits to preference for a "hands-on" approach to learning.

Subject Matter Knowledge

Not only is it important to consider prospective teachers beliefs, but it is important to understand their knowledge of their subject matter if teacher educators are to interpret prospective teachers' actions in the classroom. For example, Amber's talk about the subject matter of literature in her undergraduate years revealed what she believed the purpose of teaching literature should be in her classroom. Her talk left researchers wondering, however, about her understanding of issues of reading and interpreting text. What she said about her understandings about the use of literature in a high school classroom became intermingled with what she was experiencing with literature in her college classes, sometimes creating an interesting dichotomy. The greater body of research addresses similar issues of the understanding of subject matter.

Research shows that often the subject matter knowledge prospective teachers gain

in the college classroom is likely to be at risk when they enter the classroom. Ball and McDiarmid (1989) posit that one reason for this is that the knowledge prospective teachers acquire in their college classrooms is far removed, often, from the subject matter they will actually teach in elementary, middle, or high school classrooms. In their academic majors students study the content at a higher, or at least different, level than that which they will teach. What sometimes happens then is that when they enter the classroom and begin to teach material they haven't seen since they were that age, the misconceptions or naive theories that they developed all those years ago surface in their own teaching. Zeichner and Tabachnik (1981) maintain that what knowledge was gained in college is actually "washed out" by the realities of classroom life.

Grossman, Wilson, & Shulman (1989) suggest a different approach when thinking about why subject matter knowledge is at risk. They draw on Dewey's work when they suggest that scholars and teachers have different primary goals. Scholars, under whom college students often sit, have as their goal the creation of new knowledge, whereas teachers have as their goal that of helping students acquire knowledge. The question is whether professors who have the creation of new knowledge as their primary goals lead students toward the acquisition of this knowledge. Scholarly knowledge has the potential to help the student develop a rich and flexible understanding of subject matter. Greater depth and character of content knowledge is necessary for the student who is a prospective teacher to help her draw connections for her students. Helping students see the conceptual, problem-solving, inquiry aspects of a subject requires that the teacher be knowledgeable of these aspects herself. Scholars who view their students as

part of the process of gaining new knowledge may bring them into the process in a more beneficial way. They may elicit more conversation from the students that is deeper and more focused on problem solving.

There is little to indicate that this happens much, however. More often studies show that students, including those who are prospective teachers, are unlikely to deepen or even increase their understanding of subject matter during undergraduate studies (Ball & McDiarmid, 1989; Zeichner & Tabachnick, 1981). And although some prospective teachers have been shown to learn about and grow in their subject matter knowledge, the mismatch between what they learn in college and teach in the classroom may be a problem (Wilson, Shulman, & Richert, 1987). What the discipline specific instructors want students to learn about a subject is most often not congruent with what they need to know as prospective teachers.

Conclusions from the research lead us to infer that beliefs are formed early, are sturdy, and affect a prospective teacher's learning of subject matter as well as her thinking about how to teach subject matter. Amber came to be the subject of this case study because she was initially part of a study at the National Center for Research on Teacher Learning (NCRTL) at Michigan State University. She was a participant in the Understanding Literature for Teaching (ULT) project which was designed to help researchers understand prospective secondary English teachers' notions of literature and what it means to teach literature. The results of that study are included in Chapter Four.

As a research assistant and the primary researcher responsible for Amber's ULT data, this researcher realized a good opportunity to learn more about how Amber's

beliefs would fare when she experienced her first significant teaching role when Amber said she would be completing her internship in the local area.

In particular, this researcher was curious to determine whether Amber's approach to teaching literature would continue to reflect her personal history-based beliefs or move more toward other kinds of literature teaching she had studied in college. Researchers were not certain that Amber had begun to develop new beliefs or understandings about literature and the possibility of multiple interpretations of literature in college. It was speculated from the ULT data that she had merely come to adopt the language of the field of literature. She certainly knew the language, but inconsistencies in her talk about literature and about teaching literature to high school or college students left doubt that new understandings had replaced old ways of thinking about literature. The doubt is warranted given the difficulty of changing beliefs, as was illustrated above.

Literature and the reading of literature

Educators make decisions about how to conduct the study of literature and the reading of literature in their own classrooms. Some choose to focus on the skills of English (listening, speaking, reading, and writing) while others focus on the basic disciplines of English (language, literature, and composition) (Applebee, 1974). In either case, critical aspects of the subject are forfeited. And even in this forfeit, conflict is not eradicated. When focusing on the basic skills of English, there is debate over a skills-based approach versus a more naturalistic, wholistic approach. When focusing on the basic disciplines of English, the ever-present question of canon looms dominant.

Determining the teaching approach as well as what should constitute the canon of

the high school is wrought with complications. There are many assumptions that underlie the propositions people make. Assumptions about what texts are literary, about appropriate ways of interpreting text, about the nature of learning, the nature of reading, and the relationship between reader and text all underlie decisions made about teaching texts in school (Rosenblatt, 1983). Arguments about the nature of the learners also enter the conversation. Most of these questions were addressed in the ULT study at the NCRTL. Explicit questions regarding canon were asked of the prospective teachers in an attempt to discern their thoughts about what students should learn.

Prospective teachers were given a list of books and were asked to imagine that it was a list given them in a school in which they were teaching. They were asked to tell if they had read each of the books and then to identify which six books they would choose to include in an eleventh grade curriculum. Participants were questioned about why they made their choices and were further questioned if their choices would hold true in different schools. For instance, would they use the same books in an urban, low income school as in a suburban school where few of the parents went to college or as in a suburban school where most of the parents are professionals with college degrees. The interview was designed to get prospective teachers to acknowledge diverse populations in the context of their thinking about what students should learn, or what should constitute the canon.

In considering what texts constitute the canon, some argue that there is an imbalance in what is presented in American colleges given the nature of the literature that is available in the world. Some argue that although "English literature from areas outside

Great Britain now by far [outweigh] British literature in output. . . and in qualitative prominence," most university departments of English are still predominately British in focus (Dulai, 1995). The British orientation needs to be transformed to a world orientation, it is argued. This transformation could be a primary vehicle for answering the call for a diversity orientation in the curriculum.

It is argued that this call for diversity in the curriculum of the high school can be answered with a better range of text as well. Chavanu (1996) raised the issue of student engagement with text when the authors' perspectives are so very different from their own. Reading Twain's *Huck Finn* was difficult for many of Chavanu's Black students. They were so distracted by the use of "nigger" and the subserviance of Jim to Huck and Tom that they couldn't perceive that Twain represented Jim as a noble character. Chavanu claimed his students found more meaning in texts where "racial injustice [was] not reduced to a humorous adventure" (Chavanu, p6).

Others infer that not reading classics such as were written by Mark Twain may compromise one's cultural literacy. Hirsch (1987) defines cultural literacy as possessing that basic information which is needed to thrive in the modern world. He claims that most often poor children in urban schools are likely to remain poor and disadvantaged because they are not receiving that information in America's public schools. The kind of education they need is made up of this information possessed by literate Americans. Although he claims to describe rather than to prescribe what that common information should be, his "description" includes Mark Twain, Tom Sawyer, Huckleberry Finn, Uncle Tom's Cabin, among other things. He argues for a pluralistic society and for an honoring

and preserving of traditions within cultural communities in America, but claims that it is important to identify national values and traditions as well. There is no consideration of how the content being presented might affect the ability to learn, as Chavanu points out. Rather, the content as a unifying force is the focus. The canon is the issue.

Practicing teachers of literature must also deal with decisions about what readers should do with text when reading. In the 19th century tradition of German universities, when the shift from reading only Greek and Latin literature was made to reading English texts, the tradition of reading as a philological study of literature came with it. This pure love of literature, along with the study of its authenticity and meaning, was brought to Harvard in 1896 when Francis Child was appointed its first English literature professor (Rosenblatt, 1983). Although the reading list included history and philosophy texts as well as what is thought of as literature, when works of the imaginative came to predominate the curriculum, a biographical and historical approach continued to be used in the tradition of scholarship.

Also influential at this time was the Neoclassical approach to literature with its emphasis on "the potentialities of literature as the transmitter of ethical and spiritual ideals, and of the critic as concerned with propagating 'the best that is known and thought in the world'"(Rosenblatt, 1983). A desire for order, balance, and correctness characterized the Neoclassicists, as did a general perception of man and his position and function in the universe. Man's relationship to the natural order and his relationship to God were foci of the scholars (Cuddon, 1991). This emphasis is not unlike what was heard from Amber as she talked about her teaching of literature to seventh graders.

Not only have shifts occurred in the notion of what is to be gained from the reading of text, shifts have occurred in the beliefs about what readers actually do in the reading of a text. Rosenblatt (1983) maintains that until recent decades, despite one's philosophy of literature, one assumption that prevailed was that competent readers could interpret the text and agree on the author's intended meaning. There has been a move away from this assumption to the assumption that epistemic reading of text results in meaning that is treated as "tentative, provisional, and open to alternative interpretation and revision" (Wells, 1990, p371). This idea has not only further complicated the understanding of the range of thought endemic to the field of literature, it has added a level of complexity to the task of the teacher educator.

The ability to epistemically engage with text is what Grossman and Shulman (1992) claim is the legacy of a liberal education. It allows the reader to realize that all knowledge is situated in a context and therefore readers are each able see an old text in a new light depending on their own context or the context from which they choose to read the text. From this, readers also realize their own interpretations are not the only possible interpretations since the context of each reader is individual. For a teacher in a classroom representing a diverse population, this thought may be liberating, or it may be terrifying. How one translates this notion of multiple interpretations depends on the teacher.

For example, for one teacher candidate in the ULT study, Taylor, the thought of multiple interpretations liberated her from the responsibility of having to make meaning of text herself, something she said she couldn't do (Holt-Reynolds, in press). As a sophomore, she wrestled with her inability to independently interpret text and her fear of

teaching someone else to do it. She relied on the guidance of her professor to "get her going in the right direction" so that she could interpret text. As Taylor learned the language of multiple interpretations, she stopped wrestling with her inability to independently interpret text. Interpretation had become so individualized and contextualized for Taylor that she thought she, like everyone, could interpret. She decided that if students participated with passion in reading and interpreting text, they couldn't be wrong. Her concern about reading and teaching were relieved by her notion of multiple interpretations.

Another teacher candidate might be so uncomfortable with the idea of multiple interpretations as to neglect it altogether. The uncertainty of knowing what conclusions will be drawn and what ideas will be brought to the floor of discussion by students may unnerve the prospective teacher with a less than rigorous knowledge of literature and of student learning. The threat of the students saying nothing or the threat of students proposing an interpretation or theory with which they are unfamiliar may cause the prospective teacher to dismiss the notion of multiple interpretations as invalid for students in middle or high school.

What then do teachers need to know and believe in order to be able effectively teach English / literature in the classroom? According to Grossman and Shulman (1992) there are four criteria. First, they must be fully literate. According to Wells (1990) this means being able to and having a disposition toward engaging with texts epistemically. As was shown above, being able to do this is no small task, but is something that is believed to be the legacy of a liberal education. Second, teachers must be prepared within

multiple theoretical communities. They must also be made aware of the competing assumptions. Whereas most students of literature at the university can espouse a particular professor's theoretical assumption, whether or not students can name the assumption or even distinguish it from another professors assumption is doubtful. Yet, in order to teach others to read critically, moving around among theories is essential. Third, teachers must realize their own theoretical stance. One might question whether most novice teachers have even adopted a predominate orientation toward literature. Fourth, Grossman and Shulman (1992) propose that teachers need to know how to recognize kernels of interpretation lying beneath student talk. This requires knowledge of students, their backgrounds, their knowledge of texts, and their knowledge of common and uncommon reading of central texts.

Obviously, a four year liberal arts education has no small task in preparing teachers of literature to the degree to which it is declared they must be prepared. But, the relative autonomy of the teacher within the classroom makes teacher knowledge critical. With such a broad range of thought about what should be taught and how it should be taught, prospective teachers must possess a high degree of understanding in order to make decisions in a classroom that are defensible within the English community.

Given the diversity and range of thought within the literature community, there is reason to be concerned about novice teachers leaving the university to teach literature. Although there is the positive aspect that the diversity is well suited to meet the needs of students who represent a diverse population, there is concern whether university graduates have grasped enough understanding about the diversity within the field to be

able to guide other readers to read critically. Novice teachers may respond as Taylor did and bow from lack of their own ability to such an individualized view of interpretation that little critical reading is accomplished. Others may be so threatened by the potential of multiple responses that they move toward a more structured, programed response to literature in their classrooms. Then, there are those like Amber who have such well formed theories about teaching and the use of literature that the implicit exposure to multiple theories in the university does little more than arm them with the language of the field. This may be the most dangerous of the responses since a low-level conversation with these teachers, as might occur in an interview or yearly review, might lead the evaluator to believe that the teacher is knowledgeable. Yet at the same time, their students may not be learning to read critically, they may not be moving toward independence as readers, and they may be looking at text in such a unidimensional way as to thwart the possibility of understanding others' perspectives. These are potential problems that prompted the researcher to see if the interaction with practice in the internship experience would show any change in Amber's response to literature.

Cultural Diversity and Minority Teachers

Just as America's schools are faced with the challenges of pluralism, teacher educators are challenged by the need to prepare prospective teachers to teach in classrooms where there are culturally diverse populations of students. Whereas some educators consider cultural diversity problematic to classroom management and curriculum development, others view the diversity in classrooms as an opportunity to discover the promise that is inherent in each child (Heath and Mangiola, 1991). Whereas

some have attempted to identify "culturally relevant teaching" in order to help educators understand what is most effective when teaching particular populations of students (Ladson-Billings, 1994), others maintain that all children should be exposed to the same content and the same discipline structure if educators are the give equal opportunity to all (Hirsch, 1987; Sowell, 1986). The complexity of understanding and prescribing practice is great.

A consideration that is given less attention yet that is also important in the quest to prepare teachers is the consideration of the prospective teacher's perspective as it is affected by culture. Her perspective of students, content, purpose in teaching, etc., are all affected by her own cultural perspective. What is perceived in subject matter classes as well as teacher education classes is affected by the lens through which the prospective teacher is viewing what is offered. The beliefs that educators have decided are so sturdy and so responsible for how prospective teachers filter what is learned are very much a result of the cultural perspective the person has. Until recently, the research has not given much consideration to the cultural perspective of its subjects, perhaps due in part to the low percentage of minorities who enter teaching as well as of those who do the research. When people of like cultures work together, as has been the case in teacher education research, cultural perspective may not be considered explicitly because of the large base of assumptions the people working together share. Because Amber represents a minority population, the study described in this paper has the potential to contribute significantly to the larger body of research literature in that culture is an explicit part of the conversation. Culture will be considered here as it was represented in Amber's talk about

the population of students she hoped to teach and as it represented who Amber was as a person and as a prospective teacher.

As the subject of this study, Amber is a member of an under-represented population among prospective teachers. She was one of only two minority students in the ULT study and researchers knew it was valuable to have her voice among those students studied, although they did not claim that she would tell them all that they needed to know about African-American women who plan to teach. In the growing body of research literature about minorities as teachers and learners, there is a risk of stereotyping when drawing from the data of one person to generalize to the greater population, and vice versa. This risk will continue to exist even as the body of research literature grows. In fact, in the past White Americans have been perceived as treating Black Americans with a sense of "Black homogeneity" or as "an undifferentiated mass with certain inherent strengths and weaknesses" (Fordham, 1988, p56). The intent here is to describe Amber as an individual who is a member of a "collective identity system" with the hope of using the data to "invert negative stereotypes and assumptions into positive and functional attributes" (Fordham, 1988, p57). Much data have been collected that will give the reader a clear view of Amber's individuality as well as of the characteristics that identify her as a member of a culture.

Culture can be defined as "the sum total ways of living that are shared by members of a population"and is said to encompass and be constituted by "rites, rituals, legends, myths, artifacts, symbols, language, ceremonies, history, and sense-making devices that guide and shape behavior" (Irvine, 1992, p.83). It is what children bring to

school, "their communities' cultural models or understandings of 'social realities' and the educational strategies that they, their families, and their communities use or do not use in seeking education" (Ogbu, 1995, p583). The data will show that Amber had explicit beliefs that seemed to emanate from her community, her faith, and her family. These all worked to strongly influence Amber in her decision-making processes, whether the decisions were about personal choices, career moves, or even about strategies used in teaching a text. A lack of understanding of these things about Amber or how her culture affected her beliefs could leave the teacher educator without strategies for guiding her in her development as a teacher.

Faith

The African-American community has a history rich in stories of how faith and religion helped to define it and give it meaning. When slaves were brought to this country early in the 19th century, one thing that could not be denied them was their personal faith. In some cases, slave owners insisted that slaves attend church with them and be cleansed of their pagan beliefs. But often slave owners allowed slaves to worship in community with other slaves, a practice that allowed the slaves to maintain a sense of their heritage and develop a sense of community with others in this strange land. Their faith gave them hope, hope that they would not always be slaves. The songs of the era reveal a hope that God would deliver them some day. They looked forward to a day when "all men and women would be treated as equals and as children of God, free to enjoy all the blessings that a loving God provides. This is a hope that prevails and faith continues to be a central binding factor in the African-American community even today (Lofton,

1991).

As the church became a central binding force in the African-American community, it played and continues to play symbolic and functional roles in the community providing political leadership, promoting educational attainment, and providing other initiatives aimed at advancing the individual and collective welfare of the African-American (Ellison, 1997). It continues to work to protect against the harmful effects of interpersonal and institutional racism, and thus enhance the quality of African-Americans' personal lives. Leaders like the Reverend Jesse Jackson have preached the message that all are created in the image of God in order to instill a sense of invaluable worth and pride in one's person and heritage (Lofton, 1991).

The centrality of the church in the community has allowed African-American individuals to engage in comparatively high levels of organizational and private religious practice (Ellison, 1997). An individual faith in God played an important role in Amber's life as she attested to it as a motivator during difficulty and a guide in decision-making. She believed in God and reported that she regularly read the Bible and other books about faith. Lofton (1991) maintains that a private devotional life leads a person toward success in dealing with the world. When she discovers her self identity, she enhances her spiritual development. Lofton maintains that the more one discovers about God, the more one discovers about self. Listening to Amber, one realized that she had a strong sense of identity and a strong resolve about decisions made in the classroom. In an attempt to understand how faith played a role in her decision-making in the classroom, it is helpful to look at models of how people integrate their faith with learning.

Scholars in the field of faith and learning integration consider the act of integration as inescapable since the relationship between faith and knowledge is inherent. They explain that there is not a "one or the other" conflict between faith and an academic discipline, but rather an inherent connection between the two for the person who believes in a "single reality, all of which is created by God and under his dominion" (Hasker, 1992, p 21). Since all beliefs have some effect on action, it is important to assess the impact of believing in a single reality (Clark, 1990). A Christian worldview is a way of thinking about the world, and specifically academic disciplines, that results in seeing the world through a Biblical lens. No dichotomy of sacred and secular can exist when one accepts God as the source of all truth, so integration is natural and inherent (Holmes, 1977).

There are, however, various strategies for integration of faith and learning, based on one's understanding of the relationships between the disciplines and the Christian faith (Hasker, 1992). Nelson (1987) developed a categorization scheme that helps describe these strategies. The first strategy is that of the *compatibilist*. This person is completely comfortable in her faith and in her scholarship and recognizes no fundamental tension between the assumptions of the two. In teaching, she may or may not find cause to address Christian concerns. The second strategy is that of the *transformationist*. This person finds some basic validity in her discipline as it exists, but feels compelled to question the assumptions of the discipline in light of Biblical truth. This query may result in a need to transform or remake elements of the discipline in light of a Christian orientation. The final strategy is that of the *reconstructionist*. This person finds no

validity in the assumptions of her discipline and feels compelled to restructure the discipline based on her notion of Biblical truth. In this case, biology, psychology, literature, philosophy as taught by a Christian scholar would be quite distinct from those disciplines taught in a traditional setting. These distinctions are helpful to the researcher who is trying to interpret the actions of a teacher who claims to assume a Biblical foundation for truth.

As will be shown in Chapter Four, Amber could have been classified as a compatibilist. She was able to find moral truth in any text she encountered. She did not question any of the assumptions within the communities of teacher education or literature. She was happy to espouse the beliefs while fitting them right into her moral framework for teaching. She indicated no tension between the two at all. Understanding Amber's faith was crucial to understanding Amber's teaching.

Community

Also influencing Amber's thinking about literature and how to teach literature was the ethnic community of which she was a member. As an African-American, Amber had another identity beyond her faith that helped to describe and define her and her actions. Since the African-American community has had a turbulent history in this country, it has developed an identity that is strong and explicit to itself. There are characteristics recorded that work to bond the community and there are characteristics that describe patterns of failure in the wider society. Discussed here are the strength of the church's influence in bonding the community and strengthening individual resolve. In the next section, the strength of the family in the community will be discussed

separately because of its particular influence on Amber. But also discussed are the patterns of failure among African-Americans in schools and the types of sacrifices some claim have been necessary for individuals to achieve success as a minority.

As was shown above, the church became a unifying force in the African-American community early in its history when slaves were allowed to worship in separate services from their masters. It became the center of the community where slaves were able to express their hope for a future free from oppression (Lofton, 1991). The church has continued to act as a center of the community for many African-Americans. It provides direction regarding common understandings in the community. It affirms family roles, role expectations, the sanctity of marriage, the importance of parenting, including advice about issues of racial socialization, the values of an education, and other such value laden issues (Ellison, 1997; Thornton, 1997). The church is instrumental in teaching parents how to be a buffer between their children and the society. Parents learn to filter societal information and become a primary interpreter of social structure. Group identity, status, racial socialization, prescribed behavior, and racism are all issues that parents must reckon with and learn to prepare their children to negotiate in life (Taylor, Tucker, Chatters, & Jayakody, 1997). The specific issue of ethnicity is made explicit within the church and within the family. Church pastors have played political and social roles in guiding the family and the community toward change. Even though the African-American community is less dependent on the church for spiritual, political, and social direction than it was a century ago, one would be remiss in attempting to describe the African-American community without including a discussion of the role of the church.

Also important in understanding the African American community is the realization that there has been a pattern of failure educationally. Historically, minorities in this country, especially involuntary minorities (those originally brought to this country against their will or enslaved in this country) have not been successful in school (Ogbu, 1995; Hale, 1994). Their cultural referents have stood between them and the representatives of the system in a way the leads toward failure. Minorities, especially African Americans, have been unable to change the inhibitors that have stood between them and their upward mobility. Whereas a European immigrant might change his language in order to achieve a better job, the involuntary minorities had many more circumstances contributing to their inability to move upward in society.

Explanation of this failure has been great, but McDermott (1987) calls failure an "institutional fabrication" (p363). He claims the studies of failure have focused on an explanation reliant on characteristics of communication style and lack of parental support, for example, and that this has been ineffective. Just claiming that the communication styles of the students and the teachers differ or that parents don't care about their children is, at best, a thin, if not inaccurate, explanation for failure. He calls for a focus on the learning potentials of the persons or groups involved. A focus on the potential rather than perceived deficit is thought to be much more informative for those who desire action.

Fordham (1988) collected data on students in a predominately Black urban school and in her study was able to identify students who were academically successful. In a report focusing on six of those academically successful students, she concluded that in

order to improve their chances of succeeding these students had to develop a raceless persona. In order to assimilate into the school culture, they had to minimize their connection to the indigenous culture. Some rejected the music and entertainment of their peers. One drew attention away from her ability in front of her peers while needing desperately to show the adults in her life that she could achieve the best score in the school on measures of achievement. Another used humor to detract attention from his intelligence. The dualism they faced on a daily basis caused the students to create strategies for negotiating the tension and stress. Fordham concludes that this form of racelessness is a sign of internalizing oppression. She calls for a system in which Black students can be academically successful without having to reject their "fictive kinship" or their collective social identity.

More recently there has been a focus on determining characteristics of effective teachers of minority groups in order to make explicit a move toward a successful system in which Black and other minority students can be academically successful. Early 'effective practice' studies did not consider the implication across cultural groups (Foster, 1995; Gollnick, 1992). But now there is an emphasis among some researchers toward identifying what kinds of teaching are effective within specific minority groups. Researchers look for teaching that not only encourages academic success but also fosters pride in the students' own cultures. A balanced multicultural curriculum is one that

> fosters pride in minority cultures, helps minority students develop new insights into their culture, reduces prejudice and stereotyping, and promotes intercultural understandings. . .[and] improves the academic performance of those minorities who have not traditionally done well in school (Ogbu, 1995, p583).

Drawing on the work of several researchers and many studies, one can make conjecture about effective practice with African American students. One characteristic of effective teachers of minority students that research identifies is that of "cultural solidarity," or affiliation and connectedness with the minority culture. Foster (1995) recommends this characteristic in considering the African-American community specifically. She argues that when there is this connectedness, there is a sense of mutual obligation. Usually, this would imply that the teacher be of the same ethnicity as her students, although occasionally someone may share cultural affiliation because of growing up in a particular community yet not share the ethnicity of her students .

Sharing a sense of cultural solidarity is certainly helpful in helping teachers to achieve the next characteristic - that of helping students connect new knowledge to that which is already known (Foster, 1995; Ladson-Billings, 1994; Irvine, 1992 ; Gollnick, 1992). Studies on "culturally responsive" instruction emphasize that a key in schools with cultural diversity is that effective teachers bridge the gap between students' personal cultural knowledge with the materials and concepts to be mastered (Irvine, 1992, p83). The notion of connecting existing schema with new material is not new, but the emphasis on the implications for effective culturally responsive curricula are important. In fact, the implications illuminate the need for continued research on what the personal cultural knowledge for students in minority groups is. Knowing the nuances of gestures and other non-verbal language is an example of what is needed for establishing effective communication between teachers and students (Byers & Byers, 1972). When the teacher shares the culture with the student, she shares the knowledge of these nuances and may be

a more effective communicator. It may be worth suggesting that the same principle holds true in Teacher Education.

A shortcoming of relying on this characteristic is that demographics assure us that the new millennium will still witness primarily white, middle class women teaching in America's schools. Since we cannot rely on the hope that enough men and women of color will enter the teaching profession to meet the cultural needs of America's students in the near future, we are compelled to continue to identify the personal cultural knowledge of minority children. Attention should also be focused on teachers who have been successful in encouraging academic success among minority students without allowing racelessness to be a prerequisite.

Another characteristic of effective teachers of minorities is that they have certain conceptions of knowledge. They view knowledge as being continuously recreated, recycled, and shared by teachers and students; they encourage students to view knowledge critically; they are passionate about content, they help students develop necessary skills, and they see excellence as a complex standard that may involve some postulates but takes student diversity and individual differences into account (Ladson-Billings, 1994).

A fourth characteristic is that of focusing on the whole child, and not just the cognitive growth of the child (Foster, 1995). The idea of focusing on the whole child is not new either, but the implications for minority children is the consideration here. Culturally relevant teachers explicitly teach and model personal values like patience, perseverance, and responsibility. Rather than assume that attitudes and interests are individual and personal, they actively foster motivation, self-confidence, leadership skills,

and other attitudes that can help students succeed in society as it is. Teachers are likely to enter into the personal lives of students with relationships that extend beyond the classroom and into the communities (Ladson-Billings, 1994).

Another characteristic is that of encouraging a community of learners, rather than an environment of competitive achievement (Ladson-Billings, 1994). The notion of connectedness and caring and collective responsibility in the community is extended to the atmosphere of learning academic content. African-Americans have suggested that one reason they have failed in school is that school is traditionally based on competition and individual achievement and this concept is not what their children have learned in their family and community relationships. By using familiar cultural patterns in the learning domain, success is more likely (Foster, 1995).

Another characteristic that will be offered here is that of incorporating "culturally compatible communication patterns" in the classroom (Perry, 1998; Henry, 1996; Foster, 1995; Ogbu, 1995; Delpit, 1988). Bicultural education is designed to "reinforce minority students' cultures, languages, and identities while teaching the language and other skills functional in mainstream culture (Ogbu, 1995). The smaller the sociolinguistic discontinuities between school and home the greater the chances of students participating in school lessons (Foster, 1995). Traditionally, students who reinforce the indigenous culture by using Black English in school inadvertently ensure their failure (Fordham, 1988). By removing this barrier, students are more likely to succeed.

And finally, a characteristic of effective teachers of minority students that is in embedded in all of the above characteristics is that of a commitment to caring

relationships (Foster, 1995). Examples in Foster's research and Ladson-Billing's research are of teachers who care about the future of their students. This caring is illustrated in the way they dress when they come to school, their efforts to teach students to take pride in themselves, their understanding of the integrity of their own communities, as well as all of the characteristics mentioned above. Amber illustrated this level of caring and commitment to her students, as will be shown in Chapter Four. And whereas Chapter Four will also show that Amber had problems associated with her teaching of subject matter, it will also suggest that she had the potential to demonstrate many of the other characteristics mentioned above. Much of her thinking and beliefs emanated from her family as it was situated in the community and was connected to the church. Amber's family was an important consideration in knowing who she was and in understanding her passions about teaching.

Family

The history of the African American family is turbulent, as is reflected in the turbulence of the community's history. When slaves were originally brought to this country, families were deliberately broken apart. In an attempt to "break slaves," babies were sold from their mothers, marriage was not permitted, and Africans who spoke the same language were separated (Hale, 1994, p.12). But, the family ideal survived to show resiliency, fortitude, and character (Lofton, 1991).

The Black family is uniquely different from other families in America. Traditionally, normative standards for families have emanated from studies of middle class white families. More recently, Black scholars have questioned the assumptions of

what is normative and have attempted to offer new paradigms and models for understanding the nature of Black family life. One of the main characteristics of African American families is that of resilience in the face of adversity. Being able to adapt to the circumstances of adversity has caused the family to survive (Taylor, Jackson, & Chatters, 1997).

A main concern of African American families that distinguishes them from mainstream white families is the need for racial socialization since the experiences of African Americans is distinct from that of other American children (Peters, 1985). Children must come to understand their "blackness." It is assumed that they will be exposed to "irrational restrictions, insults, and degradation" (Thornton, 1997, p. 202). Parents must teach their children that to have friends, they must be accepted in the Black community. To be successful, they must be accepted in the white community (Thornton, 1997; Fordham, 1988). They must develop a tough skin and have a high level of tolerance. Some parents are explicit in their teaching that whites will try to push them around or be unfair. But foundational to understanding all of this are love, a sense of security, a sense of self-pride, self-respect, and a good education (Thornton, 1997; Lofton, 1991; Fordham, 1988), all ideals taught within many Black families. Understanding these substantive issues is foundational to understanding the Black family, yet more research is needed to identify how Black families teach their children and achieve this racial socialization (Thornton, 1997).

Amber's family played a pivotal role in her identity of self and her understanding of the world. She attested to the high degree of advice she solicited from her mother and

her siblings. In personal conversations and in conversations with her students, she made repeated reference to her family and told of her trust in their advice. It was clear that Amber's family contributed to her worldview and thus her decisions in life and in teaching. Data will be presented that will illustrate this point clearly.

CHAPTER THREE

METHODOLOGY

Chapter 3

Methodology

This study was designed to examine the development over time of a prospective teacher's beliefs and knowledge about teaching and the teaching of literature as she experienced her first significant encounter with practice in her internship year of teaching. What follows is a discussion of the methodology of the study. First, a description of the prospective teacher under study is presented. Then, procedures for data collection are described. Finally, analysis procedures for interpreting the data are discussed.

Description of the participant

The youngest of five children in an African-American family, Amber had very strong family ties. Her parents were both successful in business, and several of her siblings were already experiencing success in their chosen professions. She reported that her father influenced her work ethic and that her mother urged her toward education and a strong moral ethic.

Early in the initial interview of the Understanding Literature for Teaching (ULT) project, Amber identified herself as a Christian and she told us that her mother frequently encouraged her to read spiritual books. Christianity was important to Amber, and she was not hesitant to talk about it in an attempt to tell us about herself.

> I'm a Christian and I will always be and I try to keep God first in my life because in an inter-tangled world of women we have to have somebody to rely on and something to hold on to and that's the gift of being able to go day by day knowing I have a Lord that I can hold on to. Especially on a campus like this; it's big, it's bad, it's got a lot of let-downs. . .

Although she implied that she had a slight disagreement with her mother about whether

she should date as a fourteen-year-old. Amber seemed to have otherwise fully embraced the ethical standards instilled in her by her family.

The work ethic that Amber learned from her father contributed to her having to stand against the crowd in high school. She stood out as being different because she chose to take classes from the "hardest" teachers and she worked to keep her grades high, which she recalled as not the norm in the inner-city where she was raised. She said she was often the "teacher's pet." She also reported that she was "valedictorian" of 6th, 8th, and 12th grades and that she won scholarships and various academic competitions. As a senior at the university, she wrote a letter to the editor of the campus newspaper extolling the virtues of hard work, claiming that "hard work breeds respect" and "a free meal ticket breeds laziness."

There is evidence that the work ethic and beliefs that were instilled by her family contributed significantly to the building of a strong moral framework from which Amber would relate her beliefs about literature and the teaching of literature to high school students. The moral agenda that Amber had was, in fact, what caused her "stand out" in the ULT study. Her agenda seemed to be what caused her to be so sure of herself and her answers when posed with simulated teaching situations. She contextualized all of her answers by speculating that she would be teaching poor, African-American children in an inner-city school. She claimed to have a very good understanding of what children that age in that situation would be thinking and experiencing. Her claim to know what was going on inside their heads and lives was despite the fact that she claimed to have been very different from her peers when she grew up in an African-American, inner-city

community. But, the cultural referent still seemed to have a strong influence on her claim to know the students and their lives.

Nonetheless, expert or not on all poor, African-American, inner-city children, the seeming intimate knowledge of the context in which she planned to teach, coupled with a really good self-esteem gave Amber strong opinions about what teaching would be appropriate in an urban setting.

Data Collection Procedures

Understanding Literature for Teaching

Amber was originally part of a study conducted through the National Center for Research on Teacher Learning at Michigan State University. She was one of fourteen participants in the study called Understanding Literature for Teaching (ULT) (McDiarmid, 1995). The study was designed to help researchers understand prospective teachers' developing understandings of literature and how to teach it. Undergraduate English majors who planned to teach English at the high school level were selected for the study.

Participants were interviewed at the beginning of their formal course work in English and Teacher Education and again near the end of this course work, eighteen months later. Interviews were designed as part of the study to elicit talk about how the prospective teachers integrated their prior knowledge about literature with their formal studies, how they began to make sense of what constitutes literature and what it means to read and know literature, and how they began to translate those understandings into pedagogical thinking. The interviews were designed to be conducted in three sessions of

two hours each, each of which was audio-taped and video-taped. Other artifacts of the participants' learning were also solicited (i.e., syllabi from classes, papers written for classes, etc.), although getting any such artifacts was sporadic at best. (See Appendix A for ULT interview protocol.)

A research team of five people were involved in interpretation and analysis of the data. Data were read by each researcher and then data from individual participants were summarized and coded into categories driven by the interview. The team looked for themes across the data, compared and contrasted responses to particular tasks of the interviews, and looked for individual variances among participants. Case studies were written for most of the participants, this researcher writing Amber's. Issue papers were also written to show how ideas like diversity or conceptions of knowing literature or other issues were represented across the data.

From the ULT study grew a particular interest in Amber. She stood out among the participants as having a stronger than normal sense of mission in going into teaching. Her faith and her notion of helping impoverished children permeated the data. Her sense of self and her notions of teaching were explicit enough that researchers could imagine Amber in front of a class with a clear sense of purpose and clearly in control. However, researchers also imagined that Amber would have a narrow focus in her teaching of literature because of her strong sense of mission. The interest in Amber as a prospective teacher led this researcher to design a study that would follow her into her internship year. The data from the ULT led the researcher to ask multiple questions that would inform teacher educators about the complexity of considering a person's personal cultural

identity in understanding her decisions about teaching literature.

The Internship Study

The questions asked as a part of this study should help teacher educators look at beliefs as they emanate from one's personal, social, and cultural, and family influences and better understand the impact they have on learning at the university and decisions made in the practice of teaching in the internship experience. In this study, the researcher asked if the beliefs, values, and opinions of literature and sense of mission that Amber so strongly communicated in the ULT study would experience any change as a result of interaction with practice? The researcher asked if those beliefs, values, and opinions of literature would be reflected in Amber's decisions about teaching and her perceptions of student learning? Amber's sense of self and beliefs about teaching as a moral endeavor which emanated from her personal, social, cultural, and family background were so strong as that university influence on her beliefs about teaching literature was not easy to see. Yet, Amber had adopted the language of the university. So, the researcher wondered if the language might be translated into action and a change in thinking about teaching and learning or if her belief system would remain intact.

Extensive interviews and observations were conducted throughout Amber's eight month internship. Each is described below.

Initial Interview

The *Initial Interview* was designed as a follow-up to the Baseline and Exit Interviews of the ULT study. Much data were collected in those interviews and analysis led ULT researchers to make conjectures about the participants' beliefs about literature.

teaching literature, diversity issues and other related matters. Since approximately eighteen months had passed since the last interview with the participant, it was deemed appropriate to have a follow-up conversation to determine change in areas related to beliefs about literature and beliefs about teaching. The Initial Interview was designed to elicit data regarding courses taken in the year since the last ULT interview, changes in notions about literature since that time, changes in thoughts about why we teach literature in the middle/high school, and any evolution in Amber's personal philosophy about why teaching was such an important mission. This interview was also intended to elicit specific data on the participant's conceptions of herself, of the content of literature, and of the specific context to which she had been assigned for her internship year of teaching.

Field Observations / Field Interviews

During the year long internship, the researcher observed four full units of instruction, each taught to two different groups of students. The observation of four full units gave opportunity to see Amber grapple with issues of change as she perceived it. The researcher observed the first two-week unit which began in the middle of October, the second two-week unit in late November, a ten-week unit beginning in January, and a final two-week unit in April. The researcher was able to observe the prospective teacher's introduction of the unit to the students and at least two lessons each week during each unit, including closure and evaluation of the unit. Being there at the beginning, middle, and end of the unit allowed the researcher to not only hear about the planning for the unit, but to see the choice of strategies employed. Observing the same lessons taught to two different groups of students gave insight into knowledge of context

as it affected the prospective teacher's pedagogical content knowledge.

Insight into the prospective teacher's thinking about teaching were achieved through interviews before, during, and after the teaching of each unit, for a minimum of twelve interviews throughout the year. Her content choices, choices of strategies for teaching, and methods of evaluation were compared with ULT data in which the participant speculated about these very issues to speculate about the effect of the realities of classroom life on her pedagogical thinking.

Exit interview

An extensive final interview was conducted at the completion of the internship experience and was designed to give the prospective teacher an opportunity to reflect on her development as a teacher. Questions were designed to elicit conversation about herself - her personal and professional growth. Then there were questions written which were intended to lead her to talk about her growth in the understanding of content. The interview was designed to urge the prospective teacher to talk about the specific context in which she taught, in order to further determine its influence on her pedagogical decision making.

The researcher and Amber watched a video tape of one of the lessons she taught early in the internship and she was asked to give her analysis of what she saw. Then the researcher offered her a lesson plan that she, the researcher, had written for that same lesson and asked Amber to analyze it in light of how she had taught the lesson. The researcher included strategies that gave close attention to the learner as a reader.

Finally, interview questions were included to address new research questions that

had arisen during data collection. The researcher tried to predict what kinds of issues might need to be addressed in reporting the data and wrote questions that she hoped would get specific feedback from Amber.

Data Analysis Procedures

Four units of instruction were indeed taught over the period of the 8 month internship. The units varied in length from ten lessons to thirty lessons. During the teaching time, at least two observations a week were made during which time video and audio tapes were made and field notes were taken. Observations were made during 4th and 6th hours, two of the five periods that Amber taught. During the final unit, two observations were made during 3rd hour as well when it became evident that there were significant differences between 3rd hour and the other classes. More than sixty-four hours were spent in observation of teaching over the 8 month internship.

In addition to observations of teaching, interviews with Amber were conducted regularly. The research proposal suggested interviews before and after each unit of instruction as well as after each lesson. This proved to be impractical and might have even compromised the researchers' ability to continue data collection because of the demands on Amber's time. However, at least one interview was conducted during each unit of instruction that probed for rationale, objectives, strategies, and assessment procedures that were part of the development and teaching of the unit. An extensive exit interview was conducted in April following completion of teaching. This interview was written to clarify any misunderstandings or probe for further detail about anything for which the researcher wanted further documentation. For instance, the researcher and

Amber watched a video tape of part of a lesson that Amber had taught during her first unit of instruction and the researcher probed for details about how Amber interpreted what had happened. Then Amber was given a lesson plan that the researcher had written for the lesson that they had just observed. The researcher included in the lesson plan activities that would challenge discrepancies or dichotomies in Amber's talk and planning for instruction. The interview also included questions about Amber's thinking about her own ethnicity as it affected her ability to learn at the university and as it affected her relationship with the researcher.

Because of the timing of the observations during 4th and 6th hours, the researcher was able to have lunch with Amber and her Cooperating Teacher almost every day she was there. These times were rich in conversations that gave greater insight into Amber. The relationship between Amber and her Cooperating Teacher was more carefully observed. Sometimes when the researcher was wondering about a particular issue, such as feelings about ethnicity and its effect on Amber's ability to learn, she would deliberately make these part of the lunch time conversations. Amber's Cooperating Teacher was an African-American woman and when the researcher asked if her ethnicity made a difference to Amber when looking for an internship placement, Amber responded positively. Although Amber didn't offer the idea of a motherly relationship, when the researcher asked if perhaps her CT reminded her of her own mother, Amber animatedly answered, "Oh, yes!" The researcher asked the CT, in a private conversation, if Amber's ethnicity had an influence on her decision to have Amber as an intern. The CT was animatedly positive in her response as well. She reported that she had had many interns

from the university, but that this was her first time to work with an African-American.

The relationship between Amber and her Field Instructor was also observed. Given the timing of the observations the researcher made, she was present during some post observation conferences between Amber and the Field Instructor. The researcher was also able to be present during informal conversations between Amber and the Cooperating Teacher after the Field Instructor had left. These observations allowed the researcher to gain insight that wouldn't necessarily have been elicited during a formal interview.

During data collection, conceptual memos were written in order to preserve and clarify thoughts about what was observed and to help put into words questions that were arising while watching Amber teach and interact with students and teachers. Memos were written regarding issues of ethnicity, interactions with a student named "Maria," Amber as a moral gatekeeper in the public school, Amber's knowledge of content, and Amber's way of dealing with authority and people of influence in her life. These memos were written in the first person as a running commentary on what was happening and what the researcher was thinking about what was happening at that time. Reactions to conversations between Amber and her Cooperating Teacher, Field Instructor, other teachers, students and even the researcher were included in the memos. Most times, these were conversations and interactions not recorded on tape, therefore, it was important to preserve the conversations and thoughts about what had happened.

Three lessons from each unit representing the beginning, middle, and end of the unit were used for closer data analysis. The 4th hour class was closely analyzed, and

incidents from 3rd and 6th were considered when more clarification or support was needed to understand something. Video tapes of the lesson were viewed and notes were taken to reflect the order in which events during the class period occurred. Many quotes were recorded from these video tapes. Special attention was given to classroom management issues, what the teacher did with a piece of text, and what the students did with a piece of text.

As the next step in organizing and analyzing data, four guiding questions were written to reflect the nature of the research question. The questions were designed to code the data according to both an objective description and an interpretive description of the data that required more inference. The first question was "What were the strategies used for teaching the lesson?" The objective description included activities (what did the teacher do with the text), assignments (what did the students do with the text), and attention to student differences (did Amber give attention to differences in experiences and ideas; did she call on everyone; did she give opportunity to draw on one's background for understanding or answering). The interpretive description included questions about diversity and whether the lesson was interpreted as teacher directed or student oriented (did she dominate the talk in an attempt to lead students toward her perceived right answer or did she allow the students to participate primarily as learners interpreting text). This question was written in light of what research says about beginning teachers and their focus on themselves. The nervousness and lack of certainty about content can lead to a very teacher-directed style of teaching with little consideration of students as learners. How the learners fit into Amber's schema for teaching was

already in question based on the ULT data, so this question about strategies was important.

The second guiding question addressed the flow and coherence of the lesson. The objective description included questions regarding the order of tasks throughout the lesson as well as the management of teacher tasks such as stapling of papers and writing of homework on the board and management of student work when turned in. The interpretive description included beginning teacher issues of being able to identify and match objective, assessment, and activities in a lesson.

The third guiding question was specific to classroom management. In objective description of the lesson, management of individual student behavior was questioned. Things like student talk or permission to leave the room were considered. In the interpretive description, Amber's balance of authoritarianism or power as a teacher with her love for the students was described. Also considered here was the missionary aspect of Amber's own conceptual framework for teaching.

The fourth guiding question was directed toward teaching and learning practices specific to literature. The objective description included noting activities surrounding the teaching of a text. The interpretive description was pointed at whether Amber was looking for a right answer or was interested in student response. It also questioned how she dealt with the authority of text and the importance of knowing the background of the author. Finally, whether the diversity of her student population was considered in choice of text and use of strategies was analyzed.

Next, the data from the video tapes were coded and categorized according to the

guiding question that they addressed using the FileMaker Pro software program. The software allowed the researcher to organize data into categories and to see the data in chart format. The guiding questions were used as headers for each section with the four units as chart divisions. This helped the researcher look for trends or patterns of change that occurred over the eight month internship. These trends and patterns became the basis for organizing assertions that are presented in the next chapter.

Interviews were conducted throughout the internship. Although the interview questions that were written before the study began were used, questions and concerns that arose during observation were also reflected in the interviews. Each interview was transcribed verbatim and these data were used in the analysis to give insight into the thinking about planning and teaching and about interactions with individual students. These insights are reported in the next chapter as well.

CHAPTER FOUR

PRESENTATION OF THE DATA

Chapter 4
Presentation of the Data

INTRODUCTION

This chapter presents an analysis of the data both from the Understanding Literature for Teaching (ULT) study at the National Center for Research on Teacher Learning (NCRTL), representing Amber as an undergraduate[1], as well as the data from the internship. The original ULT data revealed some interesting themes in Amber's talk about literature and teaching that led to continuing research into her internship year of teaching. Data from the two sources revealed a striking continuity in her thinking that will be shown here. The themes are presented here as assertions. The assertions are then explicated and supported by examples from the data. Support is derived from Amber's talk, planning, teaching, and interaction with students, school personnel, university representatives, and the researcher. These data work together to illustrate how Amber revealed a striking continuity in her thinking from her undergraduate years throughout her internship experience, despite the discrepancies between her thinking and that of the university. She seemed to be blind to the discrepancies, but rather negotiated the resultant tension created by the discrepancies by excusing those from the university with whom she disagreed as not understanding her students in her school.

[1] Some initial analysis of data on Amber was carried out by this researcher during the ULT study with the helpful input of G.W. McDiarmid, Diane Holt-Reynolds, Margaret Malenka, and Steve Smith. For this dissertation, the data from ULT were further reviewed both at the proposal writing stage and at the data analysis stage for the internship data.

Assertion # 1: As an undergraduate, Amber often referred to the role of authorities on whom she relied on as influences or guides for her life.

Amber's worldview, emanating especially from her faith and her family values, led her to develop a strong sense of the influence of *authority* or authority figures on her life. The prominent issue of authority became evident early in the ULT study and remained an issue throughout Amber's internship. She talked often of the influential people or things she relied on to provide direction for her life and support during difficulty. As an undergraduate, she anticipated that she would help her students to realize good or proper influences for themselves. Some of the influences Amber relied on were religion, family, texts, and the university. Since no one else in the ULT study offered this theme of influential authorities to the degree to which Amber did, we began to wonder early in the study what the impact of this thinking would be throughout her undergraduate years and then on into her internship and teaching. Presented below are data to support this assertion and explain how it emerged in the ULT study.

A. Religion

One of the goals of the first interview in the ULT study was to establish a context by which to understand the participants (See Interview Protocol in Appendix A). This was done, in part, by finding out about the personal lives of the participants. Questions were designed to urge the students to tell what they believed to be important about themselves. In this context, Amber identified herself as a Christian.

> [Church is] the core of my life. I'm a Christian and I will always be and I try to keep God first in my life. . . that's the gift of being able to go day by day knowing that I have a Lord that I can hold on to. . . (B1) (For explanation of coding symbols, see Appendix B.)

Knowing about Amber's faith was critical to knowing who she was. When she met with a different interviewer for the second set of interviews, she again established this context, but this time without the prompting of interview questions. She talked about numerous religious texts that she was reading explaining how they were designed to help her see what she could accomplish with the help of God. When asked in the ULT interview about teaching in the context of a rural, religious community, Amber identified herself as a religious person.

> A lot of students may say, well my father . . . says we shouldn't be reading this. . . I may run into something like that. Then I will have to supplement something for that student, because I can't go against religious rulings. . . I mean, I'm a religious person myself. So if religion has something to do with it, I would have to take that into consideration. (E2-30)

Even when the interview probed for beliefs about reading, Amber showed that religion was a source of influence on her life. During the first set of interviews she responded to a question about reading by saying

> Reading is not only fun, but it helps you in everyday life. Sometimes, you're like, 'I cannot go through this. I need something to look at,' or 'I need reassurance.' And you pick up the Bible, a spiritual text, The Daily Bread [a religious devotional guide], the newspaper. . . If they were eradicated, I'd be eradicated because I need something to help me in these days. And if we don't have something--it's not always mommy and daddy!. . . Sometimes, within yourself, you have something there to read, to help you go. (B2)

Religion as an influence was critical enough to Amber that at least once in each of the seven ULT interview sessions, she talked about religion in one way or another.

B. Family

Amber's *family* also served as source of influential authority in her life. Her

parents' influence on her behavior and her siblings' influence on her direction in life were evident.

> I'm the youngest and I have three sisters and a brother and [this is] the way my mom brought us up. She said, 'You know, it's really important to study, to take heed to whatever you're reading or whatever you're studying because you never know how it could affect you later. . .' So, I was given like one hundred and ten percent encouragement from home, so when I came to school, even if I didn't like it, I finished it. (E3-16)

Amber referred to her mother most often as influencing her in the spiritual realm. Her mother recommended specific spiritual texts for her to read. She even encouraged Amber to write out her prayers to God.

> My mother also told me writing letters to God is something that is beneficial. . . She says she's looked back on letters that she's [written] about praying for her children and for herself and they've been answered. So, I'm going to start. (B2-37)

Amber's siblings helped her see direction in life. In the first interview session she revealed that she had originally come to the university as a journalism major because her siblings had been journalism majors.

> I was majoring in journalism because my family are journalism majors. My brother is a producer of [a national television news magazine] and my sister produces the 10 o'clock TV news in [the city where we grew up] and so it was, like, journalism! (B1)

Later, she was made it clear that her family's support of her change of major from journalism to English was important to her.

> My mother has an excellent speaking voice. She's always done motivational speaking for churches, schools and how she got started in that, I don't know. I guess it was just a gift. So we got our speaking abilities from our mom. So she was very supportive [of my change of

major], as well as my sisters and brothers. (B1)

It was also clear that her accomplishments were important to her family.

> I really pushed. . . I really excelled and that made my mom feel good. But I did have sisters and brothers to look up to. (B1)

Although she spoke more often of her mother than her father, Amber showed great respect for both of her parents. Both parents owned their own businesses, and it was clear that her work ethic and her drive for excellence were a result of her family's influence. It was evident that Amber's family had a powerful impact on her thinking and decision making.

Interestingly, Amber did not reference her family's race and ethnicity in talking about their influence on her. She implied but did not say explicitly that in her community they were one of the few African-American families that valued the strong work ethic or that pushed for excellence in education. She told one researcher that she had been accepted in a suburban preparatory school but that she had declined the opportunity to go. She said that she lived down the street from her inner city school and that, although she was not well prepared academically for the university, she learned a lot that made her a stronger person.

> You see a lot and you learn a lot and that makes you a stronger person. Because a lot of the people around you are not trying to strive for a lot of the same things that you're trying to strive for so it makes you really really work hard and keep your identity. . . to be honest with you. . . I didn't have a lot of people that I could identify with. (B1-7)

This might have been a natural place to talk about how different she and her high school classmates were despite their shared ethnicity. She said she wanted to go back to her

community to teach to help students better their lives. One can only speculate as to why references to her race and ethnicity were so rare with Amber.

C. Texts

Amber's belief about authority extended beyond religion and family. She had made it clear that religious text was important as an authority, but she revealed that this influence extended to text other than religious text as well. Even as a sophomore undergraduate, she had determined that, whether fact or fiction, text could be used to help her understand the world and could motivate her when she was dealing with life's problems. Although references to text as help for dealing with life's problems were not unique to Amber in the study, her intensity and the frequency of such references made her stand out. When the ULT study probed to find out about the personal reading habits of its participants, Amber's response began to give us early insight into her thinking. When asked about her personal reading habits, Amber offered this response.

> I read fiction, but I'm into what's happening now. When I read fiction I try to take it and apply it to what's happening now, because I'm not really into the imaginary. . . I mean, we don't live in an imaginative fairy tale. When I was little that was fun. But I tend to read things that I can relate to, that I could try to relate to, that I can relate to. You know, books about people's lives. The inside story of Oprah or whoever. I try to get into that. (B1)

At the time of the interview, she was reading Terry MacMillan's *Waiting to Exhale* because

> . . . it's so real and that's why I like it. . . *Waiting to Exhale*, you're waiting to let something go. That's what the title is saying to you. You're waiting to let something go. Their problems. They're waiting to be women that can be respected by themselves. . . (B2)

Another book Amber said she had read by MacMillan was *Mama*, a book about

> a young female that is raising her six children by herself in an inner city and I can attest to that. Not saying that I'm a mother with six children, but I know people like that and I like to read things I can relate to. (B2)

During the second set of ULT interviews, participants were again asked about their personal reading habits. At this time Amber again mentioned that she had read a couple of Terry MacMillan's books, but that she was mostly reading material for her classes. When asked during this interview about her personal writing habits, she again affirmed her stand on dealing with reality.

> The approach I take is basically, I'm a very real type of person. And I like to deal with today. . . and also what went on in the past. . . I don't like to deal with just being imaginary. It's not that it's not interesting. But I like to see progress, change, things that will happen to me. I do read a lot of motivational books. I just read a book recently. . . Can Your Faith Fail? And it was really good. It helped me in life, you know. (E1-10)

A question that cannot be answered is whether Amber would have voluntarily talked about reading and how it affected her life. She voluntarily offered that she was a Christian and that her family was important to her, even in conversations where these were not the topics. Now, obviously, since the study was about the teaching of literature it is impossible to answer this question. But it seemed in listening to Amber over the period of eighteen months that her faith, her family and her mission in teaching were more important indicators of who she was than was her thinking about text.

D. University

Amber came to the university expecting to find more influential authorities who could guide her in life's journey. We can infer this from her talk about "taking heed" to

the professor and about respecting the professor. She told the researcher in the first set of ULT interviewers that she tried to meet with each of her professors privately.

> I try to see all of my professors, if I'm four pointing the class or not. I want to let them know that I'm interested in the class and that if I need any help I want to be able to come [to them]. (B1)

She claimed to like best the professors who worked her the hardest.

> You know, it's funny. The classes that I'm doing the 2.5, 3.0 work in I love them most because they're making me work harder. . . I had [a professor] for Geology rocks. It was so hard. It was the hardest class that I had ever taken in my life, but it was the best class because I know so much. I can look at a rock and tell you what it is. . . It's the teachers that work me the most that I enjoy.

During the first set of interviews, she talked about the excitement of digging deeply into text, something she had not experienced in high school. She said she guessed that's what she was paying for in college - "the indepthness that you get." She said that she was beginning to see more than just the story line when she read something. When talking about Frankenstein, she said that her professor had helped her realize that the monster was a reflection of Victor himself.

> I would have not really thought of that until she started just opening my mind to that. And I love that book. I can just sit up and talk about the book more.

These testaments to the appreciation of teachers who pushed her and who helped her to see things differently showed that initially Amber regarded her professors with the same respect as other adults in her life. She made personal connections with them and carefully regarded their teaching as influential on her life and her future as a teacher.

Although Amber respected her professors and claimed to welcome their influence,

over the period of the ULT study there was little specific evidence that the university had any influence on her thinking about literature or the teaching of literature. Researchers were able to discern only two areas where the university teachings seemed to add any ideas to Amber's own well formed theories. Those were the areas of multiple interpretations and literary theory.

As a sophomore during the first set of ULT interviews, Amber revealed that she had been introduced to the idea of multiple interpretations of literature. What resulted was an introduction to the *language* of multiple interpretations rather than a rich understanding of the concept. When presented with four examples of literary criticism as a part of the interview, she exhibited confusion in analyzing them. She agreed with the idea that a piece of literature is "a self-contained world" that the reader has an opportunity to interpret while also agreeing that the author had a fixed meaning when writing a text and that understanding about his life helps the reader to interpret that meaning. When questioned about this she explained that knowing about the author's life is important *to her* and helped *her* to interpret, making it a personal preference. She said that two people may read a book and have "similar interpretations, yet have distinct differences." The more she talked, the more it became evident that she would have had difficulty defining "interpretations." But some of her comments led us to believe that she had developed the language of multiple interpretations in her college classes.

> Literature doesn't have one meaning. It has no fixed meaning and that goes back to the first [theory] that we were talking about. It's the reader response, his own interpretation and if you look at a book and say this is the only thing the author was trying to get across, the only meaning, the only point, then you're kind of devaluing the book. . . And that's a lot of

> people's problem when they read books. They read it one way instead of really looking at it from different angles and that where we, as English majors come in, because we kind of got that push, there's another way to look at this book. . . You've got to have multiple ways. (B3-15)

Saying that as an English major she was pushed to look at books in other ways attributed this theory to her university training. She also said that analyzing text was part of her responsibility now.

> There are some books that you can just read and enjoy, but I guess as an English major, that's my job now - to read and analyze. (B2-39)

During the second set of interviews when Amber was a senior, the task of reading four examples of literary criticism was performed again. Again, Amber revealed a lack of understanding. During the ULT interviews she had a tendency to think everything we offered her to read was "wonderful." So by agreeing with each of the four criticisms, she concluded that literature is a self-contained world with the meaning lying in the text, that knowing about the author's life is important because authors write for an intended audience, and that literature "kind of but not really" has no fixed or constant meaning. When the interviewer probed for clarification, she came up with the explanation that

> Literature does have a fixed meaning, but the meaning lies within the reader. Because if I show you what the *Native Son* is about and I say this is what it's about, that's a fixed meaning in my opinion. (E1-37)

When asked if she would like to add anything to the criticisms, her own theory found its way into the discussion.

> Maybe a big part of literature is finding something within what you are reading to help a problem in your life or to help someone or something. To become rectified. And I think that's what I would, I'm sure I would add. (E1-37)

Amber's ability to learn the language of the field was evident in the area of literary theory, as well, and it appeared that she had learned the terminology at the university. She freely used the terms deconstruction, feminism, Marxism, psychoanalytic, and reader response, even in her sophomore year. She was asked to define deconstruction by the interviewer.

> You're basically breaking every element of the book down. You're criticizing it but you're taking each element in its unique fashion. You're breaking it down to interpret it in a way that's understandable for the reader. I think that's my interpretation.

In defining the other terms she said,

> [Marxism is] the economic views of the time, how important was money. Back then, how established a person or a family [was] and how it affected that person's life or that family's life and how it contributed to the good or bad of the whole situation. Feminist, just from a feminine perspective. As a female does this degrade us? Does it uplift us? Are we stereotyped? [Reader response is] just how a reader responds to the actual, when you read this book, the actual, basic response that a lot of readers get. Are they shocked? Are they hurt? What type of response is the author trying to get through?

By the second set of interviews, she had added what she called the "constructionalist" approach.

> That's a criticism on eras, of the time periods of the book. When it was written and how you view it through that approach.

She credited her knowledge to a professor who had had the students buy novels that contained the contemporary criticisms in the back. Students had to read the criticisms along with the novels and the criticisms were discussed in class.

Amber was able to acquire the language of the field from her professors, yet acquiring the language did not contribute to her understanding of literature nor did it

serve to penetrate her own theories about texts and teaching literature. Instead, it probably is an indication of the strength of her belief that she should "take heed"of the teachings of those in authority over her. It may also reflect the teaching that she had received from her mother that there is something to be learned from all that is heard or read.

Analytic Commentary:

As we heard Amber's theories unfold over an eighteen month period, we on the ULT were intrigued about her future as a teacher. We began to wonder how Amber's internship would be affected by her notion of authority. On the one hand, she might not experience some of the typical beginning teacher problems because of the assuredness with which she approached everything she encountered. Her personality probably would not lend itself to being overwhelmed with negative student behavior. Whereas she would probably be completely respectful of the teachers in the school, we did not predict that she would succumb to the socialization patterns the research indicates is typical.

On the other hand, what are the implications of her ability to use the language of the content area of literature without grasping how to read text critically? Would her lessons reflect her lack of understanding? The next assertion addresses her beliefs about teaching and what she speculated she would do as a teacher. Whereas the data about Amber's notion of religion, family, text, and the university as guiding influences help us to understand how she used text for herself, the following data about her speculation of what she would do as a teacher help us to understand why her beliefs remained so stable throughout her university years.

Assertion #2: As an undergraduate, Amber expressed a strong belief in teaching as a moral mission. Combined with her focus on the importance of authoritative influences as youth grow up, this sense of mission was specifically expressed through teaching literature as an authoritative source of moral life-lessons for secondary school students.

A. Teaching in order to return to her own community as a missionary

During the ULT study, one of the prominent themes that emerged in Amber's talk was that of a sense of *mission* in teaching. This theme began early to frame most of the answers that she was able to give in response to interview questions. Although other participants spoke of their desire to help young people in some way by becoming teachers, Amber's focus was different in intensity. Her references to helping young people through the teaching of literature were more frequent, more direct, and more on the order of statements of mission than we typically heard. She told researchers that she made an explicit decision to be a teacher because she wanted to help the people in her *own community* better themselves and help themselves out of some of life's dilemmas. Amber said that when she thought about her career choice she decided,

> I like to help people. I like to help them strive to be the best they can be and with English I can do that. I'm talking. I'm speaking. I'm in front of an audience, but I'm helping people. . . and that's why I like the major I'm in. Because I want to help people. I want to go back to [my high school]. I definitely do. I don't want to desert my community. I want to go back there. (B1)

Amber even began to voluntarily contextualize her answers to questions about teaching when there was no deliberate prompting from the researcher. She repeatedly made it explicit that she wanted to teach in the inner city. When she extracted a reason for teaching a particular text, she referred to scenarios like "students [living] in

neighborhoods where it's just, bullets flying all the time." (B3-20)

For example, when answering the ULT questions about teaching the Raven, Amber said,

> If [their reading scores are] already high, I don't feel that I have too much of an impact. I'm only bringing them higher. Someone else can do that. I want the impoverished. And, like I say, if they are impoverished and they come from a background where they're just not high achievers, then [The Raven] is perfect, because they've lost a lot. (B3-20)

Amber was focused on teaching as a mission to the impoverished, inner city children. Her missionary-mindedness gave her the reason to teach and specifically, the reason to teach literature.

B. Teaching literature for explicit reasons

Amber also began to reveal early in the ULT study that she believed the reason for reading any text was so that one could learn a life-lesson from it. In the first set of interviews, she told the researcher that every piece of literature has a moral. When asked what she meant by a moral, she said that she meant "a reason." Later she explained,

> . . . why this is being written in this time span - for what reason. What message is the author trying to get across that is important? That's literature. There's a message. (B1)

In fact, when asked to determine, from a predetermined compilation, which pieces of text qualified as literature, she decided that Charles Darwin's *Origin of the Species* was not literature because it did not contain a moral, but rather was informational text.

> It's not a morality so let me say that no, in literature I think there's always a moral. . . There is always a moral. There's a reason, OK? I think this is more or less what he did in his life, um natural selection and the weeding out of animals and that type of thing. I think it's more informative. (B1)

She repeatedly expanded on her theory of morality as a reason for reading a text. In fact, the theme of learning a moral was at least as strong in the second set of ULT interviews as in the first. Examples can be drawn from each of the three two hour sessions that were part of the second set of ULT interviews. She asserted, for example, during the first session that her reason to teach literature was so that her students

> . . . could get an insight into issues that affect the world today. Issues that affected the world in the past. And issues that will affect the world in the future. . . The only way literature can actually be effective is if you make sure that you teach them in a way that you can apply it to something today. Or apply it to something that can help you or someone you know. (E1-4-5)

During the second session, many more assertions were presented regarding the reason for reading text. For example, Amber said,

> I would have to let them know that [there's] something in each book for everyone. . . 'Well, in this book, at this character's age, they were doing the same things you were. They were experiencing the same type of trials and tribulations. They overcame them the same way some of you might.' And, if they understand what I'm trying to get at, they'll understand the reason behind [reading it]. And they'll be able to appreciate literature. (E2-3)

The third session was no different from the other sessions. In fact, in five pages of transcript where Amber was talking about her reason for teaching Romeo and Juliet and how she might assess what her students were learning, she used the terms "morals" and "ethics" thirteen times. She summarized this section of the interview by saying that she would "really push [her] morals onto" a student who thought that Romeo and Juliet were right in committing suicide and therefore so should this person's friends who were in the same situation. She went on to say,

> I think as a teacher I have that right if I see some of my children straying in their trains of thought. Then I would have to come across very forceful with the way I felt, because I would never want them to go astray. (E3-10)

Admittedly, anyone charged with the speculation that one of her students might consider suicide as a romantic solution to forbidden love would assert an attempt to change that line of thinking. But statements like "pushing morals" and "coming across as forceful to keep her students from going astray" were not exclusive to the situation of suicide for Amber.

During this session of interviews about Romeo and Juliet, the researcher asked Amber if this message of not committing suicide was what Shakespeare was trying to communicate when he wrote the play. She admitted that she thought he wrote the play for entertainment purposes since theater was the main form of entertainment at the time. Then she said,

> But, I feel if I was to teach it and have a reason behind teaching it, I would teach it from that aspect. (E3-1)

"*That* aspect" was that of

> . . . show[ing] young people that it is OK to be in love, but you never take it to the extreme that they took it. . . I just feel that a lot of young people today feel that if something happens to their significant other then they can't go on without them. And you have to understand that life goes on, whatever you have to do, if you have to put yourself in your education or in your job or whatever hobbies that you have, you have to move forward. And I think that's one of the main morals here, so I'll teach it from that aspect. (E3-1)

Notably, during both the first and second sets of interviews, Amber made statements about pushing morals and using text to teach students life lessons. Statements were made during the same interviews in which she agreed that there are multiple

interpretations and text has no fixed meaning except what is in the opinion of the reader. For example, consider the following quote where Amber wants students to say what they feel is their own interpretation of Poe's The Raven and be given the standard interpretation in the same lesson.

> I want them to perceive it in their own way. I want them to understand what, exactly what most authors, and what Poe, meant by it, of course. I want to give them the standard explanation of the poem. . . what I want from them is the truth about how this affects them. . . Its essence, the whole entire essence, what it means to you. What does it mean to you? But, I want to get across the standard explanation. (B3, p9-10)

This tension was of great concern to the researchers, but seemed to pose no problem for Amber at all. Her mission was interwoven with the language of literature and teaching that she had learned, but the mission was always the stronger theme.

From Amber's talk about teaching literature, the researcher discerned two strands of thought that showed that Amber's ideas were more in the class of missionary-mindedness than of just speculation about what teachers do with text. The first was that she re-peatedly insisted that there must be an explicit *reason* for reading a text or for teaching a text, as has been shown above. The second was that this reason would be accomplished only if the text were *relevant* to the lives of students.

As was shown above, what Amber found to be true for herself was that text could be used to better her life and lift her up spiritually. This was not qualitatively different from what Amber later speculated would be true for the students she would teach. She wanted them to be able to *relate* to what they were reading *so that* they might learn something to help themselves or to help others. In the early interviews she was asked to

speculate about what she might teach and why. When Poe's The Raven was suggested she decided that it would be an appropriate text.

> And, I guess, young people have, go through so many things, and they cannot forget what has happened in the past because, basically, it can help them to draw strength from it. If you look at The Raven in that sense, he, in a way, was trying to forget, and trying to deny the bird being a symbol of his pain. The symbol of this past love, this deceased love, and sure enough, you can't dwell on it and make your life surround around something that's in the past. But, if you reflect back on it, certain things from the situation can help you in the present day and I think that's the main reason why I would teach it. (B3)

Eighteen months later she was asked to talk again about teaching The Raven. She talked again about the reason for potentially teaching it.

> But, if you look at it from the point of view that it's very important to find contentment within yourself; and this man, obviously, is wrestling with discontentment. . . the fear of not being able to go on. The fear of, or not even a loved one. Losing a job, losing out on competition. When we can overcome that obstacle, that's when the fear disappears. [That's the main reason to teach it in high school.] (E2)

In talking about teaching Romeo and Juliet, relevance to the students' lives was *embed*ded in her response about the reason for teaching it. In formulating her response to questions about teaching text it was Amber's habit to tell the story line to the interviewer. As she told this story she interjected commentary regarding how Romeo and Juliet were much like typical ninth graders are today in that their passions ran deep. She also interjected her notions that the story should be used to show ninth graders that, although it is acceptable to be passionately in love at that age, it is not acceptable to use suicide as a means of escape when the love is lost. At one point the interviewer probed to find out why Amber consistently told the plot of a story when asked *why* she would teach it.

Amber explained that in telling the story she discovered the essence of the story and thus what she could "connect to everyday life." (B3) She elaborated

> A lot of people think, when I tell them my style of teaching, they're like '[Amber] you're always applying it to life.' But, what do we live in? We live in life. We don't live in a fantasy world. And if it cannot be applied to life, then I don't have a reason to teach it. If I don't feel that I can successfully make an impact on their life while I am teaching it, then I have no reason to teach it. (B3)

The *relevance* of the story helped her to guide students in what she perceived to be the right direction in life, and helping students in this way was Amber's mission in teaching.

C. Teaching literature did not include consideration of author's craft

Given many opportunities to talk about literature and text and the reason for teaching literature, opportunities that spanned at least thirteen hours over an eighteen month period during the ULT study, very few times did Amber refer to text as a tool for studying author's craft. She did not seem to see text as a way to teach reading, to help students understand the craft of writing, to understand story grammar, or to perceive any other such textual considerations. The closest she came to saying something along these lines was during the early set of ULT interviews when she mentioned that a poem was "a work of art, if nothing else." Considering a poem a work of art is a different kind of thinking than thinking of a poem as a medium for sending a relevant message to the reader. She briefly mentioned that she might "go over" rhythm and rhyme scheme when teaching The Raven, but otherwise made no reference to use of text except as it could provide a message for the reader. She gave no indication that she rejected the notion of considering author's craft, she just did not naturally think of it given to her own devices.

Analytic Commentary:

The first assertion described Amber's notions of authority as influences in her own life. This second assertion argues that Amber's personal theories extended to her thinking about her reason to teach and her mission in helping "impoverished" children. It would seem that Amber was wise in choosing teaching as a field since it *is* a helping profession. But Amber's notion of helping children was focused on children as moral beings and virtually left out a consideration of children as learners. The strength of Amber's beliefs about hard work and a moral mission that emanated from her personal, social, cultural, and family background was expressed in her beliefs about teaching as a way to show students life-lessons through the reading of literature. She viewed literature as a moral vehicle that would move students toward right choices in life. Appreciation of a story lay in the ability to overcome a problem, perhaps in the same way the characters in the story did.

This theory of Amber's was so strong and so well embedded in her thinking that researchers watched to see if the university would have any influence on her thinking as she progressed through her undergraduate years. Unfortunately, there is little objective data about what the university attempted to accomplish. Yet, given what Amber reported about her own learning, the university did not cause Amber to feel uncomfortable about her theories. The third assertion will show that Amber did not sense a tension between what she believed and the language of the field of literature that she was learning to use.

Assertion # 3: During her undergraduate years, Amber did <u>not</u> express dissonance about potential tensions between her ideas about authority and moral messages in literature text and the ideas she reported as coming from her university English

courses.

It is reasonable to assume that what Amber believed about authority and about teaching as a missionary endeavor would have an impact on how she interpreted what happened at the university since one's worldview affects how one interprets all of life's experiences. Normally, a college student experiences a healthy tension as her worldview is shaken by the introduction of varying schools of thought about basic questions of life. Thus, one might expect that Amber would experience tensions as she progressed through her coursework, yet she did *not* seem to experience the tensions as such. As was shown above, Amber learned to use the language of the university, but using the language did not seem to challenge her own well developed theories. One such example was presented earlier, when she talked about wanting students to perceive The Raven in their own way *and* get the standard explanation *and* learn the life lesson of learning to move on with life despite the sorrow of a lost love.

Amber's talk about text as she would use it in the classroom was consistent to reveal her very strong notions of mission and of authority, yet she continued to intermingle her own theories with the language of the university. She talked of going beyond the story line, multiple interpretations, and even disagreeing with the professors. Eventually, she created a dichotomy that allowed one set of learning behaviors for college students and another set of behaviors for high school students. It seemed that what was happening to her in the college classroom was significant enough in her own learning that she was not willing to dismiss it. Yet, her ideas about teaching her children were too important to let go of either.

The first dichotomy that she created was that *readers should go beyond the story line and dig deep into text* versus *the story line is the reason for reading since the story line is what is relevant to the students' lives.* This particular dichotomy became evident early in the ULT interviews and helped researchers begin to realize that Amber had a stronger than normal sense of mission going into teaching. Yet on the other hand, Amber was experiencing a kind of reading and analysis of text that she had not experienced before. In her college literature classes she said her professors were giving her perspectives on text that she had not experienced before, and were "just opening [her] mind." (B1-19) She found this very exciting. She decided that she wanted to do the same thing for her prospective students.

> When I teach English, I want to take them beyond the story line because that's what I [am] used to [now]. I want to really make them dig in deep. (B1-19)

She related that she had read The Scarlet Letter in high school and had gotten the story line. But in college one of her professors had opened her eyes to the cynicism with which Hester wore her letter A. This was a significant event for Amber. So, when speaking in general terms about teaching, Amber was dedicated to having her students "dig deep." She wanted a better education for them than she felt she had gotten. When asked why we teach literature in college, Amber replied,

> I guess to expose young people to the rights and the works of other authors. To open their minds to new ideas, to new concepts. To give us a chance, as readers, to critique the author, to critique the meaning. (B2-21)

A contrast was observed, however, when Amber was asked to be specific about why we teach literature in high school.

> Because I think that's the crucial age where you've got a lot of ideas running around in your head. You're thinking about a lot of different things and if you don't have a basis or a basic surface to stand on, then you're lost. I think literature helps sometimes. What you read comes out in you, and that's why you don't fill your mind with junk. . . in high school, that's a crucial age because you've got a lot of decisions to make. You're growing up, you're on the edge of becoming an adult and if you see how other people think and how other people dealt with certain things, that helps more times than it hurts. And sometimes when it does hurt, it's in actuality helping because it's molding us. (B2-22)

Whereas Amber thought college students should have their minds opened to new ideas and concepts, she thought high school students needed predetermined solutions to dilemmas. As was seen repeatedly in looking at Amber's sense of mission in teaching, getting the right "morals and ethics" across to her middle or high school students was a top priority in teaching. Her mission in teaching literature was not to dig deeply, as she spoke of when generalizing about teaching, but rather to lead students down the right path toward a morally righteous life. In reality, her mission was what guided her in making decisions about teaching rather than her excitement over digging deeply into a text to get new ideas and to critique the author.

The second dichotomy can be stated as *there are no wrong interpretations in literature (multiple interpretations are possible)* versus *there is one interpretation of text - the one that has a relevant moral or ethical standard for the students.*

Early in the ULT interview, as Amber speculated about teaching, she began to give evidence of this dichotomous thinking. For instance, during her explanation that she would teach The Raven by giving the standard interpretation of the poem and eliciting from the students the truth of how it affected them and making sure they learned a life

lesson, she was challenged by the interviewer with the idea that literary critics differ in their explanation of the poem. After three probes from the researcher about how she would answer a student who insisted on knowing what the right interpretation of the poem was, Amber replied,

> Well, there's no right and wrong. That's it. There's no right and wrong in this poem. You know, maybe it's. . . poetry is open to interpretation. There are reasons why this critic says this poem is trash and his reasons are valid. Nevertheless, on this hand, there's another [critic] that says he's just a genius. He's a work of art and he has positive influence. That's where poetry is so, it's so open. I like it. No right and wrong answers to poetry. Never will be. Never has been. (B3-15)

In the second set of ULT interviews, she again talked about literature being open to interpretation. This time she talked about it in the context of her own projected teaching.

> Like I say, literature is open to interpretation. You know. . . it depends on if you're going to open your mind up to understand. . . I want to go around the room and find out different ways of looking at things. (E2-11)

Yet on the next page of the transcript, she said she was going to make sure students understood what Poe intended for them to understand when reading The Raven.

> The meaning, the author, and how it will or could affect your life or help you. (Interviewer: What do you mean by the meaning?) What's meant by this poem. What is Edgar Allan Poe trying to get across to his readers? He's dead, of course, so we can't call him up or write him. But, we can take critical analyses that other people have wrote about this and find out what it really means, from our own experience. (E2-12)

'What it really means' implies there is one meaning. Later in the same session, Amber said that books had a static meaning.

> A book stays the same. You get the same meaning every time you read it. Get the same inspiration every time you read it. (E2-37)

She also believed that students would get that meaning by just reading. The only reasons

a student would not be able to get the meaning of a book would be if he either hadn't read the text or if he had a learning problem. She was asked what she would do if some of her students had trouble reading The Raven. She interpreted *reading* to mean *understanding* the poem, and declared that they *wouldn't* have trouble if she related the poem to something that was part of their everyday lives. She could only imagine one thing that might cause a student to have trouble.

> Unless they have a serious, maybe, I don't know, dyslexia. I don't know. I don't think they would [have trouble understanding the poem]. Because I'm going to break it down so plain, so I don't understand why they wouldn't [understand it]. (B3-18)

Amber had a hard time with the notion of no right or wrong answers because she couldn't rectify letting a student leave a text not realizing the moral that she had attached to the story. This fact is well illustrated in the following quote. The interview offered a test that had been written to assess students' learning of Romeo and Juliet. She was asked to speculate about a potential wrong answer to a question on that test.

> Maybe, I don't know for sure. Simply because, as I say, number nine, I don't think there could be a wrong answer. The only incorrect answer, let me take that back, would be if it's not defended. If it's just, 'no. . .' But if it was defended and it was defended within the text and within the realm of the way that I was teaching it, and when I say that [I mean] the morals and the ethics that we went over previously. (E3-8)

When asked which of the proposed test questions offered in the interview could have wrong answers, Amber said,

> Most of them probably could, to be honest with you, all of them probably could. It would just depend on how the students would answer. Say if the student just did not read the play and was just trying to get through this and say, 'Well, I'll just put whatever I think,' then they are capable of getting all twenty items wrong. . . like number three, 'Why didn't Juliet

> want to marry Paris?' Well, some could say 'Paris was too young for her,' or 'Paris didn't have enough money.' Those are obviously wrong answers. But that would let you know, okay, that's wrong. But if I went down to number four and they say, 'How old was Juliet?' And someone said, 'Thirty-five' then I would know again, 'Okay, she or he didn't read the story,' because Juliet was only thirteen. (E3-10,11)

The interviewer summarized this conversation with, "But it sounds like you really want them, in the end, coming away with the moral that you have attached to the story." Amber responded, "Definitely. Definitely." (E3-11)

The third dichotomy was that *college students can disagree with professors* versus *high school students believe teachers because they are teachers.* In the first set of ULT interviews, Amber explicitly spoke about the difference between high school and college, no doubt thinking of her own experience.

> When you're in twelfth grade, when you're in eleventh grade, you really take heed to what your teachers say. When you're in college you can make your own decisions. 'I don't believe that.' I mean, you know what I'm saying? You can say, 'I don't believe that. I don't accept that.' Whereas in high school you're still kind of controlled. (Interviewer: So you think a high school student is more likely to believe exactly what you say?) Exactly. Because of that fact that I am a teacher. You know, I've been to school so I know. And they still wouldn't, they probably would be scared to think of it any other way. (B3-5,6)

When talking about defending answers from the text, Amber speculated that there would not be many students in high school who would differ in their answers from the teacher and thus need to "strongly defend" their answers.

> So, I was one of those students. So, it may be a couple. But it [won't be] half the class because a lot of students are scared to speak out. A lot of students just want to finish the class. (E3-12)

Amber also noted the difference in relationships she had with her high school

teachers and her college professors.

> I guess maybe the relationship between student and the professor is a little different here. Because I never had to go and make an appointment with my teacher in high school. I would tell her after class, 'I'm not happy with the grade.' And we'll talk about it then and that's it. Where I had to actually make appointments and sit down and talk to our professor on a one on one basis about my grade, and it's more important now. . . (B1-28)

It is interesting to note the contrast between the ability to easily approach a high school teacher, yet not easily disagree with her and the difficulty associated with approaching a college professor, yet the more likely prospect of disagreeing with her. Amber's notion of herself as a middle or high school teacher was probably more acceptable in her own mind if she perceived herself as one whom the students could easily approach, but who would be respected and whose ideas would be infrequently challenged.

By looking at the apparent discrepancies in Amber's thinking as dichotomies that separate what teaching is appropriate for the college classroom from what is appropriate in the high school classroom, it helps us to see how Amber could negotiate tensions in her own mind. Amber's *reasons* for learning about literature in college were different from her r*easons* for teaching literature in the high school classroom, probably because the *relevance* to the students' lives is different. She dealt with the tension in such a way as to ease the cognitive dissonance that it could create. However the data indicate that the act was subconscious rather than conscious, thwarting the possibility of it creating a genuine learning experience.

Analytic Commentary:

Given these assertions and the relationship between Amber's beliefs, values, and opinions of literature and her personal, social, cultural, and family influences, the ULT researchers realized Amber would be a valuable candidate for study during her internship. Researchers wondered if she would make decisions in her internship based on the theories she espoused in her undergraduate years or if other influences related to practice would influence her. Would she, indeed, find a moral or life-lesson for students in every piece of text that they read? Would her moral mission allow her to see her students only as moral beings or would she come to see them as learners? How would her notions of authority affect her relationships with her students, her Cooperating Teacher, her Field Instructor, and with other evaluators of her learning and teaching? These questions drove the next stage of data collection.

The next two assertions reveal the continuity between her undergraduate theories and her decisions about teaching in her internship. Then the final assertion gives perspective to the overall picture of Amber as a teacher. Although teacher educators can easily find criticism for Amber's choice of teaching strategies based on her theories and values, there are elements of her teaching style that led her toward effectiveness in accomplishing what she wanted to accomplish. These need to be considered in order to fully understand Amber as a teacher.

Assertion #4: As an intern, Amber continued to perceive literary text as the authoritative source of moral messages and taught literature lessons in ways that emphasized a moral mission.

Amber had become an intriguing candidate for study during her internship

because of her stronger than normal sense of mission in going into teaching. Her notions of how authority figures in her life influenced her and the fervor with which she communicated this theory made the researchers wonder if the fervor of her speech would be translated into action. The following data will show that it was indeed translated into action. By drawing examples from each of the four units of instruction that Amber taught during her internship, the following shows that Amber was still dedicated to her mission of using literature to lead students toward a moral life.

Unit 1

The first story in the first unit taught, the mystery unit, was *Just One of Those Days* by Donald Westlake. The main activities of the lesson were to retell the plot of the story by answering the questions that accompanied the story in the literature book, to summarize the story as the questions were answered, and to determine a theme or life-lesson from the story. Amber elicited student responses to each question and then retold the story as she elaborated on their responses. The story was about a foiled robbery attempt. The two robbers got caught, but the reason they got caught was not revealed until the last page. Amber then asked the students

> What do you think the theme could be? I have it on the board. When you read these stories, I want you to be able to apply it to your life, so what could the theme be? (M1)

Talking about the theme became the focus of the rest of the class period. The fact that she first asked what the theme might be, but then immediately pointed out that she had already put the theme on the board indicated that knowing what *she* had determined the theme to be was the true objective for the students. The theme she extracted was

> Even the most careful plan can have a flaw; it doesn't pay to do wrong. CRIME DOESN'T PAY. (M1)

This was written on the board and pointed to briefly, but before Amber gave any more attention to her own theme, she probed for students to give their responses to what the theme might be. When she took student responses, she was quite accepting and positive, even when the students were not saying what she wanted them to say. Some of the initial responses to what the theme might be were, "never rob a bank on Kenny Griffin Day;" " they should have robbed a different bank;" " always follow your plan." Amber's response to these contributions was

> How can you apply this to *your* life? I'm looking for a lesson or something you can get out of this for your *own* purpose. (M1)

Then the responses changed to, "cheaters never win, you'll always pay;" " don't do anything that you'll have to go to jail;" " stay calm under big situations." Although Amber used the phrase, "Those were some good positive things that I've been hearing" with all of the responses given, it was clear that she was not willing to leave the text until the students turned their thinking toward hers. One student said, "If at first you don't succeed, try, try again." Amber quickly came back with

> That's good. But not in robbing a bank, though, Jeremy. But, in something else you do positive, if at first you don't succeed, try, try again. (M1)

Another student said, "If you want to rob a bank, you've got to have a machine gun." Amber said, "Oh my, I don't know if that'll help you in life though."

After Amber had accepted oral responses from the students, she redirected their attention to the theme she had written on the board. She read it and said "Most of you

alluded to that," seemingly to affirm their input. Then, the only theme that was written down by anyone was the one Amber had on the board. The students wrote this in their official notebooks for the unit.

Evidence of Amber's desire to help students learn life lessons that could lead them toward better lives can be also be seen in the second lesson that was analyzed in the mystery unit. The story, *Examination Day*, was more likely a story from which a lesson could be learned than was *Just One of Those Days*. Amber briefly talked about the fact that no setting was given, and then moved quickly to the moral issues in the story. The story was about a society in which all boys were tested at age twelve, and those with intelligence quotients higher than a certain level were eliminated. In the case of this story, Amber's agenda for communicating a moral to the students was so strong that she herself seemed to not understand what the story was about. She wanted students to learn from the story that *education is to be valued*, something she evidently thought would make their lives better since she told the students that education makes you smarter and gives you more power.

She identified the society in *Examination Day* as a dystopia. She asked for verification from the story that this was so, and a student said, "It controls over (unintelligible) and won't let you be smart. . . " Amber interrupted,

> Right. Education and intelligence was not valued. That freedom was taken away in this society. The government controlled that. They controlled how much you learned. We can assume that because of the examination. (M2)

She addressed bias and the value of education. In reference to the fact that only

boys were tested, she led students to conclude that the government was prejudiced *against* women because they were not tested. "So we would not know why they were imposing this type of regulation on males. Was this regulation on females? No. Was this bias?" Students said yes. Later she said the society was biased against boys. "Boys are really biased in this story. They are making boys feel like they are not valued. Which is really bad, to say in a society such as this."

She had 'utopia' and 'dystopia' on the board and led the discussion to the definitions "perfect society" and "not perfect, a society far from normal." She moved from this statement into a comparison with Atwood's *Handmaid's Tale*. She told students that in Atwood's book the government officials felt society would be better if women's freedoms were taken away. She told the students that the story was about a society where women were no longer valued except for the purpose of having babies.

For Amber at this point in her teaching, all stories must be relevant and lead to a life lesson, one specifically suitable for the particular audience of 7th graders. In this story, she chose to not address the issues of government corruption and control, perhaps because she did not view them as suitable enough a theme for her 7th graders. She manipulated the story to lead to the conclusion that education and intelligence were not valued. At one point, a student challenged her conjecture. He said he thought that education and intelligence were so highly valued that the government wanted control over those commodities. He said, "Actually they do value it, it's just that the government doesn't want people to be smarter than they. . . " Amber interrupted.

Now that's true. But I think it's still not necessarily valued though.

> Because when you value education, you value all aspects of it. You know what I'm saying, because . . . (another student said something indiscernible). . . exactly. Tell him what you said. . . Yes, it'll be valued more, the more education you, the smarter you are, the better you are and the more power you actually have, so. . . I don't think they really valued it, they want you to have this mediocre intelligence and that's low. That's a low standard. They don't really value that. (M2)

As Amber stumbled around a bit with her answer, it appeared that she needed the students to understand the story in a certain way. She wanted students to value education, but to let them see that overvaluing it led to immoral behavior may have been too risky to allow. This seems to have been done subconsciously. Although she continued to be explicit about her agenda to teach a life lesson, she probably would have been surprised to have anyone suggest to her that she had misinterpreted the story for the sake of serving her agenda.

The third lesson analyzed from the first unit of instruction was a review before the test. The class started with the students writing on the topic "What makes education a powerful tool and why?" This was practically a repeat of the assignment during the reading of *Examination Day*. The students wrote and after sixteen minutes, six students voluntarily read aloud what they had written. When the test review started, six stories from the mystery unit were reviewed. Amber probed for the moral with three of the stories. Each of the six was summarized. Two poems by Edgar Allan Poe were read as part of this unit. Both were summarized, and facts about Poe's life were elicited. The only question on the test about Poe asked students to give two facts about Poe's life. They did nothing with the poems themselves on the test.

Interestingly, during the review of Eldorado by Poe, a student ventured an

interpretation of the poem. Amber responded with a positive, animated "Yes!" She went on to say,

> Third hour took it a totally different way. They went really, really deep with it, but the good thing about it is no one is what? No one is wrong. No one is wrong. Because poems are what? Feelings. Feelings and what? Imagination and what? Interpretation. (M3)

During the post unit interview, the researcher decided to probe to see how Amber handled this notion of right and wrong on the test. The researcher said, "Tell me how you handled right and wrong answers on the test. Or even in class, you can just talk a little bit about right and wrong answers in their discussion or on the test." Amber responded,

> I never said, 'You are wrong.' I never say 'You're wrong.' If they have enough guts to say what they are going to say then I never say 'You're wrong.' I'll say, 'Well, you're getting warm.' Or 'that could be a possibility, but you're not there yet.' But to say, 'Oh, no, that's totally wrong.' Unless they are being sarcastic. You know you'll have some students are off task and they are sarcastic, so then I address that accordingly. . . But I never, I don't think I'll ever say 'Oh you are just totally wrong.' I'll phrase it in a way in which they don't feel underminded, but they'll feel like, 'No, I'm not exactly right, but I still feel like it's safe ground to raise my hand again.' (Mi)

This answer has to do with how she makes the students feel about risk-taking rather than how they interpret literature. She went on to talk about the test.

> The test was a 20 question test, and each question was worth five points. Now there were some questions that I gave partial points to. Like the question, 'Name two things about Edgar Allan Poe.' If they named one I gave them partial points. And you can't, test grading is test grading! But as far as the interactive discussion, right and wrong answer type of issues, I tried to be fair. (Mi)

When the interviewer continued to try to get her to talk about potential variation in interpretation, she asked, "Were there questions on the test where there could be a variety

of types of answers?" Amber still didn't deal with interpretation.

> Yes, there were. One of the discussion questions was the plot of *Just One of Those Days*, a mystery by Donald E. Westlake. And there was a ton of different ways that they could have explained what happened. So I wasn't just looking for did they have every detail down, as long as they knew there were two robbers, the road got changed, they were going to rob on Tuesday but they decided to rob on Wednesday because of Kenny Griffins Day. They had something in that arena, they got five points. Because not all students are going to write the exact same plot in the exact same way, so that was left open. (Mi)

It would seem that right and wrong answers and interpretations created a tension for Amber, who said, "Test grading is test grading" yet still wanted to feel that she had left room for her students to answer in their own ways.

Unit 2

The second unit that Amber taught during her internship was a novel unit. She taught *Homecoming* by Cynthia Voight. In teaching it, Amber talked about how important it was for her students to realize the tragedy of abandonment and the value of teamwork as they read this story about four children who had been abandoned by their mother. The children, the oldest of whom was 13 years old, traveled on foot together in hiding to find a relative with whom they could live. They traveled hundreds of miles together in order to not be separated into foster homes until their mother could be found. Amber elicited much discussion about why the children chose to tackle the difficult task of walking so far in secret when they could have called the police to rescue them or gone to a shelter. There was lively discussion on this issue. The unit was taught in two weeks, whereas her cooperating teacher had usually taught it in three weeks. There were not enough books for students in all five periods to have their own copies, so third hour

students were given books to take home and the others left their books at school, using them only during the class period. The third hour was the honors class and it was assumed they would actually read the book, so they were given copies. Other students had to come to the classroom after their last hour class to check out a book if they wanted to take it home and then bring it back before first hour the next day. Meanwhile the teaching went on daily as if all students had read the chapters assigned, though a very small percentage of student checked out books each night.

When the novel was introduced, Amber provided a handout that identified the "everyday themes/issues" that the class would deal with in the novel. These included family struggle, trust, responsibility, independence, survival, love/concern, patience, child neglect, teamwork, child abuse, homelessness, senior citizens, runaways, child custody. Class discussions repeatedly turned toward these themes, with more attention given to the values of trust, responsibility, independence, love, and teamwork. When a scene in the book involved one sibling stealing a wallet and the oldest sibling making him return it, honesty was added to the list of themes. The culminating activity for the students was to create a "thematic collage." The students were to choose one of the social issues from the given list and make a collage of pictures related to that issue. Then students were to write a one to two page paper showing how the social issue connected to the novel, what motivated the student to choose that theme, how society views the theme chosen, and finally an explanation of how the collage is arranged and why the particular pictures were chosen.

During the post unit interview, Amber said one of her main goals for the unit was

to help students understand each other. When asked if she would teach the unit differently to a group of students in a different setting, she responded in this way.

> Um, if they were affluent and they did not really, if I thought they did not really connect to the issues I think I would still do it the same way. Because I think they need to be aware that there are children that are out in the world and have been abandoned. . . they need to be sensitive to the needs of others. . . So when I teach, and that's just always gonna be my style, I want it to be responsive, because if it's not responsive to their life and connects in any way, it's not going to be helpful. . . And that's more important than matching the character to her name. I mean, that's nice to find out if they read that point, but that is not going to help them to go on. (Ni)

Unit 3

The third unit of instruction that Amber taught was a "multicultural unit." She identified her goals in the interview before the unit was taught. They were that students learn to "share in cultures other than their own and celebrate their own cultures." On the first day of the unit, Amber asked the students to define multiculturalism on a scrap piece of paper. She pointed out that she had written on the board "multi: many, a lot; culture: ways of life, race, beliefs, traditions, heritages, ideas of one group of people." Then she asked students to volunteer their definitions, which she then wrote on the board. After writing the definitions they volunteered onto the board in a wheel and spokes fashion, she directed students to copy this into their unit notebooks. Finally, she gave students a handout that defined multiculturalism as "the practice of learning to appreciate many different people's values, beliefs, traditions and ideas. It promotes cultural diversity." She affirmed the students' input by pointing out how close to her definition theirs were. The handout also listed the following goals:

1. To understand, learn and appreciate another's culture through primarily a literary perspective (specifically, the world of folklore.)
2. To think about the various cultures as a way or means to getting along with others.
3. To celebrate/appreciate one's own culture in a new and exciting way.

This was the longest unit taught, and included at least four folktales from four different cultures. While teaching the folktales, Amber's habit of finding moral values to emphasize continued to be evident. For instance, when reading the short story The Force of Luck, Amber gave an assignment to write a newspaper article about someone who had become wealthy due to their honesty and hard work, just as the character in the folktale had. The assignment handout said "Two of the major themes in "The Force of Luck" are honesty and hardwork."

Three quarters of the way into her internship, Amber's goals to help students better their lives through the teaching of literature had not changed. In fact, during an interview regarding the multicultural unit, she again stated,

> I really think that they need to know that these stories are not just stories that I'm going to have them read and then go on to something else. If they don't understand that these stories have some connection to their lives, even if they didn't experience the account, they need to know this is real and this happened. (Mci)

She talked about having read the folktale "The People Could Fly" translated by Virginia Hamilton. In talking about the various translations of the folktale, she said that she told the students,

> And maybe *she* said it this way, but the moral is still the same. And I kept saying that. We can get ten translations here, but I want you to see that the core theme is the same. And I think they got that out of it. (Mci)

It was at this point, however, that Amber began to think she could not change

every student's life. She said she believed that despite the multicultural unit, there would still be disrespect due to cultural differences among her students.

> It's not going to change the world. And that's just, I came in with that vision, which was (Interviewer: To change the world?) Well, no, not to change the world but to save every child. And now I look at all this and look at me now, my whole perception has changed as far as, I will continue to try, but if I don't get to one, I can't say I failed. All I can do it try. But I just knew in August, I know every child is reachable. And every, and I'm not saying they aren't. But, maybe I'm not the teacher that's going to reach that child. Maybe I'm not the person that's going to reach that child. But all I can do is my best and after that it's nothing else I can do. (Mci)

The interviewer asked if she still believed in trying.

> Oh, I do! I do! I will never give up giving my best to each child. But there are still children that I have yet to reach. (Mci)

Unit 4

The final unit of instruction was on the novel The Hundred Penny Box by Sharon Bell Mathis. The main difference between this unit and the others that Amber taught was the energy she expended. She seemed tired of teaching and gave assignments that looked more like busy work than anything else she had given. For instance, on the first day of the unit, she had the students copy from the back of the book biographical information about the author. Whereas knowing about the author fit Amber's theory about how to make a book meaningful, the biography offered in the book told only about the author's educational degrees and her memberships on editing boards. It did nothing to help students understand the story. Nor did copying it from the book, which she had never had the students do before.

There were several other things that showed Amber's thinking about what was

important had not changed. She introduced the novel with a short dramatization. The story was about a one hundred year old African-American woman who had a box of one hundred pennies, one to represent each year of her life. She would take a penny out of the box, look at the date, and tell her great grandson a story of her life from that year. Amber dramatized this by putting a shawl on her head, sitting in a rocker, and talking and singing as she told what her penny box was. The students were enthralled.

Following this dramatization, she asked students to work in their small groups to brainstorm what they might learn from a story like this. Several students shouted "life-lessons!" One contrast that might be made here is that during the first unit of instruction Amber asked students to brainstorm a life-lesson or a theme to be learned from the story. By April when she taught this unit, she used the phrase "What might you learn?" to which the students responded "life-lessons!" Whereas Amber did not have the students copy one approved theme off of the board and into their notebooks, there is no indication that she had changed her mind about the role of text in students' lives. The text itself was value-laden and the students were given opportunity to make the story relevant by making their own penny boxes as an assignment. The assignment was to create a box to hold the twelve or thirteen pennies that would represent their own lives and then write a speech to explain the significance of each year. Many days were given to hearing these speeches. Other than this, little was done other than reading and summarizing this short novel, as was normally done with text that was assigned.

As a researcher, I'm willing to admit that this may represent a discontinuity in the data. However, Amber's talk about text and why literature is used in the classroom

showed no significant change when she explained her thinking during the final interview at the end of the internship.

> That is for me a point in time - when I can know that the students have taken what I've taught and applied it and are able to apply it to everyday life. That's what literature is all about. I think you know at this point how I feel about it. Creating lesson plans that respond to the needs of others. (Fi)

Analytic Commentary:

Throughout the internship experience, Amber carried out her dream of using literature as an authoritative source of moral messages. She reiterated many of the same beliefs, values, and opinions about literature and teaching that she had been espousing since her sophomore year in college. She was able to draw conclusions about moral decisions from texts that had probably never been considered that way before. The classroom provided for Amber the perfect platform for helping children toward the better life that she knew they could achieve. The mission in teaching that she had developed out of her personal, social, cultural, and family influences was being fulfilled as Amber led students to read text and find life-lessons, as she had imagined she would.

The next assertion will show, however, that in teaching literature as she had always imagined, Amber faced a challenge of dealing with competing authorities in her life. The authority of her beliefs began to compete with the authority of the representative of the university, the Field Instructor, as he tried to guide her toward a different view of teaching text than the one she held. A dilemma developed in that Amber had been taught to take heed to teachers, yet now a teacher was leading her in a direction that competed with her beliefs. How she decided to deal with them revealed a

difference between authorities she respected and those whom she didn't.

Assertion #5: As an intern, Amber's views of authorities in her life differed depending on the source. There were those whom she continued to consider authoritative influences (i.e., older teachers, family, religion, text), but the university "authorities" became evaluators whom she had to please, but did not fully respect.

It has been established that in Amber's undergraduate years, the university's influence on her learning about literature was not very apparent. Although researchers did not observe in the classes that Amber took (nor were even able to get to syllabi from her classes), it was inferred that she learned some ideas from university courses about multiple interpretations and literary theory, but these ideas did not affect her ideas about teaching. During her internship, the tension between her notions of teaching and the kind of teaching her Field Instructor (representing the university) wanted to see became more of an issue for Amber. She couldn't just find ways of negotiating it in her mind. There were multiple voices each calling for action in teaching. It can be inferred from what we knew about her strict respect for authority that she could not easily dismiss the university. She wanted to be judged well by the university, but finally recognized and acknowledged that she did not fully agree with what she was being urged to enact regarding teaching literature. The way she eventually dealt with the university was to try to please the representatives as evaluators while viewing them as actually unaware of what was really needed for teaching *her* children. Sometimes she was aware that she was doing this, other times she was not. An example of a time she was not aware occurred during the multicultural unit taught January of her internship (the third of her lead teaching periods).

Amber and her field instructor had talked about the unit while Amber was in the

planning stages. Amber reported that she had expressed difficulty in finding a definition of multiculturalism that the students would understand, so the Field Instructor had suggested that she allow the students to construct their own definition. She said that she told him this would feel like she was coming to class "unprepared." Her negotiation of this tension resulted in a lesson during which she asked the students to come up with potential definitions of multiculturalism and to write them on "scrap" paper. Amber called for volunteers to read their definitions, which she wrote on the board. The students wrote these into their notebooks, a step further than she had let them go before, but then Amber gave them a typed handout with "her" definition on it. This scenario appeared to indicate that she needed to yield to the authority of her field instructor, but she also needed to make sure her mission for teaching was accomplished in this lesson. She negotiated the tension in a way that showed recognition of his authority, but did not undermine her need to provide students with a right answer or definition, which seemed to represent what she thought she, as the classroom authority, was supposed to do.

In talking about this lesson, the researcher asked Amber what she thought about the definitions that the students had come up with.

> [I was surprised!] I was! I mean they saved that lesson, because they knew. A lot of them knew so much about that and they came up with their own definition. And I'm going to try that more. Because I was trying to have a handle on disseminating this information to them, but I do ask for feedback. But often times I want to, I guess I'm afraid to make that step of saying, 'go for it, you have the floor.' (Mci)

Apparently her feelings of unpreparedness were eased when the students actually came up with some answers. She was surprised that they knew as much as they did and could

come up with a definition. Yet she still handed out the definition in print. She explained having her definition in print this way.

> And then after that then I passed out a more structured definition because I wanted them to see, 'Well, this is it. This is basically the same thing I'm saying.' So you know, we can take both of our definitions and they kind of like that. It's no different. But I wanted them to have something typed up. That's just the way that I do. I wanted them to have it. (Mci)

When the researcher asked if the field instructor would have meant for her to pass out a printed definition she thought he would say that was all right. She said he just wanted her to try something new.

Considering this a significant event because of Amber's response, the researcher talked about this incident again during the final interview in April. Amber said that letting the students brainstorm their own definition was a true sign that she had grown in her thinking. She claimed to fear the unknown, and thus feared coming to class unprepared. The researcher probed here, because Amber said she had spent days getting ready for this lesson. She explained that although she had a "mass amount of material" she hadn't found a definition for the students that she "connected with."

> They didn't know that I wasn't prepared in a way in which, 'Miss (Amber) is comfortable.' Because I still presented the material in which, 'I have a definition ready for you, but today what we're going to do is, leave it open to you.' (Fi)

Here, Amber pointed out that a major difference in her teaching from earlier in the year was that she let the students *write* their own collective definition in their official notebooks for the unit. She said this act gave them ownership and validated their definition. She said she also learned that although she must plan, plans don't have to be

set in stone. She projected that the next year with her own class, she would plan, but she might come in and say, "What do you want to do today?" With this statement, she made a jump from letting students create understanding to planning the schedule.

During the final interview, Amber and the researcher watched a video together of one of the early lessons in the mystery unit. During this lesson, the students had volunteered what they thought the theme of the story might be. She gave them oral feedback that affirmed their thinking. Then Amber presented them her theme in writing to be copied into their notebooks. The researcher asked Amber how this lesson differed from the lesson where the students brainstormed the multicultural definition.

> As I think of it, it's not much different. I guess I hadn't thought of it the way I thought of the multicultural. I did allow them the opportunity to tell me. . . [But] my thinking was different. . . This lesson [we're watching] I was still in the pattern of I'm going to answer these . . . but I still have what I want them to copy off the board that I've prepared. Whereas in the multicultural, I was over it. And I was allowing them an opportunity. And they *wrote* their own definition down . . . and as you can see in this lesson they didn't write it down. . . And I think I like the multicultural unit better and the way I was thinking then. (Fi)

Amber insisted that her thinking had changed although there was little visible difference in the way the lessons were taught. She credited her Field Instructor for "opening her up" to being able to go into class with the unknown facing her (the unknown being whether students would come up with definitions or not). Later in this interview, Amber said that her relationship with her Field Instructor had improved since January (when the multicultural unit had been taught). She said,

> Soon after the second semester, then I felt a little better about the relationship and now it's fine. But the beginning was really, really difficult. I don't know if he'd ever worked with minorities before. And I

> didn't know if he'd worked with women, but he just seemed to be really, I don't know, anal in the way he approached things. I just didn't appreciate it. And I had to be really strong, yet be professional and understand that truly in his mind he didn't mean any harm, but maybe he just has a problem with just whatever. (Fi)

The fact that the relationship had improved makes one wonder if Amber's thinking about teaching had changed or her way of viewing suggestions from the Field Instructor is what had changed. She was unaware that the strategies she had used in the multicultural lesson were almost identical to the strategies used in her first lesson.

Another example of an attempt to acquiesce to the authority of the university was the fact that Amber taught the novel Homecoming in two weeks rather than the three weeks that the CT normally used. Amber said she had made this decision because her interpretation of what the university had said was that this Lead Teaching period was to be two weeks long. When asked about the two weeks she said,

> Because that was my lead teaching. And it was not really set in stone. But, we have two weeks to do this and then we move on to something else. (Ni)

She seemed to want to stay within those guidelines. Her draw to obey authority was strong.

There were other times, however, when she was not only aware of her disagreement with the university, she was vocal about it. Both recorded and unrecorded conversations with the researcher revealed that she was unwilling to tell her Field Instructor that she disagreed with him regarding some of the strategies that he suggested. Early in the year during her first lead teaching, she said she felt that he did not know her students well enough, nor the context of the school, to be able to know what would be

effective strategies with them. She and her CT were willing to tell the *researcher* why they thought certain ideas of his would not be effective, yet neither was willing to tell him.

In a conversation not related to the multicultural lesson in January, Amber told the researcher that she would just do as her Field Instructor said since he was giving her the grade for her internship. The researcher asked if hers and Amber's relationship was different from that of hers and the Field Instructor since there were no grades involved with the researcher.

> Oh yea! Oh without question. I'm very much more relaxed with you. If you were my Field Instructor, I probably wouldn't say half the things that you have on tape. Because I know that I'm getting graded with him. I know that I have to walk on egg shells with him, because if I tell him everything that will hinder what he may say about me. But, you and me have a different relationship because you're not grading me, you know. (PMi)

Another university issue that Amber was aware of and vocal about was that of her graduate work. She was discouraged with the work required from the graduate classes that she was taking while completing her internship, but she was hesitant to say anything about this to any of the official university representatives until she had received her certification. She imagined that disagreeing with the authorities or giving them suggestions about how the program might be run differently might jeopardize what they were obliged to provide for her given the successful completion of her work, a recommendation for state certification.

> Like I say, I've come so far I don't want to mess up getting my certificate. And I would just feel much safer saying what I have to say after I know I'm safe. After I know I'm safe, I might just feel like I need to do that

> because at this point they have the upper hand, and once that is over, no, I won't be mean. I'm not a mean person, but I'll be very constructive with them. (Fi)

During the final interview, Amber revealed more of her thinking about her graduate work.

> They don't realize what we have to deal with in fifty minutes. They are so far removed from the classroom until it's a travesty almost. . . And I'm in class, 'Well, you come over and you just take a look to see what we deal with.' (Interviewer: Who is 'they?') The instructors. They're great instructors, don't get me wrong. But they don't know. They're too far removed from what we have to deal with every day. (Fi)

She went on to talk about needing instruction in more practical matters like understanding teacher contracts, benefit packages, retirement terms, the NEA and so on. Her criticism was quite specific.

> And I just think that when I get out of here and I feel that I'm secure in a job, then I will come back and say, you know, there needs to be some changes. And if you want to sincerely hear the voice of the student teacher that survived the program, then here is what I'm going to let you know. (Fi)

She was consistent in her theme of challenging the university authority vocally once the authority figures were no longer authority figures in her life. She saw herself in a role of helping the greater whole, but not in a way that would sacrifice her security.

These incidents regarding the university might not seem so unique if other relationships had not been closely observed. Amber spoke of her relationship with the other teachers in the school. She was asked how she felt about being with the other teachers as a colleague. She said,

> Oh yeah, I love it. . . And they're human, too. For the first time I'm seeing teachers on the other side . . . So, now I feel like big, you know, a big person. You go in [the teacher's lounge] and see the teachers and they

> respect you. . . They've been teaching, some of them, for thirty years! Hats off to them! I'm just starting and I'm tired already! (Mi)

When asked if she felt like a teacher, if she felt comfortable pulling her chair up to the table with the other teachers, she said, "Yes, I do. And I think that's part of my personality." It did seem to be an interesting part of Amber's personality. But even though she was very "out there" and vocal about herself and willing to be put on stage, she had utmost respect for most authority and tried to please the authority figures in her life. She was asked if she would have the nerve to ask a question in a teacher's meeting.

> I think I would. You know, they know why we [interns] are in school. They know what we're doing. . . So they know I'm inquisitive. I wouldn't go so far as stepping out of line and asking something about, 'Well, how much do you make?' I know my boundaries and I know my limits. And I wouldn't be disrespectful in any way. But, I would ask questions because that's what we're here for - to be inquisitive. (Mi)

Analytic Commentary:

Amber had an interesting view of authority and people of influence in her life that emanated from her personal history and cultural background. Her perspective definitely had an effect on her ability to learn from her university experience, including her internship. When she worked with people she respected, she considered them to be important influences on her thinking and decision making. When she disagreed with people who had authority over her, she negotiated her actions to please those people, yet did not accept them as influential on her thinking and decision making. The beliefs that were formed out her personal, social, cultural, and family history were resilient enough to resist change, even by an authoritative source such as the university. Though she had come to the university with a charge to take heed to her professors' words, when those

"words" called for action that challenged her beliefs, the resultant actions reflected her original beliefs. She acted on her original beliefs, even to the point of being respectful to those with whom she disagreed, something she had learned in her home. Therefore, at the end of her undergraduate studies and internship, Amber's teaching of literature was amazingly reflective of the kind of teaching she had speculated she would do *before* the university tried to influence her thinking toward reform-minded ways of teaching.

However, if the reporting of the data ended here with a description of Amber's teaching of subject matter as problematic, the reader would not have a complete picture of Amber as a teacher. In many ways, Amber did not have many of the typical beginning teacher problems that have been reported in the research literature. The next assertion will show the reader that Amber had abilities to manage student behavior and motivate students to on-task behavior in ways that the researcher noticed veteran teachers in the building couldn't. Amber's personality, which was very much a result of personal, social, cultural, and family influences, gave her an advantage in the classroom that many beginning teachers don't have. To fully understand Amber as a teacher, this part of the data must be reported. To fully understand the importance of the university impacting prospective English teachers like Amber toward more rigorous views of literature and learning, one must realize the true potential she had as a teacher.

Assertion #6: As an intern, Amber had an above average ability to manage student behavior, motivate students to read text, and elicit student response during class discussion about text.

During her internship, Amber quickly developed the ability to keep students'

attention on the academic task at hand. Often when an intern is able to accomplish this, it is due to the nature of the student population or due to the atmosphere established by the Cooperating Teacher (CT) before the intern begins to take primary responsibility for teaching. But, in Amber's situation, neither of these seemed to be the case. The student population in the urban school where she was assigned was not naturally given to on-task behavior. Often teachers could be heard in their classrooms loudly demanding the attention of the students. And although Amber's CT was able to establish a quiet atmosphere when she was teaching a lesson, the few times the researcher observed the CT teaching she noticed much off-task behavior. For these reasons, the researcher believes that Amber can be credited for achieving a well disciplined classroom with much on-task behavior. Fortunately, the researcher was able to observe one of the lessons where Amber began to establish this atmosphere.

Managing student behavior

The first lesson of the first unit that Amber taught was an interesting one in that Amber seemed to do a lot of things that led to on-task behavior, but then, before the lesson was over, made a management move that threw the room into an uproar. At the beginning of class, she established a productive atmosphere. She spent less than five minutes dealing with the routine tasks of taking the attendance and collecting homework. She moved quickly to the subject matter tasks of the day. Within five minutes of the bell ringing, she said, "Take out your homework and turn to page 3." For the next thirty minutes, either she or a student was talking about the text. She asked factual questions, comprehension questions, asked students to read, orally summarized parts of the story

herself, elicited ideas about theme, and told the students what she thought the theme was as she directed the students through the story. She made some sort of positive comment after just about every statement offered by a student. She said things like, "Really, really good, Ryan. I like your tone" after a student had read part of the story. She said things like "Those are some good, positive things I've been hearing" and "That's really, really good. I never thought of that."

The next task for the students after summarizing and retelling the story and determining the theme was to rewrite the ending. The way Amber managed this proved to be problematic. She simply directed students to "team up with somebody" to rewrite the ending. This level of direction sounded like something a college instructor might give. Amber's seventh graders, who were not used to doing group work, immediately became very noisy. Rather than turning to work with someone next to them, many started screeching their desks across the floor to another part of the room to sit with friends. One student, "Maria," grabbed several other students by their shirts and threw them around. Amber did not respond to this noise or movement except to loudly declare, "I know you're excited about changing the ending, but keep it down." Only one other time did she say anything about the noise, and again she credited it to their excitement over the task. She gave no clues verbally or non-verbally that she was displeased with their behavior. The group with "Maria" in it was extremely loud and off-task. Amber approached their group three times, but did nothing to stop their behavior. The first time, the group got quiet immediately as she approached. Amber calmly said, "Stay on task" and then walked away quickly. The second time she approached the group, the students

got quiet again for that moment. Amber said this time that Maria should be the recorder and the others could do the talking since Maria had said that she had a sore throat that day. By the third time Amber approached the group, Maria did not stop talking or dancing around in her seat or stomping her feet even as Amber stood right in front of her. Amber walked away.

Amber made a transition from this task by asking students to read aloud their rewritten endings to the story. As one student began to read amidst the noise, she announced that it was unfair to the reader for other people to be talking while he was trying to be heard. Interestingly, the class began to quiet down and she became more forceful in her appeal for quiet. She promised to deal with anyone who didn't cooperate by putting them in the hall. After three people had read their endings, she dropped the lesson without any elaboration or comment on their new endings. She announced that it was Transition (the time between 4th hour and lunch time when students were to sit quietly and do homework) and said, "You must work on your homework or read." Not surprisingly, the noise began to increase. Several students, including Maria, left the room for other activities.

It was at this point that Amber did something surprising. She approached the researcher and asked her to turn off the camera. She double checked to make sure it was turned off and then walked to the front of the room. She called the researcher to come stand in front of the room and as she did, Amber began to lecture the students about their behavior. She said that their behavior had been rude and unacceptable. She accused them of potentially "messing up" the researcher's data that was being collected for a

doctoral dissertation. She used a serious tone of voice and looked right at the students when she talked. She directed the students to apologize to the researcher. Many of them looked straight at the researcher and said they were sorry! Not one student talked or moved in his seat until the bell for lunch rang, when they all left the room quietly.

The researcher returned the next day and had a chance to talk to Amber before her teaching. Amber revealed that she wasn't sure that what she had done and said would work. She wondered if they would respond to her "authoritative tactics." In fact, they did respond to her tactics and were so involved in the lesson that when the bell rang for Transition, the students wanted to keep on discussing the story. A few students left, as was typical for Transition, and the rest stayed very involved. On the researcher's next visit, one of the students asked Amber if they could watch the video of the previous class period when they had done so well. There was obvious pride in the behavior and the excitement over their lesson.

From that first day on, Amber had few problems with discipline. As long as she was actively involved with instruction, she had to do very little managing of student behavior. When she told a student to be quiet or turn around or return to his seat, there was immediate response. She gave much praise for good behavior. She exhibited confidence in her ability to discipline and delivered periodic lectures on the virtues of good behavior and the power of a good education.

Eliciting Response during Text Discussions

Because Amber didn't have to spend much time dealing with student behavior, much time was left for instruction, and for the first three units of instruction the great

majority of each class period was spent dealing with academic tasks. Amber was able to involve most, sometimes all, of her students in the learning. As was speculated about student behavior earlier, it is speculated that this accomplishment can be credited to Amber. This inference was made based on other characteristics of the students at the school and based on an incident early in her teaching.

During the first lead teaching unit, most of the responses to questions by Amber came from about ten percent of the students. In fact, during his first observation, Amber's Field Instructor had coded the student responses to reveal this pattern. The coding appeared to be a natural part of his field notes which he photocopied and gave to Amber. The coding box was in the upper left hand corner of his first sheet of field notes. He handed these notes to Amber, told her he would talk to her on the phone that night, and left. As Amber read the notes, she asked the researcher what the coding box meant. When it was explained that it referred to which students responded and how many times each responded, Amber became visibly upset. When Amber showed it to her CT, her CT defended her strongly. She claimed that "they" only called on those students because if they called on the others there would be no response and that if the Field Instructor knew their students he would have understood that. The CT seemed to take the coding of student response personally and seemed to be as upset about it as Amber was.

The researcher had also coded student response in her field notes and continued this coding for many of the lessons throughout the internship. Amazingly, Amber reached a point of eliciting a response from every single student in the class at least once during some class periods. This is an amazing feat for any teacher, but more amazing in

the urban 7th grade classroom she was in. There were many cultures represented in this school, some of which are characterized by utmost respect for adults which results in not speaking out in class. The researcher noted that during many lessons behaviors like body language, eyes on the page of text, writing on notebook paper, volunteering to be called on, and having right responses when called on despite not volunteering indicated a high level of on task behavior by Amber's students. And although Amber still had a problem getting students to turn in regular written homework, she achieved a high participation rate on special project like the Penny Box or other projects that students were supposed to complete as complements to units of instruction. Given that these behaviors were evident with students in 4th hour who were considered the most difficult group at the beginning of the year, this was no small task and not to be underrated in considering Amber's potential as a teacher.

Motivating Students

Although the ability to move students toward on task behavior as discussed in the above section involves motivation as a part of eliciting student response, a more specific example of motivation will show that Amber seemed to have the gift to do what she believed she was called to do, or at least she had the ability to motivate students toward better things if not to change their whole lives. "Maria," who was mentioned above, provides an excellent example of this ability.

Maria was immediately noticeable to any visitor in the school because of her physical appearance and her raucous behavior. One was likely to notice Maria's hair first. It was as black as her skin was white. It was piled high on top of her head, with a

few squiggly strands glued to the sides of her face with something shiny. Then there was a strand that alternately hung in her face and got pushed behind her ear. Maria wasn't a small girl, either. She was one of the taller seventh graders, and she was sort of chubby - although the chubbiness wouldn't have been so obvious if she hadn't thrown her hips back and forth to bop people as she walked down an aisle. Her voice was equally big and abrasive.

One example of Maria's behavior was mentioned above in the context of Amber attempting to move students into group work. According to conversations among the team of teachers, her behavior that day was typical of what they witnessed every day. According to what the researcher saw and heard in the hall, the teachers came down hard on Maria for her behavior, yet still she found ways to be in the halls when she wasn't supposed to be, to saunter into class late often, and to leave early. The researcher saw her reprimanded repeatedly.

What is the point of talking about Maria? She was interesting enough just because of her raucous behavior. But, she was more interesting because of the dramatic change in her behavior during Amber's lead teaching. When Amber started her novel unit, Maria expressed excitement when she realized that she had seen the movie made from the book they were going to read (Homecoming). She was excited enough to check out the book to take home over the weekend.

Amber's first move in winning Maria was to make a point of mentioning that Maria had been one of the first students to take the book home. She mentioned this in class to the whole group, at first in passing. But then at one point she stopped the class to

say she wanted to tell them something. She said that she was really proud of Maria being one of the first ones to take the book home to read. Amber even said to the class that she thought that if it was appropriate to correct people publicly then it was appropriate to praise them publicly, too, and that was why she wanted to praise Maria.

Over the next two weeks, Maria mellowed into an interested, well-behaved student. She came to class on time, she raised her hand to contribute to the discussion, she even got out paper to write during a "twenty-minute write" that Amber had assigned. During the "twenty-minute write" she took her paper up to the front of the room to ask Amber for clarification. Amber had sat down by now and motioned for Maria to come sit in the chair by her and they talked quietly head to head for a few minutes. Maria went back to her seat and put her pencil to the paper! In fact, Maria's seat was now in the front of the room just under Amber's podium. She had voluntarily moved herself from the very back row to a seat practically under Amber's nose. During an discussion one day, Maria made a comment that Amber praised as worthy of repeating. This was a strategy not unusual for Amber. She often used phrases like, "That was an excellent response. Class listen carefully as your classmate repeats what he said. Please speak loudly and clearly so your colleagues can hear you." When she said this about Maria's comment, Maria responded physically by straightening her back and lifting her head and speaking loudly. It was amazing to see this reaction.

Equally amazing was the fact that Maria did the assignment that was due at the end of the unit. She made a collage using pictures to represent a life-lesson learned from the story. She chose to report on responsibility. Then she wrote a short essay telling what

it meant to be responsible (taking care of others, being careful to not get pregnant since you're too young to take care of a baby). Amber was heard offering Maria extra help during 7th hour on this project, although it is not clear how much Amber helped her. During 7th hour one afternoon, a teacher was heard screaming at Maria for being in the hall when she was supposed to be in class. Maria tried to explain that Miss [Amber] was going to help her on her project, but the teacher wouldn't let her finish her explanation. She indicated that she had no reason to believe Maria, so told her to just "shut-up" and get in the room.

Why is Maria's story important to tell? It is important because what happened embodies what Amber has claimed for years was her reason for being in the classroom. . . to lead children toward a better life. Part of that better life involved getting a good education, which Amber repeatedly told her students resulted in power. Although Amber didn't necessarily saved Maria from suicide or an untimely pregnancy, that we know of, she had come close to something almost as phenomenal. She got Maria to pay attention in class, contribute to the discussion, and do some assignments. It would seem that no one else in the school was able to accomplish this.

Analytic Commentary:

In order to get a fair picture of Amber as an intern in the classroom, one has to admit both her strengths and weaknesses. Whereas she definitely had problems with her unidimensional way of dealing with text and did not understand the philosophy of teaching espoused by the university, that is not the only picture one must see of Amber. She was quite able to enthrall students with her storytelling ability, keep their attention on

the text at hand, and motivate them toward reading and doing assignments. She had tremendous potential as a teacher. Since she was able to accomplish student engagement, the challenge for the teacher educator was to guide her toward what kind of tasks the students should be engaged in. The challenge was to help her see the students as learners and get Amber to believe that if she led her students toward independence as readers and writers, she was helping them toward the better life she envisioned for them. She repeatedly preached that "knowledge is power," so it might not have taken much to convince Amber that teaching is about learning and about learning to learn. By the end of her internship, she had not internalized this, which is unfortunate considering her potential as a teacher.

CONCLUSION

It has been asserted and supported that Amber revealed a striking continuity in her thinking from her undergraduate years throughout her internship experience. As an undergraduate, she saw the role of authorities in her life to be that of influencing or guiding her through life's decisions. She perceived her role as a teacher to be influential in the same way with her students, viewing her influence in a missionary-like way. She felt that teaching was a way to guide students to morally sound life choices and saw literature as the most effective tool for guiding them. Amber did not express any dissonance between this theory of teaching and the theories that she was exposed to in her university course work when she was an undergraduate.

As an intern, Amber's theories were put into practice as she taught every piece of literature in a way that led to a moral conclusion. She continued to view teaching as a

way to help students find a better life. She couldn't imagine teaching a story and then just going on to the next one. It had to be relevant and interesting to the students and had to have a life lesson from which the students could learn.

Through all of this, she continued to be blind to the discrepancies between her thinking and that of the university. Rather, she decided that those with whom she disagreed just didn't understand *her* students in *her* school. She then negotiated that she would do what it took to please those authorities so that she could get the grade she needed to complete her task.

Yet despite the weaknesses one can point out, we see Amber as one who exhibited great potential as a teacher in that she was able to motivate otherwise unmotivated students, maintain good classroom control with high on task behavior, and involve students in text. This ability is not to be underrated, but is to be used as a foundation for helping her develop understandings about her students as learners and about the reading of literature.

A challenge for Teacher Educators is to discern how to teach someone who has potential as a teacher yet is very narrow in her focus of teaching and learning. First, how do we guide a person to see what her theories are? Next, how do we help that person analyze her own theories in light of the larger community of thought, admitting tensions and discrepancies in order to clarify her own thinking, and perhaps broaden it? And how do teacher educators not only guide prospective teachers to teach in ways that are culturally responsive, how do they accomplish this themselves.? How do they respond to prospective teachers who, like Amber, come with a commitment grown out of their

personal histories that leads them toward a mission of teaching children who are at risk for failure? Chapter 5 will pose some implications for Teacher Educators interested in answering these questions.

CHAPTER FIVE

IMPLICATIONS

Chapter 5

Implications

The data in Chapter Four serve to further illustrate the complexity of the task of preparing teachers to be thoughtful, reflective practitioners who understand their subject matter in a way that allows them to guide others' learning. In the field of Teacher Education, there is the continual challenge to understand the teaching/learning process itself. Then, beyond understanding it is the additional challenge of connecting with prospective teachers in ways that lead them to understand the teaching/learning process in ways that will positively impact the students they will teach. Bringing together the issues of prior knowledge, beliefs, misconceptions, cultural influences, learning styles, and myriad other issues related to content and critical thinking as they impact a person's ability to learn creates a challenge for those trying to understand learning and trying to help others understand it as well.

Analysis of the data in Chapter Four also serves to illustrate the complexity in disseminating the knowledge gained from educational research. For instance, the original intent of this study was that it contribute to the research in the English Education community. Studies of prospective teachers of English or literature are few and the potential for contributing to the field with this study was appealing. However, after data were collected and analyzed, it became evident that the community more likely to benefit from this study was the Teacher Education community. There were several reasons contributing to this shift.

One of the critical issues contributing to the shift was the lack of empirical data

about the instruction that Amber received in her English and English Education courses. Anecdotal data were available which were consistent over time, but the data could not be considered reliable. Another reason for the shift in the community focus grew out of who the subject was. The influence of Amber's personal, social, family, and cultural background became critical if one was to understand how Amber herself learned and how she perceived the teaching/learning process. Her notions of teaching were so greatly influenced by her background that considering it became more of a focus in the study than had been anticipated. Since educators are working to attract more men and women of color into teaching, it is important to realize the personal, social, family, and cultural issues that contribute to one's way of perceiving teaching and learning.

The shift in focus in this study did not move specifically to the African-American community of educators, however, for several reasons. One reason was that African-American educators may be less likely to find these data new or informative. Another reason was that the influences on Amber extended beyond her ethnicity. Although it is speculated that her ethnicity was a major contributing influence on her perception of teaching and her focus on "helping," it is evident that her faith and family influences were equally important in determining what Amber learned and enacted in her teaching. A final reason the focus did not shift to a primarily African-American community was the impact these findings may have on those in Christian Education who are preparing teachers. Amber's faith was so evident that what she learned was as strongly influenced by it as anything else. In Christian Education, where faith is an overt consideration by both professors and students, the impact of faith on both parties' assumptions must be

considered critically if teaching and learning are to be understood and applied to K-12 teaching situations. Amber's faith assumptions were evident to researchers and powerfully impacted her learning and teaching.

Chapter 5 will provide for the reader possible implications for Teacher Educators, including those in Christian Education, that are drawn from the data in this dissertation. The extremely intimate look at Amber provided by this study is of value to all who are seriously concerned with the future of the field of Teacher Education as it strives to attract a more diverse population of teachers to serve a diverse American society. First, a brief look back at the data as they have been presented will be offered. Then, a look forward will be given for those concerned about educating prospective teachers.

A Look Back

Chapter Four includes both an analysis of the Understanding Literature for Teaching data as well as the data from the current study. First, the ULT data show that Amber relied strongly on people in her life as guiding influences. As an undergraduate, she told researchers that she was reliant on her family and her faith to show her the right path in life. She also relied on text, especially motivational text, to help her make decisions. She also regarded professors as guiding influences, although she experienced tension when she heard professors saying things that were obviously opposed to what she had been taught about life and the world. Amber continued to respect her professors but came to the healthy understanding that she could disagree with them.

Amber's beliefs about the value of faith, family, text, and school to guide and influence her in her life were evidently influential in her belief development about the

teacher's role and the use of text in the high school. As an undergraduate, Amber saw the teaching of literature to high school students as the opportunity to guide them toward good and helpful decisions in life. Just as text had been influential in guiding her toward success, it could be helpful to her students. Amber found a righteous moral in virtually every piece of text she was offered and felt that the moral gave her a reason to teach the text. She did not believe that there was reason to teach any text unless it was relevant and meaningful to students and would lead them toward a better life. She had an unusual talent for finding morals in stories, a talent born out of her impenetrable beliefs about mission in teaching.

These beliefs influenced how Amber interpreted what she experienced in the college classroom. They influenced how she understood what professors said about interpretation of text and created some discrepancies in Amber's talk about text. Amber, however, did not recognize these discrepancies. She created a dichotomy in her own theory that reflected what was appropriate in the college classroom versus what was appropriate teaching in the high school classroom. This seemed to help her reckon with the discrepancies, allowing her to keep her own ideas about teaching text intact. By not letting go of her own theories, Amber was prevented from developing a deep understanding of reading and interpreting text. By seeing the reader only as a moral being, she did not learn to consider the reader as a reader. Therefore, she did not learn to consider strategies for helping readers become independent users of text. As was speculated would happen when she was an undergraduate, Amber did not promote rigorous reading of text as an intern teaching literature.

When in her internship, Amber continued to see text as a vehicle for leading students toward a moral and successful life. Despite the fact that she was assigned the texts that would be taught in the 7th grade classroom where she was an intern, she was able to see each story as value laden. From the first story taught to the last novel read, Amber guided the students toward finding a life lesson. Although she perceived herself as emphasizing other aspects of reading text, such as identifying story elements of plot, setting, and characters, her *emphasis* consisted of mentioning these things in passing and including one question on a test about plot. On the other hand, Amber's emphasis on theme or life-lessons was so evident that by the time she taught her final unit of instruction, the term life-lessons was part of her students' vocabulary. When asked what one might learn from a novel such as the one they were about to read, the answer "life-lessons" was offered by many students. The way Amber speculated she might teach when she was an undergraduate was indeed what was carried out when she was an intern.

As an intern, Amber found that her teaching methods were embraced by her students, but were met with question by her university supervisor, the Field Instructor. It was this reaction to her teaching by her Field Instructor that caused Amber to separate her way of thinking about authorities into two categories: those whom she would accept as guiding influences on her life and those whom she would appease but not respect fully as influential. As she moved through her internship with success according to her own standards for teaching, she found herself unable to accept the criticism of a representative fro m the university. Amber decided that he was unable to understand urban students of color and therefore could not understand her teaching methods. She managed to develop

a working relationship with him, but admitted that she did so in order to ensure that she got the teaching certificate that she worked so hard to achieve.

Admittedly, Amber did some things really well as an intern. She was able to manage the behavior of students who were difficult for others to manage. The 7th graders she was teaching had not learned to manage themselves and many of the teachers in the school had difficulty managing them as well. Yet Amber was interesting enough as a storyteller, encouraging enough as a teacher, and tough enough as an authority to create a classroom atmosphere that was relatively free of off-task behavior. Students who normally did not read or do homework were often involved in class and did projects that were assigned.

As the assertions in Chapter Four show, Amber showed some real potential as a teacher in her ability to inspire and motivate students to do their assignments. Yet, her focus on learning was so weak as to thwart the learning potential of her students, whether motivated or not. The issue of learning was evident not only in the nature of the discussions she led but in the reaction of some of students in her honors class, who by the end of her internship had become resistant to her instruction. Unfortunately, although the representative from the university, the Field Instructor, seemed to recognize Amber's weak view of learning, he was unable to connect with her in a way that would help her truly understand the problem. Her notions of authority caused her to give surface attention to his suggestions for change in her strategies, but she did not indicate any understanding of the rationale for these changes as they related to her students' learning. An ability to connect with her at this point in her development as a teacher might have

made a significant difference in her thinking about teaching as it relates to student learning.

By taking a closer look at these issues of Amber's beliefs about learning and her ability to learn from her field instructor, implications will be drawn about what might have been done to lead Amber to a more robust way of viewing the learning process.

Amber's beliefs about learning

As much as Amber cared about her *children*, even before she knew them personally, she did not view to them as individual learners. She responded to them as individual moral beings. She had a very good relationship with many of her students, but neglected to see them as learners. This way of thinking was uncovered in her undergraduate years in the ULT study and was confirmed in her internship.

The research literature indicates that choosing teaching as a profession as a moral endeavor is not unusual. Many teacher candidates admit that they choose teaching because they like children or feel that they are *good* with them. Yet, teacher educators have as one of their goals a refocusing of these young teacher candidates' lens through which they see teaching and learning. It is hoped that as they move through their teacher education programs they begin to understand the nature of the learner and the learning process. It is hoped that they develop a robust understanding of the subject matter they wish to teach in order to be able to organize for instruction. Yet there was no indication that these changes took place during Amber's undergraduate years nor in her internship, and it can be argued that her habit of looking at her students only as moral beings caused her to constrain the learning opportunities for her students. The students were limited to

only one way of approaching literature. Her single focus on literature as a moral messenger also prevented Amber from seeing her students as readers who needed to continue to learn reading strategies that would lead them toward independence as readers.

A comparison of Amber's third hour class, the honors class, and her fourth hour class in her internship, as was done in Chapter Four, can be used to verify the conjecture that Amber thwarted learning opportunities for her students. In the first month of the internship, Amber told the researcher that the honors class was the easiest to teach and that the fourth hour class was her biggest challenge. The fourth hour class was quite large and had several students in it who regularly attended In-School Suspension. Additionally, the fourth hour class spent an additional twenty-five minutes in the classroom during Transition, the time between the end of class and the beginning of lunch. It was not intended that this be instructional time, which made management and discipline a challenge. In contrast, the third hour class had students who eagerly participated in class discussions and who regularly did their assignments. It was logical, then, that Amber considered them easier to teach.

By April this had changed dramatically. The third hour class was Amber's biggest challenge, by her own admission. Some of the students had become very difficult to manage and keep on task. They had become sarcastic in their responses to her and were noisy and distracting during her teaching. Through interviews and observations, it was determined that Amber had been teaching third hour in exactly the same way using the same curriculum and assignments as in all of the other classes. When questioned about this, she said she thought they shouldn't get *more* than the other students. She said

she had been an honors student and knew how haughty they could be. This response did not surprise the researcher since she had speculated in the ULT study that Amber would treat all students the same. Amber told researchers in the ULT study that all students, no matter what, deserve to learn the same thing. If children in the suburbs get more instruction or a higher level of instruction than children in the city, that is unfair to the city children. This was not an unusual response among the ULT participants. When presented with the scenarios of urban, rural, and suburban learners most participants said that all students *deserved* the same treatment. Most of the time, they elaborated to say the urban students shouldn't get *less*. In the case of Amber's honors class in her internship, she thought they shouldn't get more than the other students.

The reason this example is important is that it shows again that Amber primarily viewed her students as moral beings and not as learners. It was important to her that students in the regular classes not be mistreated by getting less than the honors class, and it was important to the honors students that they not be encouraged in their haughtiness by getting more than the regular students. This view accounts for their social and emotional needs, but does not account for the learning needs of any of the students. It did not occur to Amber that the students in the regular classes might need help as readers that the honors class would not need. It did not seem to occur to Amber that the students in the honors class might have read a wider range of material before entering seventh grade and therefore be able to make connections between literature in a different way. Critical aspects of learning were sacrificed for each group.

Another explanation of her equal treatment of students may have been at work

here as well, although the evidence is limited and comes from field notes only. Early in the year, the researcher visited the honors class at Amber's request. Amber was very proud of this class in October. In a discussion of The Highwayman by Poe, some of the comments from the students were quite sophisticated. One student offered a connection between the character in this poem and a character in Dante's Inferno. Amber's response to the student was not unlike what was observed with her students in other classes. She responded to the person with very positive accolades, but did not respond to the substance of the comment. She did not elaborate or ask for clarification. She just used phrases like, "That was really, really good!" At the time, the researcher wondered if she understood the connections the students were making. The researcher wondered if she had a deep enough knowledge of the poem or the broader field of literature to respond to the content. If she did not, her thin responses to the students' comments could be at least partly attributed to her lack of ability.

Whether Amber did not develop a robust view of literature while in the college classroom or whether she had a robust view of literature that she deliberately reserved for the college classroom is unclear. In the ULT Amber qualified her answers about literature and teaching literature to the context of teaching urban children. Therefore, it was difficult to say for sure whether she actually did not understand varying thoughts on interpretation of text or whether she would not think about those theories in the context of her children. This researcher speculates that she did not understand deep reading of text. Her dichotomous explanations of literature in the ULT may support this explanation, as might her inconsistent explanations of literary criticisms offered in the ULT. So,

although there is little actual evidence from context to support this explanation of why she would not treat the honors class differently, there is the speculation that one reason she treated 3rd hour in the same way as her other classes was that she did not have a rigorous enough knowledge of the literature she was teaching to treat them any differently.

As was stated above, a goal of a teacher education program that attempts to lead prospective teachers toward more reform-minded ways of teaching is that of enabling the prospective teacher to see her students as learners. As it became evident in the internship that this had not yet happened for Amber, the university had one more chance to connect with her and that was through her Field Instructor. Unfortunately, this was a missed opportunity by the university, as will be shown below.

Amber's ability to learn from her Field Instructor

In her internship, Amber's Field Instructor indicated by his suggestions for teaching that he was concerned about Amber's weak treatment of text. His suggestions regarding strategies for teaching indicated a constructivist view of reading text. He suggested more group work for the students and he suggested letting the students construct a definition of multiculturalism as Amber started a new unit of instruction. Amber took his suggestions, but did not give indication that she understood the reasoning behind them. The first time she attempted group work and it was unsuccessful, she said she'd tried to please her Field Instructor by doing group work but clearly her students were not ready for group work. She had management problems that kept her from attending to the task that they were assigned or the value of student engagement in a

social context. As the year progressed, she was able to accomplish having her students work in groups, but she still did not refer to the academic or learning value of such. When she explained to the researcher why she thought the Field Instructor suggested she have the students construct their own definition of multiculturalism, she said he just wanted her to try something different. She said this incident changed her way of thinking, but did not suggest that she was thinking differently about student learning or use of text.

Amber did not learn much from her Field Instructor. She initially had difficulty in her relationship with him, which may have affected the rest of her experience with him. When his first evaluation of her teaching was not completely positive, she accused him of not understanding her children. She also accused him of "probably" not having worked with minorities or even women before. Her notion was that he had never taught in the inner city and not only did he not understand her children, but he did not respect them.

She came to this conclusion about respect when her Field Instructor team taught with Amber an introductory lesson to a series of stories on Native Americans. The plan was to bring in blankets and put them on the floor for students to sit on while they listened to Native American music. Amber, her Cooperating Teacher, and the Field Instructor each brought in blankets. In Amber's retelling of the incident, she said she was disgusted by the blanket the Field Instructor had brought in. She said it looked like something that had been in the trunk of his car because it was stained and dirty. To Amber, bringing this in was a sign of disrespect for her students. She declared that he would never have taken a blanket like that to an affluent suburban school. She felt that her students were insulted. She said they would not attend to his talk when he tried to

teach, which further undermined his effectiveness with her.

Another element that undermined his effectiveness with her was the fact that she did not hear him offer praise for what she was doing well. It was not clear whether he recognized anything that she did well, since it seemed to her all he offered were suggestions for improvement. This greatly affected Amber. At the end of her internship, she was still looking for praise.

When she introduced her final unit of instruction over the novel The Hundred Penny Box, she put a shawl over her head, sat in a chair and rocked and sang, pretending to be the main character in the novel. She took on the persona of the character to introduce the students to the story. The students in both classes the researcher observed responded with applause and accolades for her good voice and good acting. The Field Instructor made his comments on the lesson without ever acknowledging this activity. It was evident that Amber was very upset by this so the researcher deliberately talked with Amber how effective the strategy was in preparing the students' minds for reading the text. She asked if she could use the video tape with her own students as an excellent example of a schema activator. Amber seemed greatly encouraged by this.

Amber didn't need praise for the sake of praise. But she did need praise in order to hear what else was being offered. By complimenting Amber on her drama, the researcher was allowed the opportunity to talk to her about preparing the learner for the reading task. She was able to be specific about the value of the task and name the strategy as a schema activator.

During the final interview, the researcher asked Amber to talk about her Field

Instructor. Among other things, Amber said,

> I would say how I would feel and he would never , never say, '[Amber], you did a good job.' To this day! And [the internship is] over next Friday. And he's never said . . . 'this lesson is great.' And I'm thinking, goodness. What else could I have done? I've sung, I've danced. I've done everything -video taped. I've done everything!. . . I've done everything. I've been an older person, I've sat on the floor with them. There's nothing I wouldn't do, and there's nothing else I could have done. But he has yet to have said to me, '[Amber] that was great. I love it.' At least once I would like to have heard that from him.

Although not much has been said in the research literature about use of specific praise with prospective teachers in their internship, this researcher would like to offer it as a vital part of the teaching and learning process. Much more has been written for K-12 classroom teachers about their use of praise with students. Why are adults as learners so very different from young learners? Often, after we've been assured that we are doing a good job, we are better able to hear how to do that good job better. Few people believe that they have nothing else to learn, but most would like for their current understandings and abilities to be acknowledged. Amber claimed that she was able to take constructive criticism and used the criticism of her Cooperating Teacher as an example. But the nature of criticism was a key for her.

> He was very critical. And maybe it was his job to be and maybe he wasn't meaning to come across as he was. I felt that I was the target of the observation and that nothing that I ever did was going to ever be right. And that was my problem. I have no problem with constructive criticism and you know, my cooperating teacher has given that to me. But when I've given my best to something and I've known that I've done a great job and then, 'well you could do it this way,' or 'you should have done it this way.' I mean I just, we were under so much pressure and I just didn't feel that he was sympathetic to that and that he really cared.

Despite Amber's weaknesses in the teaching of literature and regarding her students as

learners, she really did do some things very well. Perhaps some genuine, specific praise would have made her better able to hear the suggestions for doing things differently as a way of improving her teaching rather than as a way to make the university representative happy so that she could get her certification.

A Look Forward

Amber's was certainly an interesting candidate for teaching. The beliefs that she came to her teacher education program with were as resilient as the research literature suggests (Pajares, 1992; Clark, 1988; Nespor, 1987; Buchmann & Schwille, 1983; Lortie, 1975). They emanated from personal, social, family, and cultural factors and helped to frame her way of viewing the world and all of what she was exposed to in her university experience (Mahlos & Maxson, 1995). Her beliefs led her to some views of teaching and the teaching of literature that kept her from developing a robust view of literature or of learners (Hollingsworth, 1989; Weinstein, 1989). But, her beliefs also led her to some views of students that helped her relate to them and connect with them in ways others found difficult.

For instance, Amber was able to connect with students in a way that motivated them to read texts for themselves. Motivating middle school students is quite an accomplishment for any teacher, and Amber was able to do it. She was able to enthrall them with her storytelling, which seemed to motivate students to read stories for themselves. She also encouraged her students. She was quite free with praise, and was often specific. She would specifically praise a student on his tone of voice or volume

when reading. She praised students for completing work on time. She complimented students for their good behavior. Many of the students came to really like Amber. On her birthday she received over thirty cards and gifts from her students. Students often stood around her during class breaks asking personal questions. Many personal questions were asked during class as well. The girls especially wanted to know more about her and connect with her. Although Amber never mentioned in her undergraduate speculation that she wanted to be liked by her students, in fact she was.

Another way Amber connected with her students was in her role as a teacher. She was able to recognize and use her authority as a teacher to manage student behavior. In the school she was in, this was an accomplishment. As responsible teacher educators, we know that the ultimate goal is for students to manage themselves and be responsible to the task of learning. In reality, we know that some students must start at the level of being extrinsically motivated before moving toward intrinsic motivation. Amber was able to motivate her students toward good classroom behavior through open reprimand and open praise. Since she accomplished this early in her internship, an astute mentor might have built on this and encouraged her to slowly move her students toward independence and responsibility for learning. Amber was ready to learn this, in that she recognized the problem of getting students to do daily homework. She knew there was a need for the students to become responsible in this way. A mentor might have helped her develop some strategies for encouraging changes in the learning behavior of her students.

A Teacher Educator's Perspective

What can teacher educators learn from reading about Amber? The fact that she

did some things really well, like motivating and managing students, is important. But the fact that some aspects of her teaching were woefully neglectful of her students as learners is alarming. These two situations cause the teacher educator to consider the prospect of having teachers in the classroom whose students are well behaved and doing assignments, but who are being cheated of the opportunities to learn content in rich and meaningful ways. Although Amber is certainly not the first teacher to be guilty of such a deed, the goal is to help prevent as much as possible the perpetuation of this problem. The intimate look that this dissertation provides of Amber helps the teacher educator to consider what pitfalls might be avoided or solutions might be offered as they continue to prepare responsible teachers.

One pitfall that might be avoided in the future is that of neglecting to consider in the prominent way personal, social, cultural, and family factors affect a person's beliefs and perceptions of learning tasks. Amber told the researcher that she had felt alone as an African-American in the teacher education program at the university and she felt that she had to always go the extra mile to prove herself. The indication is that explicit connections to her cultural background were not made in her learning to be a teacher.

It can be speculated that Amber's artistic style of storytelling, which enthralled her students, is part of a cultural style. This storytelling played such an important role in her ability to organize for instruction and manage the behavior of her students that it probably should have been addressed as an asset in her teaching. Perhaps if it had been addressed as a stylistic devise of teaching, Amber would have seen it as such. The whole of her teaching might have been better addressed if she saw that in the artistic aspect of

teaching she was successful, yet in the more cognitive aspects of teaching she still had needs. For her to see that her students were happy, engaged, and doing assignments seemed to have been deceptive for her, leading her to believe that in all aspects of her teaching she was successful.

A solution that might be offered as a result of a close reading of this study is that of working to achieve a match between intern, or student teacher, and the Field Instructor. This solution may be valid, but is not completely realistic. In most universities, the Field Instructor and the intern do not know each other before the internship experience, so misunderstandings or misinterpretations are likely if the two do not share a philosophical base. There is no reason to believe that the two must be matched ethnically or in gender for the experience to be successful. In fact, a very close match may have its own set of pitfalls in that it may lead to an inability to broaden one's perspective or see things in a different light. But, those who think very differently about the teaching and learning process may spend the entire experience dealing with a series of misunderstandings and misconceptions, as seemed to happen with Amber and her Field Instructor.

An initial effort to get to know each other personally as well as professionally may help to prevent problems. Having the intern present a paper that is a personal history-based perspective about a day as a teacher may give insight to the Field Instructor that he might not have gotten otherwise. This perspective is likely to increase the opportunity afforded for guiding the learning of the prospective teacher. And by tapping into her own personal, social, family, and cultural background to speculate about a day in the life of a teacher, a prospective teacher can learn to explicate what it is they already

believe about teaching and learning (Hasker, 1992; Clark, 1990; Nelson, 1987). Since one's beliefs are usually implicit, identifying them is not a task that is easily accomplished. But, identifying them in this manner may be an effective tool for the Field Instructor to use to establish a meaningful communication between himself and the intern.

Even the idea of writing a paper that gives insight into one's beliefs has its limitations, however. If the teacher educator, particularly the Field Instructor, does not have the tools for interpreting the scenario presented by the intern, the exercise will do little to inform him. The Field Instructor must be able to look for and then know how to appreciate points of view based on faith and on ethnic traditions and values. As recent studies have shown, what is an effective strategy or communication pattern with the majority population may be different from what is effective with a minority population (Ladson-Billings, 1994). And as was shown in Chapter Two, a person's faith affects how he interprets the world. Therefore, an ability to discern and appreciate other's points of views from a culturally relevant perspective is critical if a teacher educator is to connect with the prospective teacher in a way that impacts her learning in such a way as to help her develop a deep understanding of the teaching/learning process.

Conclusion

The teacher educator's task of preparing teachers to be thoughtful, reflective practitioners is challenging and complex. There is the challenge of understanding the teaching/learning process itself. Then, beyond that is the challenge of connecting with

prospective teachers in ways that lead them to understand the teaching/learning process. Hopefully, the data and analysis in this dissertation will give the teacher educator insight into ways to make those meaningful connections and further advance the process of preparing teachers for a diverse society.

Appendix A

APPENDIX A

Complete

Literature Interview #1

Project B

National Center for Research on Teacher Learning

June 1992

Contents:

Instructions for Interviewers

Preparation for interview: Checklist of Materials

Make sure that you have the following before you begin the interview:

¥ A copy of the interview itself.

¥ Copies of the various exhibits including:

1. The 4 literary criticisms
2. A copy of "The Raven"
3. A copy of the blurb on Poe's life
4. A copy of the "FOR STUDY & DISCUSSION" questions on "The Raven."
5. A copy of the Text Selection Task
6. Copies of the descriptions of schools A, B, & C
7. Copies of Test Questions for Romeo & Juliet, Caesar, Scarlet Letter, To Kill a Mockingbird, and Huckleberry Finn.

A tape recorder that you have tested to ensure that it is recording (see Bill McDiarmid if you need a tape recorder).

¥ Fresh tapes that you have labeled with the following "ProjB-Lit, Lit IV#__, Pseudnym of informant, Date, 1 of (however many tapes you end up using); Interviewer: (your last name)."

¥ Include the same information on the video tape.

¥ A notebook in which to keep notes. Keep notes on what the interviewee is saying as well as any information that may not be captured by an audio tape--facial expressions and reactions, length of time to read something either if it is unusually short or long, questions that you may want to follow up on at the end of a section or of the interview itself. and so on. After the interview, also take a few minutes to reflect on the experience--did the interview prompt you to think differently about something? Did new ideas come to you? Were idea

that you already had confirmed? What did it feel like to do the interview with this individual? If you need a notebook, the Center can provide one. See Anna Edridge.

¥ Form X: A the end of your notebook is a form that asks about the context of interview. Please fill it out.

Introduction

¥ To introduce the study, say something like: **The National Center for Research on Teacher Learning is funded by the Department of Education in Washington, D.C. We are trying to find out more about how undergraduates come to understand the subjects they study. This is important to understanding what kinds of knowledge people who teach have to draw on when they teach. The interview is not so much a test of what you know as a conversation about how you understand different aspects of literature. At this point, we are trying to develop an interview that gets us the information we need but is also a positive experience for those whom we interview. So if you have any comments on the interview itself and your experience being interviewed, please tell us. Your comments are critical in helping us develop a good interview. Do you have any questions about the Center, the interview, or your participation before we start?**

¥ If they ask questions that you can't answer or feel uncomfortable answering, write it down & tell them you will ask me and I will call them with a response.

Notes on Procedures

¥ The dilemma in interviews of this type is between creating a genuine conversation with someone about complex and contested ideas and saying so much that you lead them to the answers you (sometimes subconsciously) seek. Try to be still and listen as much as possible. However, moments will doubtless come during which your talking about yourself or your ideas might encourage the person or help alleviate tension. For instance, in talking about particular books or authors, discussing your own views or reactions might actually facilitate the interview as long as these aren't too contrary to the interviewee's views. As in most things, judgment is the key to good interviewing.

- As you go along, you need to keep in mind that a time will come when you may be writing about one of these people and you will need to be able to explain to a third party why they said what they said. That means you have to be as clear as possible about what they are saying and why. Bearing this in mind can help you to know when and where to probe for more details, rationale, or explanation.

- If you feel the person's attention wandering or boredom setting in, you might suggest a break. If they are preoccupied about getting somewhere else, keep glancing at their watch, etc., you might ask if they would like to schedule another time to finish the interview.

Part I: Background

Pre-Collegiate

1. **Can you tell me a bit about your background--the neighborhoods you grew up in, the kinds of things you liked to do as a kid, your experience in school, and so on?**

   [The purpose of the question is to get a sense of the kind of experiences the student had growing up. If the student talks about his/her family, fine. If not, don't bring up the family. This is a private matter that students should not feel that we are prying.]

2. **Tell me about how your interest in reading and literature developed?**

   [Probe for individuals or experiences--including courses, travel, books, films or TV programs--that may have influenced them. This is a global questions intended to give the student a chance to talk about his/her past experiences and to determine what is pertinent. The interviewer should probe to find out details and, in particular, to find out the student's rationale. Pay particular attention to any individuals that the student mentions, especially if individual is a teacher.]

3. [If interviewee doesn't mention his/her family, ask:] **Did people in the family in which you grew up read much?** [If yes:] **What kinds of things did they read?** [Probe to find out how much people read].

4. **How about story-telling? Do you recall listening to people in your family or neighborhood telling stories?** [If yes:] **Do you recall any of these stories? Could you tell me about them?**

5. [If interviewee doesn't mention anyone reading to him or her, ask:] **Did anyone read to you when you were growing up?** [Probe for: who, what, when, where.]

6. [If interviewee doesn't mention his/her friends, ask:] **When you were growing up, did your friends read much?** [If yes:] **What kinds of things did they read?** [Probe to find out how much people read].

7. **Do you recall talking with anyone outside of school about what you or they were reading?** [Probe for circumstance--who, what, where, when.]

8. **What about writing--what do you remember about learning to write? What kinds of things did you write?** {Probe for: frequency, occasion, type of writing, audience if not apparent]

9. **Tell me what you remember about reading and literature in elementary school.**

10. **And what about writing? What do remember about writing in elementary school?**

11. **What about English or American literature classes in high school? Which did you take?**

    [For each course interviewee mentions above, ask the following:] **When you think back to that class, what stands out for you?** [Pause to allow the student to bring things up on his/her own. If after waiting for 5 or so seconds they seem stuck or puzzled by the question, ask:]

    Do any particular projects, assignments, books, or classroom activities stand out for you? It could be something your really liked or something that you didn't.

    What about writing? What kind of writing did you do in your English/American literature classes?

12. **And what about other literature classes? Did you study literature other than English or American literature in high school?**

13. **And what about composition or writing courses? Did you take any in high school?**

14. **What about other classes in high school in which you did a lot of reading or writing?**

    [For each course, ask:] **When you think back to that class, what stands out for you?** [Pause to allow the student to bring things up on his/her own. If after waiting for 5 or so seconds they seem stuck or puzzled by the question, ask:]

    Do any particular projects, assignments, books, or classroom activities stand out for you? It could be something your really liked or something that you didn't.

15. **Do recall any other courses you took in high school in which the teacher paid a lot of attention to literature or writing?**

[If **no**, skip the next question.]

16. [If student mentions such a course, ask:] **When you think back to that class, what stands out for you?** [Pause to allow the student to bring things up on his/her own. If after waiting for 5 or so seconds they seem stuck or puzzled by the question, ask:]

Do any particular projects, assignments, books, or classroom activities stand out for you? It could be something your really liked or something that you didn't.

17. [If student hasn't previously discussed his/her attitudes towards literature and other courses, ask:] **What were your two or three favorite courses in high school? Why?**

18. **What about the flip side of that--what were your two or three least favorite subjects? Why?**

19. **What kinds of things did you like to read on your own when you were in elementary and high school?** [Probe for frequency, occasion, favorite authors, favorite genres, motivation, source of knowledge about particular works and authors.]

College

20. **Tell me about why you decided to major in English. . . . When did you make this decision?**

[Probe for individuals or experiences--including courses, travel, books, films or TV programs--that may have influenced them. This is a global questions intended to give the student a chance to talk about his/her college experiences and to determine what is pertinent. The interviewer should probe to find out details and, in particular, to find out the student's rationale. Pay particular attention to any individuals that the student mentions, especially if individual is a faculty member.]

21. [If student decided to major in literature before coming to MSU, ask:]

Why did you decided to come to MSU to study English?

22. **What English classes, including ATL courses, have you taken at the college level?**

[If you have a data sheet for the student, check off each course as he/she discusses it.]

[List all courses the student mentions & ask who taught each. Then, for each literature or ATL course the student mentions, ask the sequence of questions below.]

23. **Thinking back to** [title or number of ATL or English course], **what stands out in your mind about it?**

[If student asks you to be more specific, say something like:] **Was there anything that you learned or any experiences--good or bad--that you had in the course that seem important to you?**

24. **Did anything about the course disappoint you?** [Follow-up, if needed:] **Were there things you hoped to learn that you didn't learn? Why do you think this happened?**

25. **What kinds of things were you assigned to read in the course?**

26. **Would you describe what the classes were like? Who did most of the talking? Did you have any opportunity to discuss or debate issues or ideas with the instructor? How about with your fellow students?** [If yes to either:] **How often did that happen? Did you find it useful? Why or why not?**

27. **Could you describe the kinds of assignments you had to do?** [Probe to find out the type, frequency, and length of assignments.]

[For written assignments, ask:] **What kinds of writing did you do in the course?** [We are trying to determine what kinds of writing the student had to do for the course]. **How many writing assignments did you have? What were they**

like? Did you ever have a chance to rewrite or revise any of the things you wrote for the courses? Were you asked to keep a journal? [If yes:] **What kinds of things did you write in the journal?**

28. **Did you have any tests or exams?** [If yes:] **How many? What were they like? Did they include essay questions? Short answer? Fill-in the blanks? Multiple-choice?**

How did you prepare for the exam(s)? Review your notes? Review readings?

Did anything on the exams surprise you? [That is, the exam includes types of questions or require knowledge that the interviewee didn't anticipate.]

29. **Did you talk with your instructor outside of class?** [Probe for frequency & reason.] **Were any of those conversations about the content of the course?**

30. **Was there a TA for the course? Did you talk with him or her about the course?** [If yes, probe for frequency & content of conversations.]

32. **Did you keep the notes that you took in the course?**

31. **Is there anything else you want to tell me about the course?**

[Note Bene: Repeat this sequence of questions for each Literature course.]

33. **What's the best English or literature course you've taken?**

What made it so good? [If the student has already described the course above, don't ask him/her to repeat. If not, probe for details of how the course was taught.]

34. **What about the flip side--What's the worst English or literature course you've taken?**

What made it bad? [If the student has already described the course above, don't ask him/her to repeat. If not, probe for details of how the course was taught.]

35. **Have you taken any other college courses that have dealt with literature**

[If yes:] **Describe the course for me.** [Probe for opportunities for discussion, types of assignments, readings, etc.]

36. **In college, have you found that literature is treated differently than it was in high school?** [If they seem to want more explanation. ask something like:] **have you encountered a view of literature or interpretations of particular literary works that differ from the views and interpretations you encountered in high school?** [If yes:] **Please tell me about the difference(s).**

Part II: Knowledge of Literature

Classification Task

[This is probably the first time most of the students have been asked to articulate their ideas on this matter. Be patient and give them time to elaborate. Some students who have done this in the pilot report feeling that it is like an examination. Many have also explained that they were working out their criteria as they talked. Try to avoid being judgmental and avoid body language that might suggest you are surprised or disagree (which might happen more often than you expect). We want to know how they think about the matter. This is not a test on cultural literacy. In short, be sensitive.]

Preparation: The Texts

Beforehand, make sure you have the materials. These should include the following:

The Complete Works of Shakespeare
The Origin of Species
Let Us Now Praise Famous Men
Native Son
A novel by Stephen King
A contemporary romance or fantasy novel
A high school or college textbook
New Yorker magazine
Ebony magazine
People magazine
The New York Times
The State Journal
A Calvin & Hobbes cartoon
A color magazine advertisement
A memo
A copy of the lyrics of "Total Control" by the Rap group, "Guy"
A copy of the poem, "In A Station of the Metro" (Ezra Pound)
A copy of the poem, "The Ball Turret Gunner" (Randall Jarrell)

Presentation of texts

Put all the **books** on the table. The order in which they are stacked is not important. Let the interviewee pick them up & examine them in any order they choose. Keep the other texts in a folder, ready at hand.

The materials once presented should be left on the table and let the student handle them and revise their opinions as many times as they wish.

With magazines and newspapers the interviewee might answer that some parts could be considered Lit. and some parts not. In this case ask: **Can you tell me more? or please, say more.** If the student still does not say anything ask: **Please, tell me which parts are you thinking about when you say some parts could be considered literature? Why is it?**

¥ After they have looked through the books and talked about them, next hand them the **New Yorker** magazine.

¥ Hand them the **advertisement** next. After they talk about the ad, Ask if they would consider any printed advertisement literature.

¥ Now give them the **"In a Station of the Metro."**

¥ Then hand them the **memo**.

¥ Now hand then **Ebony**. After they've commented on Ebony, hand them **People**.

¥ Next, hand them the **New York Times**. If they say this or any part of it is literature, then hand them the State Journal. But if they don't think the Times is literature, don't bother with the State Journal.

¥ Next hand them the **Rap song lyrics**.

¥ Then hand them the **Calvin & Hobbes cartoon**. If they don't think this is literature, ask if C & H cartoons collected in a book would be literature.

¥ Finally, give them **"The Ball Turret Gunner."** [Note: From pilot interviews, we've found that some folks don't consider poetry to be literature but rather a category unto itself. If they don't think poetry is lit, try to find out more about how they categorize it.]

36. **I want to shift gears a bit here and ask you to do an activity. We are interested in what you think is and what you think is not literature. We are not in a search of correct answers if any exist. Our purpose is solely to try to learn more about how undergraduate English majors think about written texts.**

Could you tell me what texts or books or works you think of when you hear the word "literature"?

Now I want to present you with a bunch of different texts and we want you to tell me whether or not you consider each of them literature. As we are most interested in HOW you think about this issue, please think aloud and say whatever comes to your mind as you look at each text. [At this point, present the books to the student while keeping visible, but on the side of the table, the rest of the material].

Additional notes on procedure

¥ Without being pushy, inquisitorial, or confrontative, try to determine whether or not the student is familiar with the text. If the way they talk about the text doesn't indicate whether or not they have read it, you might ask something like, **How familiar are you with this text?**

¥ Probably, by the middle of the second part, the interviewee will already have started to suggest some criteria for the selection and classification. Many times there are inconsistencies and contradictions. GIVE THEM TIME, LET THEM REFLECT ALOUD. Try not to probe too early or too often--try to allow the person time to think and not feel pressured.

¥ If the student is unclear or you did not understand ask: **Please, tell me more...**

¥ If the student was mostly silent and/or was not explicit about some criteria, ask: **Can you tell me how you decided? What influenced your decisions and ideas about this classification?** Probe: **Why is a particular text literature and another text doesn't?** (It is important to try to unveil how they decided also to leave a text out of Lit. as well as in Lit.)

¥ Usually students realize during the course of the interview that they

have some inconsistencies in their criteria. Usually they start to recognize that some past experiences, particularly classes in high school or college, influenced their views on what is considered literature. Many decide to change some selections and review some criteria. Let them do that and ask them again if they were not sufficiently explicit : **I notice that you are changing or questioning some of your previous decisions, please tell me more about it.**

Probing:

¥ **I will try to summarize some of your ideas to check that I got it right, please help me and stop me when necessary so you can clarify it for me.**
We might say one or two things wrong because we didn't really get it. However, it will be useful to say something wrong in purpose so we can probe their perspective. Also: Ask if there is an apparent inconsistency in classification--for example, if they say that one poem is Lit and the other isn't Lit.

¥ **Is there anything that you want to comment about? Is there anything else that you want me to know? Anything else you want to say?**
Usually here they ask you for your views. This might develop into a further source of data since their clarifying questions may give us more insights.

Thanks a lot.

Experience with literature and Beliefs about "knowing literature"

37. **I'd like for you to take a moment & think of something you've read or a writer that has meant a lot to you. Then, I'd like for you to tell me about your choice.** [Make sure to probe for interviewee's rationale for her/his choice.]

38. **Where did you encounter _____?**

How did you come to know about _____?

[If they mention a particular author:] Did you try to find out more about the author? **[If the author is NOT contemporary or writes from a cultural perspective likely to be unfamiliar to the interviewee:] How about the [times/circumstances/culture] in which the author lived/lives?**

39. **When you think about what it means to know or understand ture, what sort of ideas come to mind? What do you think of when you he phrase "to know literature?" How did you come to think that way?**

40. **As you probably know, we are trying to find out more about eople think about literature and what it means to say someone s literature. Can you think of someone who you would say knows ure?** [Get the name and/or description of person--that is, who they are and e interviewee knows him/her. If they nominate themselves, that's fine.]

41. **How did you come to believe that this person knows ure?** [Listen carefully & note in writing what the person says. You will be him/her about his/her response.]

42. **You said** [whatever the person offered as evidence that X knows re] **as indicating that** _____[the person mentioned as knowing re] **knows literature. Can you tell me how you came to think of this icating that a person knows literature?**

Poe & The Raven

43. **To learn more about how you think about written text, we'd like lore a poem together with you. We've selected a piece by Edgar oe--"The Raven." Are you familiar with this poem? With Poe as a ? What else have you read or studied by Poe?** [Probe for specific

44. **How did you get familiar with Poe?**
Did you read Poe in high school or junior high?
Was Poe part of your school work?
Was his work part of your leisure reading?
How about as part of your university course work? [Probe for nd for whether they have studied his theories as a critic.]
What about through films or television?

45. **What do you think of his work?** [If they talk about Poe as critic, ut his poetry and short stories.]

46. **What do you think of him of him as a writer?**

Here is a copy of "The Raven." Read it, and when you're d we'll talk a little about what you think is going on in this poem.

¥ **Keep track of how long the person takes to read the poem.**

Once upon a midnight dreary, while I pondered, weak and weary 1
Over many quaint and curious volume of forgotten lore-
While I nodded, nearly napping, suddenly there came a tapping,
As of some one gently rapping, rapping at my chamber door. 4
" 'T is some visitor," I muttered, "tapping at my chamber door-
Only this and nothing more."

Ah, distinctly I remember it was in the bleak December; 7
And each separate dying ember wrought its ghost upon the floor.
Eagerly I wished the morrow;-vainly I had sought to borrow
From my books surcease of sorrow-sorrow for the lost Lenore-
For the rare and radiant maiden whom the angels name Lenore- 10
Nameless here for evermore.

And the silken, sad, uncertain rustling of each purple curtain 13
Thrilled me-filled me with fantastic terrors never felt before;
So that now, to still the beating of my heart, I stood repeating,
" 'T is some visitor entreating entrance at my chamber door- 16
Some late visitor entreating entrance at my chamber door;-
This it is and nothing more."

Presently my soul grew stronger; hesitating then no longer, 19
"Sir," said I, "or Madam, truly your forgiveness I implore;
But the fact is I was napping, and so gently you came rapping,
And so faintly you came tapping, tapping at my chamber door, 22
That I scarce was sure I heard you"-here I opened wide the door;-
Darkness there and nothing more.

Deep into that darkness peering, long I stood there wondering, fearing,25
Doubting, dreaming dreams no mortal ever dared to dream before;
But the silence was unbroken, and the stillness gave no token,
And the only word there spoken was the whispered word, "Lenore"
This I whispered, and an echo murmured back the word, "Lenore?" 29
Merely this and nothing more.

Back into the chamber turning, all my soul within me burning, 31
Soon again I heard tapping somewhat louder than before.
"Surely," said I, "surely that is something at my window lattice;
Let me see, then, what thereat is, and this mystery explore- 34
Let my heart be still a moment, and this mystery explore;-
'T is the wind and nothing more!"

Open here I flung the shutter, when, with many a flirt and flutter, 37
In there stepped a stately Raven of the saintly days of yore.
Not the least obeisance made he; not a minute stopped or stayed he;
But, with mien of lord or lady, perched above my chamber door- 40
Perched upon a bust of Pallas just above my chamber door-
Perched, and sat, and nothing more.

Then this ebony bird beguiling my sad fancy into smiling,
By the grave and stern decorum of the countenance it wore,
"Though thy crest be shorn and shaven, thou," I said, "art sure no craven,
Ghastly grim and ancient Raven wandering from the Nightly shore-
Tell em what thy lordly name is on the Night's Plutonian shore!"
Quoth the Raven, "Nevermore."

Much I marveled this ungainly fowl to hear discourse so plainly,
Though its answer little meaning-little relevancy bore;
For we cannot help agreeing that no living human being
Ever yet was blessed with seeing bird above his chamber door-
Bird or beast upon the sculptured bust above his chamber door,
With such name as "Nevermore."

But the Raven, sitting lonely on that placid bust, spoke only
That one word, as if his soul in that one word he did outpour.
Nothing farther than he uttered-not a feather then he fluttered-
Till I scarcely more than muttered, "Other friends have flown before-
On the morrow he will leave me, as my Hopes have flown before."
Then the bird said, "Nevermore."

Startled at the stillness broken by reply so aptly spoken,
"Doubtless," said I, "what it utters is its only stock and store
Caught from some unhappy master whom unmerciful Disaster
Followed fast and followed faster till his songs one burden bore-
Till the dirges of his Hope that melancholy burden bore
Of 'Never-nevermore.' "

But the Raven still beguiling all my sad fancy into smiling,
Straight I wheeled a cushioned seat in front of bird and bust and door;
Then, upon the velvet sinking, I betook myself to linking
Fancy unto fancy, thinking what this ominous bird of yore-
What this grim, ungainly, ghastly, gaunt, and ominous bird of your
Meant in croaking "Nevermore."

This I sat engaged in guessing, but no syllable expressing
To the fowl whose fiery eyes now burned into my bosom's core;
This and more I sat divining, with my head at ease reclining
On the cushion's velvet lining that the lamp-light gloated o'er,
But whose velvet-violet lining with the lamp-light gloating o'er,
She shall press, ah, nevermore!

Then, methought, the air grew denser, perfumed from an unseen censer
Swung by seraphim whose foot-falls tinkled on the tufted floor.
"Wretch," I cried, "thy God hath lent thee-by these angels he hath sent
thee
Respite-respite and nepenthe from thy memories of Lenore;
Quaff, oh, quaff this kind nepenthe and forget this lost Lenore!"
Quoth the Raven, "Nevermore."

"Prophet!" said I, "thing of evil!-prophet still, if bird or devil!-

Whether Tempter sent, or whether tempest tossed thee here ashore,
Desolate, yet all undaunted, on this desert land enchanted-
On this home by Horror haunted-tell me truly, I implore-
Is there-is there balm in Gilead?-tell me-tell me, I implore!"
Quoth the Raven, "Nevermore."

"Prophet!" said I, "thing of evil!-prophet still, if bird or devil!
By that Heaven that bends above us-by that God we both adore-
Tell this soul with sorrow laden if, within the distant Aidenn,
It shall clasp a sainted maiden whom the angels name Lenore-
Clasp a rare and radiant maiden whom the angels name Lenore."
Quoth the Raven, "Nevermore."

"Be that word our sign of parting, bird or fiend!" I shrieked, up starting-
"Get thee back into the tempest and the Night's Plutonian shore!
Leave no black plume as a token of that lie thy soul hath spoken!
Leave my loneliness unbroken!-quit the bust above my door!
Take thy beak from out my heart, and take thy form from off my door!"
Quoth the Raven, "Nevermore."

And the Raven, never flitting, still is sitting, still is sitting
On the pallid bust of Pallas just above my chamber door;
And his eyes have all the seeming of a demon's that is dreaming,
And the lamp-light o'er him streaming throws his shadow on the floor;
And my soul from out that shadow that lies floating on the floor
Shall be lifted-nevermore!

you finished? Good. I'm about to ask you a really ambiguous question, that may feel odd for you, but I'm eager to understand "The Raven" the way do without biasing you too much. So, I'd really like to know what you think his poem. Tell me about it.

47. **If you think of this poem from your perspective as an English is there anything you'd add? Anything about your original analysis especially want to highlight or explain differently? Is there anything el would be less important or not important at all?**

48. **What do you know about Poe's life? The reason I'm asking because sometimes what we know about an author's life influences e read and think about his or her work.** [If they know nothing, move **that important for you when you're reading "The Raven"?**

Critics seem to be heavily influenced by what they know about fe. Here's a brief biography that we put together about Poe.

[Give person blurb about Poe's life.]

¥ **Keep track of how long the person takes to read the blurb.**

EDGAR ALLAN POE
1809-1849

American poet, short story writer, critic, editor, novelist, and essayist

Poe was born of impoverished vaudeville actors and orphaned at the age . He was adopted by the Allans, a wealthy Virginia family who gave him nefits of wealth and education. While at The University of Virginia, Poe's minor gambling debts and bizarre behavior when under the influence of small amounts of alcohol fanned his already strained relationship with his ther into open hostility. Allan refused to assist with Poe's debts, and Poe rced to leave school. In an attempt to reconcile with Allan, Poe entered Point. Quickly realizing that he was not suited to Academy life, Poe asked o sign papers which would have allowed him to leave West Point ably. When Allan refused, Poe deliberately disobeyed orders and obtained onorable discharge.

Poe published two volumes of poetry before he turned twenty. Following missal from West Point , he married his young cousin, Virginia Clem, and ked upon a literary career. In 1835, he became the editor of the Southern y Messenger. Poe was an unpopular critic; he produced scathing attacks ne of the most popular books of his day. The death of Virginia interrupted ocus on his work and sent him into deep depression. Some of his most poetry reflects this time in his life.

Poe's personal life was marked by poverty and depression. His most sful poem netted him only about twenty dollars. The stories surrounding king and early death confused the man with his literary creations. Certain ritics ascribed to Poe a morbidity of character and a cruel and unnatural ament. His literary executor R. W. Griswold, for reasons unknown, forged ind documents to portray Poe as a bizarre and menacing character. h he was ultimately vindicated, it has been the work of modern scholars ablish Poe's reputation based on his work and not his life.

9. **How do you view The Raven now?**

Literary theories

). **Here** [hand the interviewee Literary Crit 1 **is what someone has out literature. Take some time to read it. When you feel ready, I**

t you to tell me what you think of it.

¥ Keep track of how long the person takes to read the criticism.

Literary Crit 1

A **work of literature** is a self-contained world. The meaning is found within he text itself. The various parts of the text may conflict or be in tension. The form or structure of the work pulls these parts together into a coherent whole. The form is the meaning.

Since a literary work contains its own reality and its form is its meaning, knowledge of the intentions or the life and times of the **author** is not important for understanding what the work means.

Similarly, since the work exists in and is its own world, **society** has little influence on the meaning of a text.

The **reader** must experience the meaning of the work. However, experiencing the meaning is not simply a matter of responding subjectively and/or affectively to the work. Experiencing the meaning requires hard-nosed, rigorous, objective analyses of the text.

This is where the **critic** comes in. The critic cannot merely paraphrase the meaning for the reader. Indeed, since the meaning of a work is its form, it cannot be paraphrased. "Close" reading--attention to the use and meaning of words, symbols, metaphors and structure--is required. The critic helps the reader learn to do this close reading.

[You can take the time while the interviewee is reading to catch up on your notes--i.e., try not to sit there **and stare. When the interviewee notes s/he is ready, ask:]**

Well, what did you think?

[If the interviewee makes a claim about what the critic means,

What makes you think that?

[Be careful to probe any terms, especially terms that are familiar to easily off the tongue--words and phrases such as "reader-response," "deconstruction," "New Criticism," "feminism," "traditional," and so on. Better that the interviewee think you illiterate than to assume you know what s/he means and discover months later that you do not.]

[When you believe the interviewee has said all s/he has to say,
Is there anything else you'd like to say about this?

51. **Here's another card** [hand the interviewee Literary Crit2] . **Take e time to read it. When you feel ready, I want you to tell me what you of it.**

Well, what did you think?

¥ Keep track of how long the person takes to read the criticism.

Literary Crit 2

he reader largely determines the meaning of a **work of literature**. evertheless, the text sets constraints on the meaning that the reader can nd because its language and structure elicit certain common responses ther than others.

One group of critics who adhere to this idea claim that all **authors** ecessarily have an intended audience in mind when writing. Other critics gue that meaning is created by reading; thus the reader is really the **uthor**.

The **reader** plays the central role in both of these views. If the author rites for an intended reader (audience), the reader effectively controls the eaning of the text. If the reader is the author, then the reader creates natever meaning the text has through the act of reading.

Forces within **society** affect the backgrounds that authors and readers ng to a text. Similar backgrounds and perspectives lead author and ader to create meanings for a text that are compatible.

The **critics** define and write about the respective roles of the text, thor, reader, society, and critics. Some critics primarily describe how and y these roles developed and are the way they are; other critics attempt to monstrate how the reader functions as author of what is read.

[If the interviewee makes a claim about what the critic means,

What makes you think that?

[Be careful to probe any terms, especially terms that are familiar

slip easily off the tongue--words and phrases such as "reader-response," construction," "New Criticism," "feminism," "traditional," and so on. Better that nterviewee think you illiterate than to assume you know what s/he means to discover months later that you do not.]

[When you believe the interviewee has said all s/he has to say,
Is there anything else you'd like to say about this?

52. **Here's another card** [hand the interviewee Literary Crit3]. **Take e time to read it. When you feel ready, I want you to tell me what you of it.**

¥ Keep track of how long the person takes to read the criticism.

Literary Crit 3

A **work of literature** exposes the reader to other points of view, her imaginations, other emotions and actions, and enables the reader to e more and further and, hence, to become a better person. The ditions and cultural values found in the greatest literature represent some the finest sentiments and achievements of the species: particular tions of the True and Beautiful and of enduring moral and aesthetic lues; an affinity for the "eternal" human truths; a sense of a shared manity and a deep and abiding awareness of the importance of mocratic ideals.

The **author**, particularly the author of a great work, creates a world so werful and alive that a reader actually experiences themes that are eless and comes to understand universal truths.

The **reader**'s role is to discover the meaning of the text, a meaning that nscends the time and circumstances in which it was written. In covering this meaning, the reader also learns about her or his own stence and shared humanity as well as his or her individuality and inctive heritage. A reader reads to become a more complete and better son.

he ideals and truths depicted in literature can only imperfectly be zed in **society**. But by reading and becoming a better person, the vidual contributes to the improvement of society as a whole.

he **critic** helps the reader to learn to read critically, to find the meaning e **read**ily. The reader thus becomes capable of experiencing the ning more deeply and intensely and, hence, gains increased pleasure **under**standing from reading.

Well, what did you think?

[If the interviewee makes a claim about what the critic means,
e:]

What makes you think that?

[Be careful to probe any terms, especially terms that are familiar
lip easily off the tongue--words and phrases such as "reader-response,"
nstruction," "New Criticism," "feminism," "traditional," and so on. Better that
terviewee think you illiterate than to assume you know what s/he means
o discover months later that you do not.]

[When you believe the interviewee has said all s/he has to say,
ls there anything else you'd like to say about this?

53. **Here's the last card** [hand the interviewee Literary Crit4] **. Take
time to read it. When you feel ready, I want you to tell me what you
of it.**

¥ Keep track of how long the person takes to read the criticism.

Literary Crit 4

A **work of literature** has no fixed or constant meaning. A single
d can be defined in multiple ways; and each definition of a given word is
efinition of that word by default: that is, because it is not the definition of
fferent word. Each of the myriad words, separately and strung together,
art to the text an uncertainty and indeterminableness. Other texts, past
future, entwine with a work. Also present in any work are faint
gestions of alternative texts that are absent only because the author
se to write the one written.
ne words used and the meaning the **author** wants cannot coincide;
ons about the author's intention and original meaning are merely empty
ses.
ne **reader** will find at most an ebb and flow of shadowy meanings that
reform, fade again.
hat is true of a single work is true of Literature as a whole; and if
ature cannot capture and hold meaning, can there be any ultimate
ning in **society**?
e role of the **critic** is to "defamiliarize" the text: to enable the reader to

see that the appearance of meaning is but illusion; to expose as rhetoric claims that the traditional moral and cultural values transmitted by "Great Literature" are immutable and eternal truths. It is through this rhetoric that traditional authority and privilege perpetuates itself.

Well, what did you think?

[If the interviewee makes a claim about what the critic means, probe:]

What makes you think that?

[Be careful to probe any terms, especially terms that are familiar and slip easily off the tongue--words and phrases such as "reader-response," "deconstruction," "New Criticism," "feminism," "traditional," and so on. Better that the interviewee think you illiterate than to assume you know what s/he means only to discover months later that you do not.]

[When you believe the interviewee has said all s/he has to say, ask:] **Is there anything else you'd like to say about this?**

54. [If the interviewee hasn't compared the quotations, ask:]
How would you compare these different views? [Probe to make sure that the interviewee discuss each of the quotations in relation to the others.]

Which is closest to your idea of literature? Why?

What do you find in the others that you don't agree with?

55. **Is there a theory of literature that you prefer that we haven't included? [If yes:] How does it differ from these four?**

Are there things about literature that you believe but that these authors left out?

56. **How do you think it happens that people disagree about literature?**

What experiences have you had reading about or studying literary theory?

Why study literature

57. **Why do you think we teach literature in college?** [Pause for answer.] **How about in high schools?** [Pause for answer.] **And in elementary schools?**

58. **Tell me about the reading you do besides what you have to read for courses.** [Probe for details--genres, authors, specific works. If they ask whether magazines or newspapers count, say yes and ask for which magazines & newspapers they read & how frequently.]

[If the person stops talking, ask:] **Do you do any other reading?**

59. **What kinds of things do you read when you're not taking classes?** [Probe for details--genres, authors, specific titles, magazines, etc. If they ask whether magazines or newspapers count, say yes and ask for which magazines & newspapers they read & how frequently.] **What is it that you like about** [name of genre, author, title, magazine, whatever]?

60. **Are the things you read on your own similar to or different from those you read for class? Why?** [This is an opportunity for the interviewee to discuss his/her views of different types of literature and why s/he reads different literature.]

61. **When reading on your own, do you approach the text the same way that you do when you are reading for a class?** [If no:] **How does your approach differ?** [If yes:] How do you approach them?

62. **Have you read the same text--a book, poem, essay, story--both on your own and for a class?** [If no, go to the next question.] [If yes:] **What was the text? Was the experience different between the two occasions? If so, how? Did you read the text first own your on or for a class?**

63. **Are there authors or types of literature that you've read on your own that encouraged you to take a particular course?** [If yes] **Tell me about it.**

64. **What about the other way around--Have courses in which you've read particular authors or types of literature encouraged you to read more of those outside of class?** [If yes:] **Tell me about it.**

65. **Why do you read? What kinds of things do you get from reading?**

66. **We're also interested in your writing. Could you tell me about the kind of writing you do besides what you have to write for class? Do you keep a diary or write letters, poetry, stories, letters to the editor, plays. novels, whatever?** [Probe for frequency, amount.]

67. **A lot of commentators are saying that reading is going out of fashion in a society increasingly reliant on non-verbal visual images & information. Do you think this is true? What makes you think that?**

68. **What do you think is lost when people in a society read less and less?**

69. **What would you like to see--more, the same, or less attention to the printed texts in school and society?** [We want to find out how they think about reading, what kind of emphasis they think should be placed on reading and printed text. be sure to get at the reasons behind what they say.]

70. **Suppose for a moment that you were talking with a friend about a book you both liked. Another friend, overhearing your conversation, interrupts, saying, "Why are you spending so much time analyzing that? Why can't you just read and enjoy without picking it apart like that? How would you respond?** [Probe to get a the reasons behind the position the interviewee takes.]

71. **Now suppose for a moment that you were a teacher. You are teaching, say, 11th graders a particular text--a story or book or poem or essay. In the middle of the class, a student raises her hand and asks, "Why are we spending so much time analyzing. Why can't we just read and enjoy? Why do we have to pick it apart like this?" How would you respond?** [Probe to get a the reasons behind the position the interviewee takes.]

Part 3: Knowledge of Teaching Literature

Now, we want to change gears yet again. We are interested in what you think about literature but we are also interested in how you think about teaching literature. That's what the remaining questions focus on.

Teaching the Raven

72. **"The Raven" is a poem you could find yourself teaching one**

day. Would you choose to teach it if you found it in the anthology your students had been assigned? Could you explain what factors might affect your decision? Anything else? [Probe for additional considerations like: students' interest in the poem, its fame, Poe's fame, this person's own interest in or admiration of the poem or the poet.]

73. **Let's assume for a moment that this poem is important to teach in a high school curriculum. Think about grades 9 through 12. Where do you think this poem could best be included? Would this be a difficult poem for students? What helps you decide? How do you predict students will react to this poem? Will they find poetry in general difficult?**

74. **Imagine that you were going to "teach this poem": What would you focus on?** [Probe around here. Find out what this person wants students to learn or feel or believe. "What do you want them to learn by doing that?"]

75. **If I were a visitor in your classroom when you were teaching this poem, what would I likely see you doing? How about the students-what would they likely be doing? From the first moment that students see the poem through to the last time they talk, think or write about it, what might be going on in your classroom? Tell me what you can about the history of these ideas. And why is that what I'd see going on?** [Probe about all the methodological parts this person offers. Be sure to find out how students will read the poem--as homework, in-class silently, orally taking turns, etc.]

76. **Would you want students to know about Poe's life? Could you explain how you decided that would be important (or not so important)?**

[If they say they would want students to know about Poe's life, ask:] **What aspects of his life would you like them to know about?** [Probe for why they think these aspects of Poe's life are important for students' to know about.]

77. [If yes, ask:] **How would they find out about Poe's life?** [Probe why this is what the interviewee would have his/her students do.]

78. **Is there information besides something about Poe's life that you think would be important for them to know?**

[If yes:] **How would they get this information?**

79. **Critics differ in their opinions about Poe. Do you think you might show students or tell them about critic's views? Can you think of**

some reasons why this might not be worthwhile? Given what you know right now, what would you do? What would be some reasons for your decision?

80. **Let's imagine that you did decide to discuss a variety of critic's views. Suppose a student asked you, "Mr./Ms _____, which one is right?" or "Who do you agree with?" What might you say?**

81. **"The Raven" is often included in school anthologies. Typically, there are questions for readers to answer after they read the poem. Here is set of questions we found in one anthology. After you've had time to read them, we'll talk about them.**

[Give person the questions from the anthology.]

FOR STUDY AND DISCUSSION
The Raven

1. The first stanza of "The Raven" presents a speaker who is physically exhausted and under obvious emotional strain. He reads, as we learn in the next stanza, to distract himself from sorrow, but the "quaint and curious volume of forgotten lore" implies a taste for the occult or the fantastic. How do these details relate to his later assumption that the raven is an agent of the supernatural?

2. At first the raven makes the speaker smile (line 43). But his first speech to the raven associates the bird with Pluto, the ruler of infernal regions (lines 45-48). What does this tell us about what is truly in his mind?

3. Lines 49-78 take the speaker through a number of reactions: surprise that the bird speaks; the melancholy assumption that this companion will fly from him as "other friends" have done; a sensible explanation of how the bird may have learned its single word; and even playful amusement. Still, it becomes clear that, beneath his apparent assurance, the speaker is moving toward hysteria. What loss of control is indicated in line 74? Why is it appropriate that this stanza should end with the speaker now using the word nevermore?

4. Since the raven repeats only a single word, the significance of Nevermore as an answer depends entirely on the question asked. In the dialogue of lines 81-95, how does the speaker use the bird to confirm his own worst fears?

5. After the frenzy with which he proclaims that the raven's word is a "lie" and tries to drive the bird from him, the speaker seems strangely calm in the last stanza, as if he had recovered his reason. How does the repetition of the phrase, "still is sitting" (line 103) indicate that this is not so? How does the poet make this repeated phrase sound even more ominous? Which other lines in the final stanza suggest that the speaker may never return to his senses?

82. **Some people say that anthology questions should be free from bias or obvious interpretative stances. Here are some questions taken from a school anthology. Look them over. With this in mind, how would you rate these questions?**

83. **How helpful are these questions for helping you as a reader think about the poem? In what way? How did you decide? Would you use any of these questions with students?** [If yes, ask] **Which ones?** [If no, ask]: **Can you tell me more about why you think they aren't helpful? What questions would be helpful?**

84. **What seems to be the purpose of these questions? How can you tell?**

85. **Are there additional questions you'd want students to consider? Could you give me some examples? What makes these valuable for students?**

86. **If some of your students were having trouble reading the poem, what would you do?**

87. **How would you go about finding out whether or not your students learned what you wanted them to learn about the poem?** [Probe for details. If interviewee says s/he would "test" them, ask for details of what would be on the test, what the format would be, etc.] **Are there other ways that you would find out what they learned about the poem?**

88. **What kinds of writing tasks could you imagine assigning connected to "The Raven?"** [Probe for details & rationale.] **Suppose you got back papers from some of your students that were below the standards you expect. What would you do about it?**

89. **Let's say you were teaching in an inner-city high school where**

reading scores have been low for a number of years. Again, "The Raven" is part of the curriculum. Most of the students are African-American. Most of the students come from impoverished families. How would you approach teaching the poem in such a setting? Is there anything about such a setting that would lead you to expect these students to have diffculty with this poem? But if they had difficulty with the poem, how would you explain their having difficulty? [Probe for details again. If the interviewee describe an approach that differs from that s/he described above, ask why.]

90. **Now, let's say you were teaching in a rural high school. Most of the students are white and come from low-income families. Most come from families that belong to the fundamentalist church in the community. Again, "The Raven" is part of the district curriculum. How would you approach teaching the poem in such a setting? Is there anything about such a setting that would lead you to expect these students to have diffculty with this poem? But if they had difficulty with the poem, how would you explain their having difficulty?**[Probe for details again. If the interviewee describe an approach that differs from that s/he described above, ask why.]

Teaching Literary Theory

91. **As an English major, you may have come across a lot of talk about literary theory. Do you think that literary theory or criticism is something that high school students should know about? Why or why not?**

92. **At what grade level do you think students should start learning about these theoretical or critical perspectives?** [Probe for rationale.]

93. **Suppose for a moment that literary criticism was a part of the curriculum in the school in which you are teaching. How would go about helping your students learn about these various critical perspectives? What would you do? What would they do?** [Probe for specifics here.]

94. **Again, let's say you were teaching in an inner-city high school where reading scores have been low for a number of years. Most of the students as African-American. Most of the students come from low-income families. Would you teach them about these various critical perspectives on literature even if they were not part of the curriculum? If criticism were part of the curriculum, how would you approach teaching them?** [Probe for rationale.]

95. **What about the rural high school I described earlier in which most of the students are white and come from low-income families. And most come from families that belong to the fundamentalist church. Would you teach them about these various critical perspectives on literature even if they were not part of the curriculum? If criticism were part of the curriculum, how would you approach teaching it?** [Probe for rationale.]

The Canon

97. **Are there particular texts that you think all high school students should read?**

[If yes:] **What are some of these? Why these?**

[If no:] **How would you go about deciding what your high school students will read?**

96. **Commentators see a decline in attention to reading as we become more dependent on media other than printed materials. As a teacher is trying to reverse this trend part of your responsibility?**

[If yes:] **Do you have some ideas about how you would go about doing this?**

[If no:] **How did you decide this?**

98. **Here is a list of books. Let's say that this is the recommended list of books for the school in which you are teaching. I'd like for you to take a minute and read the list over. To the right of each book title, check one of the boxes to show that**

- **you have read the book and would include it in your 11th grade curriculum**
- **you have read the book but would NOT include it in your 11th grade curriculum**
- **you haven't read the book but would include it in your 11th grade curriculum**
- **you haven't read the book and would not include it in your 11th grade curriculum**

We are asking you whether you've read the book not to find out what you have and haven't read. We need to know whether or not you've read the book so we can understand how you go about deciding what books

you think students ought to read.

After you have marked your choices, I'm going to ask you more about your thinking. Let me know when you're finished.

[If the interviewee asks for more information about the school or the students, ask him/her how the information they are requesting matters. Then ask them about the kinds of students they plan to teach or the type of school in which they plan to teach. Tell them to respond with these students/this school in mind.]

Text

Author	Have read & would include	Have read but would NOT include	Haven't read but would include	Haven't read & would NOT include
Angelou	**I Know Why the Caged Bird Sings**			
Baldwin	**The Fire Next Time**			
Blume	**Forever**			
Crane	**The Red Badge of Courage**			
Cleaver	**Soul on Ice**			
Douglass	**Narrative of the Life of Frederick Douglass**			
Ellison	**The Invisible Man**			
Fitzgerald	**The Great Gatsby**			
Gibson	**The Miracle Worker**			
Golding	**The Lord of the Flies**			
Hansberry	**A Raisin in the Sun**			
Hawthorne	**The Scarlet Letter**			
Hemingway	**The Old Man and the Sea**			
Hurston	**Their Eyes Were Watching God**			
Kingston	**Woman Warrior**			
Knowles	**A Separate Peace**			
Lee	**To Kill a Mockingbird**			
London	**Call of the Wild**			
Haley	**Autobiography of Malcolm X**			
/Malcolm X				
Miller	**The Crucible**			
Miller	**The Death of a Salesman**			
Morrison	**The Song of Solomon**			
Potok	**The Chosen**			
Salinger	**The Catcher in the Rye**			
Shakespeare	**Hamlet**			
Shakespeare	**Macbeth**			
Steinbeck	**Grapes of Wrath**			
Steinbeck	**Of Mice and Men**			
Twain	**Huckleberry Finn**			
Walker	**The Color Purple**			
Wharton	**Ethane Frome**			
Wilder	**Our Town**			
Williams	**Glass Menagerie**			
Wright	**Black Boy**			
Wright	**Native Son**			

99. **Teachers of course have to make choices because they can't teach everything they'd like to teach. Look at the books that you said you would include. Let's say your class of 11th graders only had time to read six of these during a year. Put a check mark in the box to the left of the six books you would choose for your 11th graders to read.**

100. **Now I'd like you to go through the six books you have chosen for your IIth grade English class and tell me why you included each.** [Probe to find out what criteria the interviewee used in selecting the text (readability, appeal to youth, expectations of society/family/colleges, etc.).]

101. **What about those books you have read but wouldn't include? Why have you rejected these?** [Probe to find out what criteria the interviewee used in rejecting the text (readability, appeal to youth, expectations of society/family/colleges, etc.).]

102. **Are there books not on this list that you would include among the six you would want your 11th graders to read?** [If yes, find out the book and then ask:] **And which of the six that you checked would you drop to make room for this one?**

103. **Here's a description of a particular school--we're calling it "School A." [**Give interviewee description of School A]. **Read the description and then tell me if your choice of books would be different if you were teaching in this school.**

School A

School A is located in an urban area where unemployment is high. About 55% of the students are African-American, another 25% are white, 15% are Latino, and 5% are Asian-American. A large proportion of these students come from impoverished families. Less that half the students have gone on to college in recent years. Many enter the military after graduation.

104. **And here's a description of a another school--"School B."** [Give interviewee description of School B]. **Read it and then tell me if your choice of books would be different if you were teaching in this school.**

School B

School B is located in a suburban community. Most of the adults are employed in plants or businesses located in or near their neighborhood. Few professionals live in the community and few residents have college degrees. Like graduates of School A,

less than half of the students in School B go to college and a number opt for military service. The student population is almost totally white--roughly 95%.

105. **And finally, here's a description of School C.** [Give interviewee description of School C]. **Read it and then tell me if your choice of books would be different if you were teaching in this school.**

School C

Like School B, this school is also located in a suburban area. The parents of many of the students are professionals and many people in the community have earned college degrees. The school population is about 80% white, 10% African-American, and 10% Asian-American. Each year, roughly 90% of the students go on to college.

106. **Which of these descriptions sounds most like the school you attended?**

Evaluation

106. **Another task teachers face is finding out what their students have learned. Suppose that you are teaching Romeo and Juliet to a class of 9th graders. What are some of the reaons for teaching this play?**

107. **This may sound like a similar question but I'd like to know what you think 9th graders could learn from reading Romeo and Juliet ?**

108. **At what point in teaching the play do you think would be a good time to find out what they know or have learned about the play?**

109. **How would you go about finding out what they know or have learned?** [Probe to find out specifics. If they mention multiple choice, ask for an example. If they say they would have students write essays, ask them what they would ask the students to write essays about.]

110. **Let's say your 9th graders had finished reading the play. Here is a list of questions about Romeo and Juliet. Using the questions listed here, choose some questions that would provide you with information on what you think students ought to learn from studying Romeo and Juliet.. Your students would have 55 minutes to answer the questions you chose.**

[Hand interviewee Questions on Romeo and Juliet.]

Possible Test Questions on Romeo and Juliet

Literal

Item #1: Match these characters to their descriptions:

Romeo	killed Mercutio
Juliet	A Montague
Paris	Servant to Romeo
Benvolio	Victim of the Capulet-Montague war
Mercutio	Prince of Verona
Escalus	Romeo's friend
Tybalt	A Capulet
Balthasar	Man Juliet's father wishes her to marry

Item #2: Why did Romeo have to leave for Padua?

Item #3: Why didn't Juliet want to marry Paris?

Item#4: How old was was Juliet?

Critical

Item #5: Mercutio died angry with Romeo. Why?

Item #6: How might the Friar be held responsible for the tragic deaths of Romeo and Juliet?

Item #7: After Mercutio's death, Romeo says, "This day's black fate on mo days doth depend; This but begins the woe others must end." How does this foreshadow what follows?

Evaluative

Item #8 Who do you hold most responsible for the deaths of Romeo and Juliet, the Friar, the parents, or Romeo and Juliet themselves?

Item #9: Could the deaths of Romeo and/or Juliet have been prevented?

Item #10: Writing as if you were Friar Lawrence, describe the factors you considered as you attempted to act as both a friend to Romeo and Juliet and as a good priest.

Reader Response

Item #11: Are Romeo and Juliet like young people today? Defend your response.

Evaluative

Item #12: Did the Capulets and Montagues become friends after discovering their dead children? What makes you think so?

Literal, Critical, & Evaluative

Item #13: Below are several quotations from the play. For each, name the speaker, describe what was going on in the story of the play at the time that the character made the statement and then explain what the lines mean from your point of view.

_____ That which we call a rose by any other name would smell as sweet.

_____ Parting is such sweet sorrow that I shall say goodnight til it be morrow.

_____ 'Tis not so deep as a well nor so wide as a church door; but 'tis enough, 'twill serve.

_____ O churl! Drunk all, and left no friendly drop to help me after? I will kiss thy lips. Haply some poison yet doth hang on them to make me die with a restorative.

_____ My only love, sprung from my only hate! Too early seen unknown, and known too late!

Craft Knowledge

Item #14: What makes the nurse a humorous character?

Item #15: Some of the play is written in the ordinary language of Shakespeare's day, but some of it is written in rhymed couplets. Why might Shakespeare have used both styles in this play? What might have guided his choices about when to use couplets?

Item #16: What might Shakespeare have wanted to suggest by including the Queen Mab speech that Mercutio delivers in Act One?

Historical Knowledge

Item #17: Name three ways that the theater of Shakespeare's time differs from theater in our day.

Item #18: If you saw the original scripts for Romeo and Juliet, would you expect to see stage directions? Why or why not?

Reader Response

Item #19: Was Juliet doing the right thing when she sneaked out and married Romeo? What would you have done in Juliet's place?

Item #20: Was the love between Juliet and Romeo "true love" or was it some adolescent infatuation? Explain how you decided.

111. **Would you tell me which items you selected and why?**

112. **What would an incorrect answer to** [choose one of the items he student has selected] **tell you about the student who answered it?**

What would an incorrect answer tell you about how to teach this play differently next time?

Would an incorrect answer suggest anything about the test question itself?

113. **Let's look at another one. What would an incorrect answer to** [choose another of the items of a different type] **tell you about the student who answered it?**

What would an incorrect answer tell you about how to teach this play differently next time?

Would an incorrect answer suggest anything about the test question itself?

114. **Let's look at item #3** [Why didn't Juliet want to marry Paris?] **If a**

student answered "Because she was in love with Romeo," would that be a correct answer? Share with me how you decided. [Probe for other potentially correct answers.]

115. **Are there additional questions--or types of questions--you'd want to ask? Can you tell em about some of them?** [Wait.] **How are these questions different from the ones in this group? What makes them important to include?**

Now we'd like for you to make up a test on another book using some questions already developed. And we'd like to give you a choice of books. This is to increase the chance that you will be familiar with the book.

The choices are: Julius Caesar by Shakespeare, The Scarlet Letter by Hawthorne, To Kill a Mockingbird by Harper Lee, or Huckleberry Finn by Twain. Which would you like to make up a test on?

[Hand the interviewee the questions on the book they chose.]

Test Questions on The Scarlett Letter

Select items from those below to make a 55-minute test on The Scarlett Letter. You may, of course, come up with your own questions that you think are better than those listed.

Literal

Item #1: Where did Hester face the townspeople on release from prison?

Item #2: How did Hester make a living?

Critical

Item #3: Why did Hester embroider the letter so beautifully?

Item #4: Why did Chillingworth book passage on the same ship as Hester and Dimmesdale?

Item #5: Why does Dimmesdale always have his hand over his heart?

Evaluative

Item #6: Were Hester and Dimmesdale in love? Support your answer.

Item #7: What kind of child was Pearl? Was she good, bad, or something else? Give examples to support your answer.

Item #8: Comment on the following statement: "The forest scene is the structural center of the book: everything leads either to or away from it."

Reader Response

Item #9: If you were Dimmesdale, would you have confessed? Why or why not?

Item #10: For what "sins" are people isolated today?

Craft Knowledge

Item #11: Why did Hawthorne include the last chapter, "Conclusion?"

Historical Knowledge

Item #12: Think about Hester's punishment and the treatment of witches during the same historical period. What are some similarities? Why do you think these similarities existed?

Test Questions on Julius Caesar

Select items from those below to make a 55-minute test on Julius Caesar. You may, of course, come up with your own questions that you think are better than those listed.

Item #1: Match the following

Brutus	One of Caesar's best friends
Portia	Leader of the conspirators
Lepidus	Nephew of Caesar, opposed the conspirators
Cassius	Wife of Brutus
Philippi	Where Brutus and Cassius are defeated
Anthony	Friend of Caeser who joins the conspirators
Ocatvius	One of the triumvirs, opposed the conspirators

Item #2: Match each of the following quotations with the character who said it (some names may be used more than once and others not at all):

¥ Beware the ides of March.

¥ Friends, Romans, Countrymen, lend me your ears;
I come to bury Caesar, not to praise him.

¥ Et tu, Brute?--Than fall, Caesar!

¥ Farewell, good Strato.--Caesar, now be still:
I kill'd not thee with half so good a will.

¥ Let me have men about me that are fat;
Sleek-headed men, and such as sleep o' nights:
Yond Cassius has a lean and hungry look;
He thinks too much: such men are dangerous

Characters: Caesar, Brutus, Anthony, Cassius, Soothsayer

Item #3: Why did the conspirators want to kill Caesar?

Item #4: Caesar's love and regard for Brutus is his undoing. What do you think about this judgement?

Item #5: Why do you think Caesar ignored the warnings that he received

about his impending murder?

Item #6: Are political assassinations ever justified?

Item #7: How does Shakespeare get the auidence to feel sympathy for Brutus? Why would he try to do this? Does he succeed?

Item #8: Compare Anthony and Brutus. What do these characters, as counterpoints, provide to the play?

Item #9: Why was political assassination a feature of political life in ancient Rome?

Item #10: For what kinds of reasons do people betray their friends? Do you think there is ever a "good reason" for such a betrayal?

Item #11: Whose your favorite character in the play? Why?

Item #12: How did the citizens of Rome react to the killing of Caesar?

Test Questions on Huckleberry Finn

Select items from those below to make a 55-minute test on Huckleberry Finn. You may, of course, come up with your own questions that you think are better than those listed.

Item #1: List ten characters and briefly (in no more than five words) describe each. For example, "King--con-man" or "Buck--a Grangerford" would be sufficient. (Yes, you can use these two, so you only need eight more!)

Item #2: Why did Huck and Jim float past Cairo? Why did this cause Jim such sadness?

Item #3: How was Huck responsible for Buck's death?

Item #4: Huck's pa was critical of Huck for attending school. Explain how Huck agreed and/or disagreed with his father's views.

Item #5: When he boards the floating wreak of a steamboat, Huck overhears the thieves Jake Packard and Bill trying to decide whether to kill Jim Turner who was part of their gang. Did Huck act morally in response to the conversation he overheard?

Item #6: Dressed as a girl, Huck is admitted to a house by the woman of lives there. She sees through his disguise and somehow decides that he is a runaway apprentice. She says, "Bless you, child, I wouldn't tell on you." Was the woman right not to "tell on" Huck?

Item #7: Consider the following description:

"He was most fifty, and he looked it. His hair was long and tangled and greasy, and hung down, and you could see his eyes shining through like he was behind vines. It was all black, no gray; so was his long, mixed-up whiskers. There warn't no color in his face, where his face showed; it was white; not like another man's white, but a white to make a body's flesh crawl--a tree-toad white, a fish-belly white."

1) What kind of character does this description suggest? Is this someone you'd care to know?
2) Who is being described? And who is doing the describing? In

other words, whose voice do you hear when you read this description?
3) Consider the emphasis on the particular white--"a white to make a body's flesh crawl". . . "a fish-belly white." What does this suggest to you?

Item #8: Discuss your reactions to this novel. Did you react in more than one way? That is, did feel a part of the adventure? Did you plot and connive? Did you wrestle with moral issues? Discuss.

Item #9: The word "nigger" appears throughout the book. How did you feel reading this slur that was acceptable to many, probably most, of the people who lived along the Mississippi in the mid-19th century? How do you feel about requiring young people to read a book in which African Americans are referred to as "niggers?"

Item #10: The novel is set in the 1830's or 40's. Choose a social, political, or economic issue that was raised in the novel and that was also important in the United States during that period. Discuss the issue in its historical context. You do not need to refer to the novel in your discussion.

Item #11: What part does the tattoo on the chest of the dead and buried Mr. Wilks play in the unfolding of the action? (At least two functions of the tattoo would be nice, although one would be enough.)

Item #12: What parts do the king and the duke play in the story? Did Twain include them just because they are funny? Did he also have a serious purpose in mind?

Test Questions on To Kill a Mockingbird

Select items from those below to make a 55-minute test on To Kill a Mockingbird. You may, of course, come up with your own questions that you think are better than those listed.

Item #1: Match these characters to their descriptions:

Mrs., Dubose	An old lady who lives down the street from the Finch's
Scout	alleged victim of rape
Jem	the Finch's maid
Arthur Radley	a Negro accused of rape
Atticus	owner of the town newspaper
Cal	friend of the Finch children
Tom Robinson	Scout's father, a lawyer
Mayella	the narrator/Jean Louise Finch
Bob Ewell	white trash father of Mayella
Dill	Scout's brother
B.B.Underwood	the town recluse

Item #2: Imagine yourself as an inhabitant of Maycomb. How would you have acted during the trial?

Item #3: Select one of the themes of the novel. Consider the time period in which it was set. How might the events differ if the action of the novel were set in the context of 1992 rather than the 1930s?

Item #4: Why is the book titled "To Kill a Mockingbird?"

Item #5: Why did the author choose a young girl to be the narrator?

Item #6: Below are quotations from the novel. For each, describe the context in which the speaker made the statement and then present your interpretation of the lines.

Atticus:"Shoot all the bluejays you want if can hit 'em, but remember it's a sin to kill a mockingbird."

Mrs. Merriweather: "I tell you there are some good but misguided people in this town. . . . Now far be it from me to say who, but some of 'em in this town thought they were doing the right thing a while back, but all they did was stir 'em up. . . . I tell you if my Sophy'd

kept it up another day I'd have let her go. It's never entered that wool of hers that the only reason I keep her is because the depression's on and she needs her dollar and a quarter every week she can get it."

Item #7: Would the citizens of Maycomb re-elect Atticus to the legislature after he defended Tom? Support your answer.

Item #8: Who was responsible for Tom's death?

Item #9: Who saves the Finch children's lives?

Item #10: Compare the treatment of women and African Americans in Maycomb in the 1930s with their treatment today. What has changed and what has not? What has caused the changes you identify? What has prevented more changes in the treatment of women and African Americans?

Item #11: What was the name of the town in which the story takes place?

Item #12: How does the trial affect Jem and Scout?

116. [When they are finished, ask:] **Would you tell me which items you selected and why?**

117. **What would an incorrect answer to** [choose one of the items he student has selected] **tell you about the student who answered it?**

What would an incorrect answer tell you about how to teach this play differently next time?

Would an incorrect answer suggest anything about the test question itself?

118. **Let's look at another one. What would an incorrect answer to** [choose another of the items of a different type] **tell you about the student who answered it?**

What would an incorrect answer tell you about how to teach this play differently next time?

Would an incorrect answer suggest anything about the test question itself?

119. **Are there additional questions--or types of questions--you'd want to ask? Can you tell me about some of them?** [Wait.] **How are these questions different from the ones in this group? What makes them important to include?**

The Raven

Once upon a midnight dreary, while I pondered, weak and weary 1
Over many quaint and curious volume of forgotten lore-
While I nodded, nearly napping, suddenly there came a tapping,
As of some one gently rapping, rapping at my chamber door.
4
" 'T is some visitor," I muttered, "tapping at my chamber door-
Only this and nothing more."

Ah, distinctly I remember it was in the bleak December;
7
And each separate dying ember wrought its ghost upon the floor.
Eagerly I wished the morrow;-vainly I had sought to borrow
From my books surcease of sorrow-sorrow for the lost Lenore-
For the rare and radiant maiden whom the angels name Lenore- 10
Nameless here for evermore.

And the silken, sad, uncertain rustling of each purple curtain
13
Thrilled me-filled me with fantastic terrors never felt before;
So that now, to still the beating of my heart, I stood repeating,
" 'T is some visitor entreating entrance at my chamber door-
16
Some late visitor entreating entrance at my chamber door;-
This it is and nothing more."

Presently my soul grew stronger; hesitating then no longer,
19
"Sir," said I, "or Madam, truly your forgiveness I implore;
But the fact is I was napping, and so gently you came rapping,
And so faintly you came tapping, tapping at my chamber door,
22
That I scarce was sure I heard you"-here I opened wide the door;-
Darkness there and nothing more.

Deep into that darkness peering, long I stood there wondering, fearing,
25
Doubting, dreaming dreams no mortal ever dared to dream before;
But the silence was unbroken, and the stillness gave no token,
And the only word there spoken was the whispered word, "Lenore"
This I whispered, and an echo murmured back the word, "Lenore?"
29

Merely this and nothing more.

Back into the chamber turning, all my soul within me burning,
31
Soon again I heard tapping somewhat louder than before.
"Surely," said I, "surely that is something at my window lattice;
Let me see, then, what thereat is, and this mystery explore-
34
Let my heart be still a moment, and this mystery explore;-
'T is the wind and nothing more!"

Open here I flung the shutter, when, with many a flirt and flutter, 37
In there stepped a stately Raven of the saintly days of yore.
Not the least obeisance made he; not a minute stopped or stayed he;
But, with mien of lord or lady, perched above my chamber door- 40
Perched upon a bust of Pallas just above my chamber door-
Perched, and sat, and nothing more.

Then this ebony bird beguiling my sad fancy into smiling,
43
By the grave and stern decorum of the countenance it wore,
"Though thy crest be shorn and shaven, thou," I said, "art sure no craven,
Ghastly grim and ancient Raven wandering from the Nightly shore-
46
Tell em what thy lordly name is on the Night's Plutonian shore!"
Quoth the Raven, "Nevermore."

Much I marveled this ungainly fowl to hear discourse so plainly, 49
Though its answer little meaning-little relevancy bore;
For we cannot help agreeing that no living human being
Ever yet was blessed with seeing bird above his chamber door-
52
Bird or beast upon the sculptured bust above his chamber door,
With such name as "Nevermore."

But the Raven, sitting lonely on that placid bust, spoke only
55
That one word, as if his soul in that one word he did outpour.
Nothing farther than he uttered-not a feather then he fluttered-
Till I scarcely more than muttered, "Other friends have flown before-
58
On the morrow he will leave me, as my Hopes have flown before."
Then the bird said, "Nevermore."

Startled at the stillness broken by reply so aptly spoken,
61
"Doubtless," said I, "what it utters is its only stock and store
Caught from some unhappy master whom unmerciful Disaster
Followed fast and followed faster till his songs one burden bore-
64
Till the dirges of his Hope that melancholy burden bore
Of 'Never-nevermore.' "

But the Raven still beguiling all my sad fancy into smiling,
67
Straight I wheeled a cushioned seat in front of bird and bust and door;
Then, upon the velvet sinking, I betook myself to linking
Fancy unto fancy, thinking what this ominous bird of yore-
70
What this grim, ungainly, ghastly, gaunt, and ominous bird of your
Meant in croaking "Nevermore."

This I sat engaged in guessing, but no syllable expressing
73
To the fowl whose fiery eyes now burned into my bosom's core;
This and more I sat divining, with my head at ease reclining
On the cushion's velvet lining that the lamp-light gloated o'er,
76
But whose velvet-violet lining with the lamp-light gloating o'er,
She shall press, ah, nevermore!

Then, methought, the air grew denser, perfumed from an unseen censer
79
Swung by seraphim whose foot-falls tinkled on the tufted floor.
"Wretch," I cried, "thy God hath lent thee-by these angels he hath sent thee
Respite-respite and nepenthe from thy memories of Lenore;
82
Quaff, oh, quaff this kind nepenthe and forget this lost Lenore!"
Quoth the Raven, "Nevermore."

"Prophet!" said I, "thing of evil!-prophet still, if bird or devil!-
85
Whether Tempter sent, or whether tempest tossed thee here ashore,
Desolate, yet all undaunted, on this desert land enchanted-
On this home by Horror haunted-tell me truly, I implore-
88
Is there-is there balm in Gilead?-tell me-tell me, I implore!"
Quoth the Raven, "Nevermore."

"Prophet!" said I, "thing of evil!-prophet still, if bird or devil!
91

By that Heaven that bends above us-by that God we both adore-
Tell this soul with sorrow laden if, within the distant Aidenn,
It shall clasp a sainted maiden whom the angels name Lenore-
Clasp a rare and radiant maiden whom the angels name Lenore."
Quoth the Raven, "Nevermore."

"Be that word our sign of parting, bird or fiend!" I shrieked, up starting-
"Get thee back into the tempest and the Night's Plutonian shore!
Leave no black plume as a token of that lie thy soul hath spoken!
Leave my loneliness unbroken!-quit the bust above my door!
Take thy beak from out my heart, and take thy form from off my door!"
Quoth the Raven, "Nevermore."

And the Raven, never flitting, still is sitting, still is sitting
On the pallid bust of Pallas just above my chamber door;
And his eyes have all the seeming of a demon's that is dreaming,
And the lamp-light o'er him streaming throws his shadow on the floor;
And my soul from out that shadow that lies floating on the floor
Shall be lifted-nevermore!

Edgar Allan Poe
1809-1849

American poet, short story writer, critic, editor, novelist, and essayist

Poe was born of impoverished vaudeville actors and orphaned at the age of two. He was adopted by the Allans, a wealthy Virginia family who gave him the benefits of wealth and education. While at The University of Virginia, Poe's rather minor gambling debts and bizarre behavior when under the influence of even small amounts of alcohol fanned his already strained relationship with his stepfather into open hostility. Allan refused to assist with Poe's debts, and Poe was forced to leave school. In an attempt to reconcile with Allan, Poe entered West Point. Quickly realizing that he was not suited to Academy life, Poe asked Allan to sign papers which would have allowed him to leave West Point honorably. When Allan refused, Poe deliberately disobeyed orders and obtained a dishonorable discharge.

Poe published two volumes of poetry before he turned twenty. Following his dismissal from West Point , he married his young cousin, Virginia Clem, and embarked upon a literary career. In 1835, he became the editor of the Southern Literary Messenger. Poe was an unpopular critic; he produced scathing attacks on some of the most popular books of his day. The death of Virginia interrupted Poe's focus on his work and sent him into deep depression. Some of his most famous poetry reflects this time in his life.

Poe's personal life was marked by poverty and depression. His most successful poem netted him only about twenty dollars. The stories surrounding his drinking and early death confused the man with his literary creations. Certain of his critics ascribed to Poe a morbidity of character and a cruel and unnatural temperament. His literary executor R. W. Griswold, for reasons unknown, forged letters and documents to portray Poe as a bizarre and menacing character. Although he was ultimately vindicated, it has been the work of modern scholars to reestablish Poe's reputation based on his work and not his life.

Literary Criticism #1

A **work of literature** is a self-contained world. The meaning is found within the text itself. The various parts of the text may conflict or be in tension. The form or structure of the work pulls these parts together into a coherent whole. The form is the meaning.

Since a literary work contains its own reality and its form is its meaning, knowledge of the intentions or the life and times of the **author** is not important for understanding what the work means.

Similarly, since the work exists in and is its own world, **society** has little influence on the meaning of a text.

The **reader** must experience the meaning of the work. However, experiencing the meaning is not simply a matter of responding subjectively and/or affectively to the work. Experiencing the meaning requires hard-nosed, rigorous, objective analyses of the text.

This is where the **critic** comes in. The critic cannot merely paraphrase the meaning for the reader. Indeed, since the meaning of a work is its form, it cannot be paraphrased. "Close" reading--attention to the use and meaning of words, symbols, metaphors and structure--is required. The critic helps the reader learn to do this close reading.

Literary Criticism #2

The reader largely determines the meaning of a **work of literature**. Nevertheless, the text sets constraints on the meaning that the reader can find because its language and structure elicit certain common responses rather than others.

One group of critics who adhere to this idea claim that all **authors** necessarily have an intended audience in mind when writing. Other critics argue that meaning is created by reading; thus the reader is really the **author**.

The **reader** plays the central role in both of these views. If the author writes for an intended reader (audience), the reader effectively controls the meaning of the text. If the reader is the author, then the reader creates whatever meaning the text has through the act of reading.

Forces within **society** affect the backgrounds that authors and readers bring to a text. Similar backgrounds and perspectives lead author and reader to create meanings for a text that are compatible.

The **critics** define and write about the respective roles of the text, author, reader, society, and critics. Some critics primarily describe how and why these roles developed and are the way they are; other critics attempt to demonstrate how the reader functions as author of what is read.

Literary Criticism #3

A **work of literature** exposes the reader to other points of view, other imaginations, other emotions and actions, and enables the reader to see more and further and, hence, to become a better person. The traditions and cultural values found in the greatest literature represent some of the finest sentiments and achievements of the species: particular notions of the True and Beautiful and of enduring moral and aesthetic values; an affinity for the "eternal" human truths; a sense of a shared humanity and a deep and abiding awareness of the importance of democratic ideals.

The **author**, particularly the author of a great work, creates a world so powerful and alive that a reader actually experiences themes that are ageless and comes to understand universal truths.

The **reader**'s role is to discover the meaning of the text, a meaning that transcends the time and circumstances in which it was written. In discovering his meaning, the reader also learns about her or his own existence and shared humanity as well as his or her individuality and distinctive heritage. A reader leads to become a more complete and better person.

The ideals and truths depicted in literature can only imperfectly be realized in **society**. But by reading and becoming a better person, the individual contributes to the improvement of society as a whole.

The **critic** helps the reader to learn to read critically, to find the meaning more readily. The reader thus becomes capable of experiencing the meaning more deeply and intensely and, hence, gains increased pleasure and understanding from reading.

Literary Criticism #4

A **work of literature** has no fixed or constant meaning. A single word can be defined in multiple ways; and each definition of a given word is a definition of that word by default: that is, because it is not the definition of a different word. Each of the myriad words, separately and strung together, impart to the text an uncertainty and indeterminableness. Other texts, past and future, entwine with a work. Also present in any work are faint suggestions of alternative texts that are absent only because the author chose to write the one written.

The words used and the meaning the **author** wants cannot coincide; notions about the author's intention and original meaning are merely empty phrases.

The **reader** will find at most an ebb and flow of shadowy meanings that fade, reform, fade again.

What is true of a single work is true of Literature as a whole; and if Literature cannot capture and hold meaning, can there be any ultimate meaning in **society**?

The role of the **critic** is to "defamiliarize" the text: to enable the reader to see that the appearance of meaning is but illusion; to expose as rhetoric claims that the traditional moral and cultural values transmitted by "Great Literature" are immutable and eternal truths. It is through this rhetoric that traditional authority and privilege perpetuates itself.

FOR STUDY AND DISCUSSION

The Raven

1. The first stanza of "The Raven" presents a speaker who is physically exhausted and under obvious emotional strain. He reads, as we learn in the next stanza, to distract himself from sorrow, but the "quaint and curious volume of forgotten lore" implies a taste for the occult or the fantastic. How do these details relate to his later assumption that the raven is an agent of the supernatural?

2. At first the raven makes the speaker smile (line 43). But his first speech to the raven associates the bird with Pluto, the ruler of infernal regions (lines 45-48). What does this tell us about what is truly in his mind?

3. Lines 49-78 take the speaker through a number of reactions: surprise that the bird speaks; the melancholy assumption that this companion will fly from him as "other friends" have done; a sensible explanation of how the bird may have learned its single word; and even playful amusement. Still, it becomes clear that, beneath his apparent assurance, the speaker is moving toward hysteria. What loss of control is indicated in line 74? Why is it appropriate that this stanza should end with the speaker now using the word nevermore?

4. Since the raven repeats only a single word, the significance of Nevermore as an answer depends entirely on the question asked. In the dialogue of lines 81-95, how does the speaker use the bird to confirm his own worst fears?

5. After the frenzy with which he proclaims that the raven's word is a "lie" and tries to drive the bird from him, the speaker seems strangely calm in the last stanza, as if he had recovered his reason. How does the repetition of the phrase, "still is sitting" (line 103) indicate that this is not so? How does the poet make this repeated phrase sound even more ominous? Which other lines in the final stanza suggest that the speaker may never return to his senses?

Text Selection Task

Suppose that the attached list of books is the recommended list of books for ade English in the school in which you are teaching. As a teacher, you are to choose which text you would like to teach. For the moment, choose as many you like.

To the right of each book title , check one of the boxes to show that

¥ have read the book and would include it in your 11th grade curriculum

OR

¥ you have read the book but would NOT include it in your 11th grade ım

OR

¥ you haven't read the book but would include it in your 11th grade ım

OR

¥ you haven't read the book and would not include it in your 11th rade curriculum

Text

Author	Have read & would include	Have read but would NOT include	Haven't read but would include	Haven't read & would NOT include
	I Know Why the Caged Bird Sings			
Angelou				
	The Fire Next Time	Baldwin		
	Forever	Blume		
	The Red Badge of Courage	Crane		
	Soul on Ice	Cleaver		
	Narrative of the Life of Frederick Douglass			
Douglass				
	The Invisible Man	Ellison		
	The Great Gatsby	Fitzgerald		
	The Miracle Worker	Gibson		
	The Lord of the Flies	Golding		
	A Raisin in the Sun	Hansberry		
	The Scarlet Letter	Hawthorne		
	The Old Man and the Sea	Hemingway		
	Their Eyes Were Watching God			
Hurston				
	Woman Warrior	Kingston		
	A Separate Peace	Knowles		
	To Kill a Mockingbird	Lee		
	Call of the Wild	London		
	Autobiography of			
Malcolm X	Haley			
/Malcolm X				
	The Crucible	Miller		
	The Death of a Salesman	Miller		
	The Song of Solomon	Morrison		
	The Chosen	Potok		
	The Catcher in the Rye	Salinger		
	Hamlet	Shakespeare		
	Macbeth	Shakespeare		
	Grapes of Wrath	Steinbeck		
	Of Mice and Men	Steinbeck		
	Huckleberry Finn	Twain		
	The Color Purple	Walker		
	Ethane Frome	Wharton		
	Our Town	Wilder		
	Glass Menagerie	Williams		
	Black Boy	Wright		
	Native Son	Wright		

School A

School A is located in an urban area where unemployment is high. About 55% of the students are African-American, another 25% are white, 15% are Latino, and 5% are Asian-American. A large proporition of these students come from impoverished families. Less that half the students have gone on to college in recent years. Many enter the military after graduation.

books that I would substitute for those I chose originally:

Books I would use in this context.... Substitute for...

School B

School B is located in a suburban community. Most of the adults are employed in plants or businesses located in or near their neighborhood. Few professionals live in the community and few residents have college degrees. Like graduates of School A, less than half of the students in School B go to college and a number opt for military service. The student population is almost totally white--roughly 95%.

Books that I would substitute for those I chose originally:

Books I would use in this context.... Substitute for...

School C

ike School B, this school is also located in a suburban area. The parents of
nany of the students are professionals and many people in the community have
arned college degrees. The school population is about 80% white, 10%
frican-American, and 10% Asian-American. Each year, roughly 90% of the
tudents go on to college.

ooks that I would substitute for those I chose originally:

Books I would use in this context.... Substitute for...

Test Questions on Romeo and Juliet

Select items from those below to make a 55-minute test on Romeo and Juliet
for 9th graders. You may, of course, come up with your own questions.

Item #1: Match these characters to their descriptions:

Romeo	killed Mercutio
Juliet	A Montague
Paris	Servant to Romeo
Benvolio	Victim of the Capulet-Montague war
Mercutio	Prince of Verona
Escalus	Romeo's friend
Tybalt	A Capulet
Balthasar	Man Juliet's father wishes her to marry

Item #2: Why did Romeo have to leave for Padua?

Item #3: Why didn't Juliet want to marry Paris?

Item#4: How old was was Juliet?

Item #5: Mercutio died angry with Romeo. Why?

Item #6: How might the Friar be held responsible for the tragic deaths of Romeo and Juliet?

Item #7: After Mercutio's death, Romeo says, "This day's black fate on mo days doth depend; This but begins the woe others must end." How does this foreshadow what follows?

Item #8 Who do you hold most responsible for the deaths of Romeo and Juliet, the Friar, the parents, or Romeo and Juliet themselves?

Item #9: Could the deaths of Romeo and/or Juliet have been prevented?

Item #10: Writing as if you were Friar Lawrence, describe the factors you considered as you attempted to act as both a friend to Romeo and Juliet and as a good priest.

Item #11: Are Romeo and Juliet like young people today? Defend your

response.

Item #12: Did the Capulets and Montagues become friends after discovering their dead children? What makes you think so?

Item #13: Below are several quotations from the play. For each, name the speaker, describe what was going on in the story of the play at the time that the character made the statement and then explain what the lines mean from your point of view.

_____ That which we call a rose by any other name would smell as sweet.

_____ Parting is such sweet sorrow that I shall say goodnight til it be morrow.

_____ 'Tis not so deep as a well nor so wide as a church door; but 'tis enough, 'twill serve.

_____ O churl! Drunk all, and left no friendly drop to help me after? I will kiss thy lips. Haply some poison yet doth hang on them to make me die with a restorative.

_____ My only love, sprung from my only hate! Too early seen unknown, and known too late!

Item #14: What makes the nurse a humorous character?

Item #15: Some of the play is written in the ordinary language of Shakespeare's day, but some of it is written in rhymed couplets. Why might Shakespeare have used both styles in this play? What might have guided his choices about when to use couplets?

Item #16: What might Shakespeare have wanted to suggest by including the Queen Mab speech that Mercutio delivers in Act One?

Item #17: Name three ways that the theater of Shakespeare's time differs from theater in our day.

Item #18: If you saw the original scripts for Romeo and Juliet, would you expect to see stage directions? Why or why not?

Item #19: Was Juliet doing the right thing when she sneaked out and married Romeo? What would you have done in Juliet's place?

Item #20: Was the love between Juliet and Romeo "true love" or was it some adolescent infatuation? Explain how you decided.

Test Questions on The Scarlett Letter

Select items from those below to make a 55-minute test on The Scarlett Letter. You may, of course, come up with your own questions that you think are better than those listed.

Item #1: Where did Hester face the townspeople on release from prison?

Item #2: How did Hester make a living?

Item #3: Why did Hester embroider the letter so beautifully?

Item #4: Why did Chillingworth book passage on the same ship as Hester and Dimmesdale?

Item #5: Why does Dimmesdale always have his hand over his heart?

Item #6: Were Hester and Dimmesdale in love? Support your answer.

Item #7: What kind of child was Pearl? Was she good, bad, or something else? Give examples to support your answer.

Item #8: Comment on the following statement: "The forest scene is the structural center of the book: everything leads either to or away from it."

Item #9: If you were Dimmesdale, would you have confessed? Why or why not?

Item #10: For what "sins" are people isolated today?

Item #11: Why did Hawthorne include the last chapter, "Conclusion?"

Item #12: Think about Hester's punishment and the treatment of witches during the same historical period. What are some similarities? Why do you think these similarities existed?

Test Questions on Julius Caesar

Select items from those below to make a 55-minute test on Julius Caesar. You may, of course, come up with your own questions that you think are better than those listed.

Item #1: Match the following

Brutus	One of Caesar's best friends
Portia	Leader of the conspirators
Lepidus	Nephew of Caesar, opposed the conspirators
Cassius	Wife of Brutus
Philippi	Where Brutus and Cassius are defeated
Anthony	Friend of Caeser who joins the conspirators
Ocatvius	One of the triumvirs, opposed the conspirators

Item #2: Match each of the following quotations with the character who said it (some names may be used more than once and others not at all):

¥ Beware the ides of March.

¥ Friends, Romans, Countrymen, lend me your ears;
I come to bury Caesar, not to praise him.

¥ Et tu, Brute?--Than fall, Caesar!

¥ Farewell, good Strato.--Caesar, now be still:
I kill'd not thee with half so good a will.

¥ Let me have men about me that are fat;
Sleek-headed men, and such as sleep o' nights:
Yond Cassius has a lean and hungry look;
He thinks too much: such men are dangerous

Characters: Caesar, Brutus, Anthony, Cassius, Soothsayer

Item #3: Why did the conspirators want to kill Caesar?

Item #4: Caesar's love and regard for Brutus is his undoing. What do you think about this judgement?

Item #5: Why do you think Caesar ignored the warnings that he received

about his impending murder?

Item #6: Are political assassinations ever justified?

Item #7: How does Shakespeare get the auidence to feel sympathy for Brutus? Why would he try to do this? Does he succeed?

Item #8: Compare Anthony and Brutus. What do these characters, as counterpoints, provide to the play?

Item #9: Why was political assassination a feature of political life in ancient Rome?

Item #10: For what kinds of reasons do people betray their friends? Do you think there is ever a "good reason" for such a betrayal?

Item #11: Whose your favorite character in the play? Why?

Item #12: How did the citizens of Rome react to the killing of Caesar?

Test Questions on Huckleberry Finn

Select items from those below to make a 55-minute test on Huckleberry Finn. You may, of course, come up with your own questions that you think are better than those listed.

Item #1: List ten characters and briefly (in no more than five words) describe each. For example, "King--con-man" or "Buck--a Grangerford" would be sufficient. (Yes, you can use these two, so you only need eight more!)

Item #2: Why did Huck and Jim float past Cairo? Why did this cause Jim such sadness?

Item #3: How was Huck responsible for Buck's death?

Item #4: Huck's pa was critical of Huck for attending school. Explain how Huck agreed and/or disagreed with his father's views.

Item #5: When he boards the floating wreak of a steamboat, Huck overhears the thieves Jake Packard and Bill trying to decide whether to kill Jim Turner who was part of their gang. Did Huck act morally in response to the conversation he overheard?

Item #6: Dressed as a girl, Huck is admitted to a house by the woman of lives there. She sees through his disguise and somehow decides that he is a runaway apprentice. She says, "Bless you, child, I wouldn't tell on you." Was the woman right not to "tell on" Huck?

Item #7: Consider the following description:

"He was most fifty, and he looked it. His hair was long and tangled and greasy, and hung down, and you could see his eyes shining through like he was behind vines. It was all black, no gray; so was his long, mixed-up whiskers. There warn't no color in his face, where his face showed; it was white; not like another man's white, but a white to make a body's flesh crawl--a tree-toad white, a fish-belly white."

1) What kind of character does this description suggest? Is this someone you'd care to know?
2) Who is being described? And who is doing the describing? In

other words, whose voice do you hear when you read this description?
3) Consider the emphasis on the particular white--"a white to make a body's flesh crawl". . . "a fish-belly white." What does this suggest to you?

Item #8: Discuss your reactions to this novel. Did you react in more than one way? That is, did feel a part of the adventure? Did you plot and connive? Did you wrestle with moral issues? Discuss.

Item #9: The word "nigger" appears throughout the book. How did you feel reading this slur that was acceptable to many, probably most, of the people who lived along the Mississippi in the mid-19th century? How do you feel about requiring young people to read a book in which African Americans are referred to as "niggers?"

Item #10: The novel is set in the 1830's or 40's. Choose a social, political, or economic issue that was raised in the novel and that was also important in the United States during that period. Discuss the issue in its historical context. You do not need to refer to the novel in your discussion.

Item #11: What part does the tattoo on the chest of the dead and buried Mr. Wilks play in the unfolding of the action? (At least two functions of the tattoo would be nice, although one would be enough.)

Item #12: What parts do the king and the duke play in the story? Did Twain include them just because they are funny? Did he also have a serious purpose in mind?

Test Questions on To Kill a Mockingbird

Select items from those below to make a 55-minute test on To Kill a Mockingbird. You may, of course, come up with your own questions that you think are better than those listed.

Item #1: Match these characters to their descriptions:

Mrs., Dubose	An old lady who lives down the street from the Finch's
Scout	alleged victim of rape
Jem	the Finch's maid
Arthur Radley	a Negro accused of rape
Atticus	owner of the town newspaper
Cal	friend of the Finch children
Tom Robinson	Scout's father, a lawyer
Mayella	the narrator/Jean Louise Finch
Bob Ewell	white trash father of Mayella
Dill	Scout's brother
B.B.Underwood	the town recluse

Item #2: Imagine yourself as an inhabitant of Maycomb. How would you have acted during the trial?

Item #3: Select one of the themes of the novel. Consider the time period in which it was set. How might the events differ if the action of the novel were set in the context of 1992 rather than the 1930s?

Item #4: Why is the book titled "To Kill a Mockingbird?"

Item #5: Why did the author choose a young girl to be the narrator?

Item #6: Below are quotations from the novel. For each, describe the context in which the speaker made the statement and then present your interpretation of the lines.

Atticus:"Shoot all the bluejays you want if can hit 'em, but remember it's a sin to kill a mockingbird."

Mrs. Merriweather: "I tell you there are some good but misguided people in this town. . . . Now far be it from me to say who, but some of 'em in this town thought they were doing the right thing a while back, but all they did was stir 'em up. . . . I tell you if my Sophy'd kept it up another day I'd have

let her go. It's never entered that wool of hers that the only reason I keep her is because the depression's on and she needs her dollar and a quarter every week she can get it."

Item #7: Would the citizens of Maycomb re-elect Atticus to the legislature after he defended Tom? Support your answer.

Item #8: Who was responsible for Tom's death?

Item #9: Who saves the Finch children's lives?

Item #10: Compare the treatment of women and African Americans in Maycomb in the 1930s with their treatment today. What has changed and what has not? What has caused the changes you identify? What has prevented more changes in the treatment of women and African Americans?

Item #11: What was the name of the town in which the story takes place?

Item #12: How does the trial affect Jem and Scout?

APPENDIX B

Appendix B

Coding Symbols for Quotations from data:

B	=	Baseline Interview for ULT study
E	=	Exit Interview for ULT study
Ii	=	Initial Interview in Internship
Ni	=	Novel Interview in Internship
Mci	=	Multicultural Interview in Internship
Fi	=	Final Interview in Internship

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