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**HONORING INTERNS' TEACHING IDEAS:
NEGOTIATING DILEMMAS IN THE EXPERT-NOVICE
LEARNING DIALOGUE**

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EMILY REMINGTON SMITH

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of the requirements for the

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Susan Florio-Ruane

Major Professor's Signature

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**HONORING INTERNS' TEACHING IDEAS:
NEGOTIATING DILEMMAS IN THE EXPERT-NOVICE LEARNING DIALOGUE**

VOLUME I

By

Emily Remington Smith

A DISSERTATION

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ABSTRACT

HONORING INTERNS' TEACHING IDEAS: NEGOTIATING DILEMMAS IN THE EXPERT-NOVICE LEARNING DIALOGUE

By

Emily Remington Smith

Expert-novice learning dialogues are a central means of teaching and learning throughout society. Such dialogues are particularly common in teacher education, where experienced and novice teachers converse regularly in their daily reflection and planning conversations. While many scholars have studied the nature and content of mentor-intern conversations during student teaching experiences, there has been relatively little investigation into how such dialogues honor the teaching ideas interns bring to the classroom, or the challenges of honoring these ideas in joint planning conversations.

This study investigated mentor-intern co-planning conversations as an example of a learning dialogue between an expert and novice planner. Through this lens, this study describes and analyzes mentor-intern co-planning conversations to uncover the various challenges mentors and interns encounter as they attempt to engage in conversations about interns' teaching ideas. Specifically, it explores the potentials and pitfalls of this hierarchical learning dialogue as a context for discussing and developing interns' teaching ideas in the process of learning to plan and teach.

This study looks closely at the co-planning conversations of two mentor-intern pairs. Drawing on theory and methods from ethnography and sociolinguistics, the following data were collected and analyzed: initial interviews with interns and mentors; videotapes of mentor-intern co-planning conversation; audiotaped viewing sessions

where the mentors and interns talked about these videotaped interactions; audiotaped co-planning conversations; field notes; and interns' lesson plans.

Analyses of the co-planning conversations revealed several findings about the challenges of engaging in educative dialogue about interns' ideas in co-planning conversations. Together, these findings suggest that engaging in authentic dialogue about interns' teaching ideas requires mentors and interns to talk and interact in ways that run counter to their institutional identities, discourse, and working relationship. Findings from the analyses include: 1) mentors' and interns' institutional discourse and identities limit discussion of interns' teaching ideas; 2) the participants co-plan in ways consistent with the "official" space and scripts of planning; co-planning around interns' ideas requires engagement in a "Third Space" (Gutiérrez & Stone, 2000); 3) honoring interns' ideas requires a degree of joint engagement and transformation that is difficult to achieve in the school context; and 4) it is difficult for mentors to release (and interns to accept) control of the planning in the context of their joint work.

This study provides a window into the complexities of mentor-intern learning dialogues that informs the work of teachers and teacher educators who learn and teach through conversation. It offers implications about the preparation of mentors and interns for their joint work. In particular, the study asks teacher educators to: 1) think harder about models of mentoring that draw on expert-novice dialogue; 2) expand teaching and mentoring expertise and identity to include engaging as co-learners with novice teachers; 3) rethink how we define assistance and assessment for preservice teachers; and 4) develop cross-institutional networks to build shared language and knowledge for preparing teachers.

**In memory of Diane Holt-Reynolds,
whose passion for teacher education
brought me to Michigan State University.**

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This dissertation would not be possible without the extraordinary dedication and insight of Rick, Paige, Carly and Mindy. Though their real names do not appear in these pages, the reality of their hard work as mentors and interns, as participants in my study, and as colleagues and friends has taught me a great deal about the challenges and promise of mentoring and learning to teach. Their names belong next to mine on the cover of this dissertation, as their words and insights are the heart of this dissertation.

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KEY TO SYMBOLS AND ABBREVIATIONS

Transcription Symbols

Z = indicates talk that begins as or before the previous speaker finishes

] = indicates overlapping talk

/ = pause, equivalent to a comma

// = full stop, equivalent to a period

() = inaudible talk

... = deleted text

underlined text = marks inter-turn repetition

bold = indicates text researcher has emphasized to highlight particular aspect of talk

Abbreviations

I. = line

II. = lines

CVS = Carly's viewing session

MVS = Mindy's viewing session

RVS = Rick's viewing session

PVS = Paige's viewing session

VC = videotaped co-planning conversation

AC = audiotaped co-planning conversation

Chapter One

INTRODUCTION TO THE STUDY AND LITERATURE

A Problem of Practice

I have learned that co-planning can be an impossible task when planning with someone who is anything but your equal. (Brian, Intern Teacher, 12-3-02)

In one sentence, Brian captures a complex but understudied issue in the work of mentors and intern teachers: the hierarchical nature of the mentor-intern relationship makes it seemingly impossible for interns¹ to share their teaching ideas and truly *co-plan* with their mentors². At the end of their first semester of student teaching, I asked the interns in the graduate course I teach at Midwestern University³ to reflect on what they had learned about planning from co-planning a unit with their mentor teacher. I expected the interns to comment on things such as the difficulties of planning lessons that interest students or meet state standards. Brian, however, wrote about the difficulty of co-planning with his mentor teacher. He writes:

It was difficult for me to say that this unit was co-planned. My mentor set the agenda and for the most part how we were to accomplish that agenda. I was able to offer ideas and suggestions, and I was even able to add some things to the unit. But what I wasn't able to do was defend my ideas to the point of having them implemented in the unit, **lest I put a wrinkle in our working relationship that could ruin the rest of my internship year.** My mentor has control over the things she wants her students to do and those things often differ greatly from anything that [the university] would like her to do. (emphasis added)

Brian points to issues of power and control in the mentor-intern relationship that made it difficult for him to express his ideas⁴ about teaching in planning conversations without

¹ Interns are college graduates who spend a year student teaching in a practicing teacher's classroom.

² Mentors are experienced classroom teachers who share their classrooms with intern teachers and support and evaluate interns as they learn to teach.

³ The names of all mentors, interns, students and schools in this dissertation are pseudonyms.

⁴ By ideas I mean the visions of teaching and learning, and the practices that go with them, that interns bring to their internship. These ideas stem from a variety of sources, including theories learned in university courses, and beliefs about teaching and learning from their own experiences as students in K-12

jeopardizing his relationship or internship. He felt caught between his own ideas, those promoted by the university, and his mentor's control of her curriculum. Brian's response speaks to a complex problem of mentoring and student teaching that is paramount in the practices of mentors and interns but understudied and understated in the fields of mentoring and learning to teach: *How do mentors and interns negotiate different ideas about teaching in their planning conversations?* How do issues of power and control affect whose ideas are voiced and heard?⁵ What do interns learn about teaching when their ideas are not honored?⁶ This dissertation describes a study that investigated the status and treatment of interns' teaching ideas in mentor-intern planning conversations. In particular, it focuses on the difficulties mentors and interns encounter engaging in such conversations about interns' teaching ideas.

A Common Problem

In my work as a field instructor at Midwestern University, I have watched many interns and mentors encounter the problem Brian described⁷. While mentors draw on their own experiences and ideas to induct interns into the "real" world and work of teaching, interns try their best to live out the beliefs and ideas about teaching that made them so excited to become a teacher. These two aims, though equally important, often come head-to-head when mentors and interns sit down to plan and talk about teaching. Few studies, however, have addressed ways in which mentors and interns encounter and

classrooms and as teacher candidates. Throughout this proposal, I use the idea of honoring interns' teaching ideas knowing that some of the ideas interns bring are problematic because they are contextually inappropriate or potentially uneducative.

⁵ What it means to "negotiate," "voice" and "hear" different teaching ideas is explored in the two data chapters.

⁶ By honoring an intern's idea, I mean being responsive to the intern's ideas, eliciting them, discussing them, helping them to develop and evaluate them in co-planning conversation about teaching.

⁷ Field instructors serve as liaisons between the university and the school, assisting interns as they learn to apply what they learn at the university and helping them to meet program standards for certification.

manage the difficulty of honoring interns' teaching ideas in the context of mentors' practices and classrooms. Instead, we hear stories of student teachers' hidden struggles to develop and protect their ideas, and of preservice teachers' silence as marginalized voices in their school and university contexts, where there is "no context in which the dissenting voice is legitimated" (McWilliam, 1994, p. 71). Donna's experience is one example of a student teacher's silent struggle to protect her ideas. Describing Donna's struggle, Grossman, Smagorinsky & Valencia (1999) write:

While she worked hard to teach in ways that would please each cooperating teacher, Donna longed to try out ideas and methods of her own and to experiment with the kinds of pedagogical tools and small group activities she had experienced in her teacher education program but that were difficult to implement in either student teaching classroom. After her first year of full-time teaching, Donna asserted that student teaching was much more difficult than her first year. Although she readily acknowledged that she learned from her cooperating teachers, she felt that she had not truly developed her own identity and style until she was free from her cooperating teachers. (13)

Over the past four years, several of my interns have expressed a similar concern that there was not much room in their internship, and particularly during co-planning conversations, to talk about their own teaching ideas⁸. The following conversation from my field instruction work with an English intern speaks to this concern:

Cassie and I spent first hour talking about her plans for her Spring Lead Teaching. We talked about things such as why she chose one literature book over another, what she thought her students were going to learn from doing journal writing every day, and her idea to do a debate at the end of the unit. As I got up to leave, I asked Cassie how things were going planning with her mentor teacher. "We don't really plan together," Cassie said sheepishly, not wanting me, as her field instructor, to know.

⁸ I use co-planning to refer to the conversations mentors and interns have about interns' past and future lesson plans and teaching. Co-planning is an official term and activity used by mentors and interns working in the teacher preparation program studied in this study.

“Why not?” I asked. Cassie explained her feeling that she and her mentor did not plan the same way, and she was not getting what she needed from her planning. I asked her to explain.

“When we plan, she asks me what worksheets I am going to use and what my back-up plans are in case the students are not behaving.”

“What do you want to do during planning?” I asked.

“I dunno, talk about what I want to do, help me clarify my ideas.”

(Field notes, 1/24/01, emphasis added)

This conversation raises questions about what happens to interns’ teaching ideas in planning conversations with their mentor. In the context of preservice preparation, mentors and interns share responsibility for a classroom for the year. Many interns feel that their teaching ideas are lost during co-planning conversations amidst their mentor teacher’s classroom, curriculum and ways of teaching, or to the logistical details of teaching. As a result, some interns prematurely conclude that their mentor is resistant to their teaching ideas, or too traditional to let them try out “utopian” ideas learned in teacher preparation courses. For Cassie, there did not seem to be room during planning to have substantive discussions about her teaching ideas. For Cassie’s mentor, there was hardly time to help Cassie learn all she needed to know and do to plan for tomorrow’s lesson.

Negotiations about different approaches to teaching typically surface for mentors and interns when they sit down to plan. It is in these joint planning, or co-planning conversations, where mentors’ and interns’ teaching beliefs, experiences, and ideas surface as they plan lessons and units. At Midwestern University, the context for this study, co-planning is a central activity in the work of mentors and interns. Mentors and interns are encouraged to co-plan regularly to allow interns to gradually learn and engage in the planning process (*Handbook*, 2002). Co-planning, thus, serves two key purposes: 1) as a learning dialogue, it assists interns to learn and engage in the planning process

under the guidance of a more experienced planner; and 2) as a central activity of teaching, it accomplishes the work of planning. Given this dual purpose, co-planning is an important site for observing how mentors and interns negotiate discussions of interns' teaching ideas.

Statement of Problem

Though a common concern for interns, the dilemma of honoring interns' teaching ideas, while also inducting them into the "real world" of teaching, is an understudied aspect of preservice teacher preparation, and mentors and interns are inadequately prepared and supported to manage it (Lampert, 1985). Little of the existing research on mentoring even discusses this issue; where it does, it offers little guidance for mentors and interns engaged in negotiation around their teaching ideas.⁹ While the literature on learning to teach does acknowledge that interns come to their internship teeming with ideas, it typically fails to acknowledge or address the challenges mentors and interns face as they attempt to discuss and build on these ideas in the context of their joint work. To this end, this study aims to describe and analyze mentor-intern co-planning conversations to uncover the various challenges they encounter as they attempt to engage in conversations about interns' teaching ideas. In particular, it looks at co-planning as an example of a learning dialogue between an expert and novice planner. Through this lens, it seeks to understand the potentials and pitfalls of this hierarchical learning dialogue as a context for discussing and developing interns' teaching ideas in the process of learning to plan and teach.

⁹ See Literature Review.

Research Questions

I began the study with three main questions about mentor-intern conversations about interns' teaching ideas:

1. How do mentors and interns manage discussions of interns' teaching ideas in co-planning conversations?
2. What challenges do mentors and interns face when attempting to draw on and develop interns' teaching ideas in co-planning conversations?
3. How do mentors' and interns' understanding of their roles shape conversations about interns' teaching ideas?

Chapter Overview

The remainder of this chapter provides a topical and theoretical literature review relevant to the study. The reviews are organized around the aim of this research, which involves becoming better informed about the challenges of engaging in discussion of interns' teaching ideas in a mentor-intern learning dialogue. In order to pursue this goal, this chapter addresses two bodies of literature. I begin reviewing literature on mentoring to examine the nature and content of mentor-intern conversations in learning to teach. I then draw on three theories of learning relevant to learning through conversation: constructivism, social constructivism, and situated learning in a community of practice¹⁰. I review these theories to understand various ways in which people have looked at conversation as a site of learning. I discuss how each model helps us to understand the potentials and difficulties of learning dialogues as a context for novices' learning and the development of their ideas.

Review of Literature on Mentoring

This section reviews literature on mentoring and learning to teach to understand how these fields have described and addressed issues related to mentor-intern learning

dialogues. More specifically, this review draws on relevant literature to contextualize the problem of honoring interns' teaching ideas in the context of mentoring and learning to teach. This review is divided into three parts. The first part describes two dominant models of mentoring and how these models shape conversations about interns' ideas. The second part reviews literature on the nature and content of mentor-intern learning dialogues. The third and final part reviews literature on the status and treatment of interns' ideas in conversations with mentor teachers.

Conceptions of Mentoring

Issues related to the discussion and development of interns' teaching ideas in the process of learning to teach are closely linked to conceptions of mentoring. How a mentor understands his/her role shapes how he/she both engages in learning dialogues with his/her intern and views the place of interns' ideas in these conversations. The literature describes several different conceptions of mentoring, which result in an array of interactions around interns' teaching ideas. This review will focus on two mentoring models to provide a sense of the range of mentoring possibilities and how different models shape conversations about interns' ideas. The chosen models could be placed along two ends of a continuum: on one end is a conception of the mentor as expert, passing knowledge and ideas from her/his experience; on the other end of the continuum is a view of mentor as colleague engaged in a reciprocal sharing of ideas.¹¹

Mentor as Model. Traditional conceptions of mentoring suggest that interns learn from observing and imitating the practices of their mentors. Some mentors feel that their

¹⁰ While there is overlap among these three theories, I separate them in this review for the purpose of describing them and using them to uncover challenges in honoring interns' teaching ideas.

role is to model practices for the student teacher to imitate. In Pape's study (1992/1993), the mentor teachers viewed the role of the student teacher as imitative, not exploratory. They felt student teachers were in their classrooms to learn from their experience. Though these mentors expressed an openness to interns' ideas, "the messages implicitly embedded in their supervision practices told the student teacher to imitate the methods and styles of the experts" (p. 58). In another study, Smagorinsky et al. (2000) found that a teacher's authoritative and traditional teaching practices can carry over into her/his mentoring, encouraging "imitation and observing to internalize" what the mentor does (p. 10). Despite current critiques of this model, it persists in many student teaching contexts. Student teachers and critics of field experiences often criticize student teaching "for encouraging novice teachers to simply model the behaviors of their cooperating teachers rather than to cultivate and experiment with their own ideas" (Cole, 1995, p. 7). Mentor teachers "tend to socialize interns such that interns' attitudes toward schooling tend to become aligned with the dominant thinking within the field placement" (Hoover, O'Shea, & Carroll, 1988, p. 23). Some mentors see their role as initiating interns into the realities of teaching and transmitting current practices (Beck & Kosnick, 2002).

In the absence of well-defined mentoring roles (Emans, 1983; Ganser, 1996; Koerner, 1992; McIntyre, Hagger, & Wilkin, 1993), mentors tend to adopt—for better or for worse—mentoring approaches that draw on their teaching practices (Martin 1997). Often, these approaches encourage assimilating what the mentor, as expert, knows and does. Conceptions of the mentor as model or expert suggest a one-way flow of ideas from the mentor to the intern (Kochan & Trimble, 2000). Such conceptions would likely

¹¹ Of course there are other models of mentoring along this continuum. This review focuses on the two ends to illustrate the relationship between one's conception of mentoring and its implications for conversations

discourage mentors from drawing on interns' ideas in learning dialogues. At the same time, encouraging interns to imitate their mentor may discourage them from sharing and pursuing their own ideas. When we turn to look at a model of mentoring on the other end of the continuum, we see greater encouragement for conversation about interns' teaching ideas.

Mentor as Colleague. More and more, educators are moving away traditional notions of mentoring, "explicitly resisting conceptions of mentoring that indicate a presumption of superiority of one over the other." Such conceptions oppose the notion that the mentor has superior knowledge and that the benefits run in a single direction, from mentor to mentee (Barrett, 2000, p. 33; Lucas & True, 1993). Given the changing nature of the teaching discipline, beginning teachers may bring new or different teaching ideas with which the mentor is unfamiliar. Thus, a traditional model of mentoring, "where experts who are certain about their craft can pass on its principles to novices, no longer applies" (Hargreaves & Fullan, 2000). Instead, many involved in the mentoring of beginning teachers promote a more fluid relationship between mentor and mentee, where roles are interchangeable. Scholars are exploring terms such as "co-mentoring" to move away from the expert-novice dichotomy and suggest a nonhierarchical, reciprocal relationship between experienced and beginning teachers (Bona, Rinehart, & Volbrecht, 1995).

These less-traditional models of mentoring promote collegiality, reciprocity, and a mutual sharing of ideas. Mentors are encouraged to engage as learners with interns, sharing their own ideas and uncertainties (Mullen & Kealy, 2000), with both parties giving and learning (Healy & Welchert, 1990). Frazier, a mentor in Feiman-Nemser's

about interns' ideas.

study (2001), says that he shies away from the term mentor because it implies “the idea of ‘expertise to be imitated.’” Instead, he sees himself as more of a partner and co-thinker around issues of teaching (p. 4). Interns are “fellow learners,” treated as new colleagues (Smith & Alred, 1993, p. 111). In this model of mentor-as-colleague, interns’ ideas would likely receive support in conversations about teaching. The collegial and reciprocal nature of this model suggests that interns and mentors jointly share and discuss their teaching ideas and questions, learning from each other.

This look at two dominant models of mentoring illustrates the relationship between one’s model of mentoring and the tendency or likelihood of engaging in conversations about interns’ ideas. Similar relationships between other models of mentoring, such as mentor-as-reflective coach, illustrate this relationship. This review also recognizes the importance of respecting and drawing on the teaching ideas interns’ bring to their student teaching experience. Another aspect of the mentoring and learning to teach context related to discussion of interns’ ideas is what actually goes on in mentor-intern learning dialogues. The second part examines literature on the nature and content of mentor-intern conversations.

Mentor-Intern Learning Dialogues

Examination of the literature on mentor-intern learning dialogues helps us to understand the extent to which these conversations are a site for discussing and developing interns’ teaching ideas. This part examines the use of conversation in learning to teach and the content and nature of mentor-intern conversations.

Conversation and Learning to Teach. In addition to the many theorists and practitioners who have written about the importance of conversation as tool for

learning,¹² teacher educators promote conversation as a central component of interns' learning during student teaching. Furlong (2000) argues that dialogue is an essential component of learning to teach, helping novice teachers to develop their teaching theories and discuss real teaching situations. "By participating in focused and specific conversations about their own teaching with their mentors, students teachers start to enter this rich world. They start to develop their own practical theories." Furlong argues that mentor teachers are well positioned to engage in conversations that help interns to interpret teaching situations and engage in the language of teaching. "By taking part in conversation," he argues, "by discussing their teaching with insiders, [interns] take part in a language that will give them greater insight into the processes in which they are engaged. With that growing insight comes an increased control of their teaching" (p. 15). Conversations with other educators help novice teachers to find words and discourse to describe and make sense of their teaching and to gain a more complex understanding of and thinking about their practice (Freeman, 1991). Learning to engage in a teaching discourse, Freeman argues, provides a "conceptual and actual vocabulary in which to express aspects of thought which were previous[ly] felt on intuited, but not said" (pp. 446-7). Stanulis and Weaver (1998) hold that teachers' conversations about issues and problems are a central means by which teachers make meaning.

Others have argued that conversation is particularly important for helping novices to pursue and sustain their ideas. Rust (1999) promotes the potential of conversation for sustaining teacher learning and teaching visions. Those involved in teacher education, Rust argues, "need supported opportunities to reflect upon their own funds of knowledge,

¹² See review of learning theories in section one—constructivism, social constructivism, communities of practice—for arguments in support of dialogue as a central means of learning.

explore their attitudes and beliefs, and extend the repertoire of skills and strategies that form the underpinnings of their work” (p. 370). Like Rust, Featherstone et al. (1995) maintain that conversation is a powerful tool for helping novice teachers to reflect on and sustain their visions of teaching.

Many scholars in teacher education emphasize *reflection* as a key feature of dialogic learning. Zeichner and Liston (1987) argue that field experiences should provide opportunities for interns to “reflect on the origins, purposes, and consequences of their actions” (p. 23). Teacher educators frequently draw on the work of Schön (1983, 1987), who makes a case for learning through reflection on and in action. Reflection, Schön maintains, encourages novices to articulate implicit theories of knowing, making them available for examination and revision. The emphasis on reflection in learning to teach, however, is not matched with directions about the content or substance of mentors and interns’ joint reflection. While teacher education literature clearly suggests that conversation and reflection are key tools for interns’ learning, it is less clear what these conversations should be about. The following section reviews literature on the content and nature of mentor-intern learning dialogues.

The Content of Mentor-Intern Dialogues. Studies of the content of mentor-intern teaching and planning conversations reveal a focus on technical aspects of teaching at the expense of talk about theory, subject matter, or novices’ ideas (Bullough, 1990; Zeichner & Liston, 1985). Kleinsasser’s (1988) study of eight mentor-intern dyads found that their dialogue revolved around classroom management and procedural concerns. They tended to talk about planning for and evaluating student work, covering material in a timely fashion to meet semester schedules, and instructional pacing. Kleinsasser characterized

their conversations as “procedural and management-oriented” (p. 1). Instead of focusing on subject matter knowledge or principles of practice, conversations about teaching often focus on interns’ concerns about discipline and control, or on situation-specific problems (Richardson-Koehler, 1988). Too often, Maynard and Furlong (1993) write, mentor-intern conversations focus on whether a particular strategy worked or not. Others have found that mentor-intern conversations tend to be evaluative, with the mentor making evaluative remarks (Ben-Peretz & Rumney, 1991), giving suggestions (Dunn, Taylor, & Henning, 1989), or helping the intern to correct their “mistakes” when something goes wrong in a lesson (Albers & Goodman, 1998; Elliot & Calderhead, 1993).

Feiman-Nemser and Parker (1990) note that subject matter tends to be absent from conversations about learning to teach. Though there is a body of literature, particularly in mathematics education, on the inadequate subject matter preparation of preservice teachers (Ball & McDiarmid, 1989; Ball & Wilson, 1990), subject matter issues tend not to be the focus in mentor-intern dialogues. Studies find that novice and mentor teachers are reluctant to discuss subject matter. This may be due, in part, to their lack of confidence in their knowledge of subject matter, or to their lack of recognition of the depth of subject knowledge needed to teach (Furlong & Maynard, 1995). These studies suggest that mentors and interns think other issues—such as how children learn and what teaching activities work or do not work—are more important than discussing subject or pedagogical issues. Focused on immediate planning and teaching needs, mentors and interns feel too pressed for time to talk about subject matter pedagogy (Arthur & Davison, 1997; Dart & Drake, 1996; Maynard, 1996). Feiman-Nemser & Beasley (1997b) present an exception to this image of mentor-intern dialogues. In their

description of co-planning, Feiman-Nemser and Beasley describe the mentor-intern planning dialogue as teaching planning by doing the work of planning with the intern at the mentor's side. The mentor and intern jointly explore content as they figure out how to plan a unit from scratch.¹³

The Nature of Mentor-Intern Dialogues. Mentor-intern dialogues are typically characterized as safe, polite conversations. Embedded in the culture of schools, norms of teacher isolation, privacy and noninterference discourage mentors and interns from engaging in conversations that question or challenge practice (Feiman-Nemser, 1996; Gratch, 1998; Maynard, 1996). Little's (1990) work on the culture and context of schools as sites for mentoring found that engaging in conversations with other teachers runs counter to teaching norms. She wrote, "Teachers rarely have occasion to talk to fellow teachers in detail about their work. Even more rarely are they called on to talk about or display their work for purposes of helping others succeed in teaching" (p. 318). Schools are typically "friendly places where the notion of challenging ideas...is not present" (Elliot & Calderhead, 1993, p. 186). Consequently, mentors and interns tend to avoid discussions of difficult topics—such as different approaches to teaching—in the hope of maintaining comfort in the conversation and relationship. Instead, they focus on "safe" topics, such as students' enjoyment of the activity or whether the objectives were met, instead of challenging existing notions of practice (Maynard & Furlong, 1993). Florio-Ruane & deTar (2001) found a similar phenomena of avoidance of what they call "hot lava" topics during discussions of identity, culture and teaching in their teachers' book club.

¹³ However, their ability to jointly plan this unit rests on the fact that the mentor and intern share a similar approach to literacy instruction. Thus, they do not have to take on challenge of honoring two sets of ideas.

Many have noted the presence of politeness strategies in mentor-intern conversations. In a content analysis of conversations between mentors and interns, Haggarty (1995) found that mentors did not feel able to disagree with their interns, while interns felt that “the only judgments they could make were ones with which their mentors were likely to agree” (p. 195). What’s more, they found that mentors and interns were “very polite to each other so that any disagreements were either left unexplored or were ignored” (p. 196). In a similar study, Kleinsasser (1988) found that mentors and interns did not discuss differences in teaching style. Interns deferred to mentors’ experience and knowledge, avoiding confrontation of pedagogical and content issues. Ben-Peretz and Rumney’s (1991) study of post-lesson conferences found a similar phenomenon: interns were mostly passive and agreed with what their mentors were saying. Maintaining a comfortable conversation means that mentors and interns may avoid bringing up certain topics or issues to avoid hurting each other’s feelings or decreasing trust in the relationship (Stanulis & Russell, 2000). Changing these norms of conversation, Ball & Cohen (1999) argue, requires changes in the culture of the teaching profession. Teachers, they write:

would have to unlearn the politeness norm that dominates most current teacher discourse. They would have to learn to be tenacious, to probe their own and others’ ideas and interpretations, to doubt and be skeptical....All this would require a substantial revision in the norms of professional relations and discourse. It would require learning to have respect for others and their views, but also being able to hold ideas and interpretations out for scrutiny, discussion, and debate in ways that were not seen as personal challenges to individuals. (p. 27)

Mentor-intern conversations are, thus, embedded in a context that discourages disagreement. This deters discussion of different teaching ideas and approaches. Teacher education programs tend not to address the cultural issues Ball & Cohen (1999) raise.

Taking such issues for granted overlooks complexities arising from power differences that are part of the teaching and learning dialogue.

Mentor-intern dialogues are also shaped by the power dynamic between mentors and interns. The unequal power dynamic shapes what mentors and interns say and how their utterances are interpreted. When one member is positioned as the expert, as mentors often are, open dialogue can be hindered (Burbules, 1993). Graham (1993) notes that the mentor-intern relationship is “fraught with questions of power and authority” (p. 213). Thus, even when mentors try to engage in open conversation about practice, their power and authority as the “expert teacher” can constrain interns from sharing their own concerns and ideas or disagreeing with their mentor. “The student teacher feels she has limited power to express concerns or challenge authority since it might jeopardize her future teaching career” (Graham, 1997, p. 515). One intern, noting the tension between her and her mentor’s teaching styles, says, “If I teach as instructed, I compromise my integrity and belief system” (Bruner & O-Donnell-Allen, 2001, p. 22). Given this dilemma, Bruner and O-Donnell-Allen speculate about how interns evaluate “how much to rock the boat and still keep it afloat” (p. 22).

The mentor-intern power dynamic affects, for example, how questions from mentors and interns are interpreted. Mentors’ questions can be interpreted as a means of exerting control, whereas interns’ questions might be interpreted as threats to the mentor’s practice (Goody, 1978). Interns can lose or subordinate their sense of identity in conversations with their mentors, who have more institutional power (Mullen, 2000). As interns typically have little experience negotiating talk about their ideas with people of power (Goodman & Fish, 1997), they tend to suppress their own ideas when they differ

from those of their mentor. They may not feel safe enough to “deviate from the status quo” in presenting ideas that differ from the mentor’s (Koeppen, 1998, p. 407). In addition, efforts to protect the mentor’s status can discourage interns and mentors from investigating interns’ ideas. Mentors’ status can be threatened when they are no longer the source of knowledge and ideas for teaching. Koerner’s (1992) study of eight mentors teachers found that the mentor teachers “sometimes felt threatened when the student teachers proposed new ideas for instruction....They thought they should be the source of ideas for instruction because they had invested so much in their classrooms. They were more comfortable being ‘all-knowing’ and sharing their knowledge” (p. 49).

Describing her work as a mentor for a novice teacher, Aaronsohn (1996) says that her ability to engage in open dialogue that was supportive of the novice teacher’s ideas was made possible because there were not power issues in their relationship. Aaronsohn was an outsider to the school, serving in a non-evaluative role. Both of these factors enable her to engage in open dialogue about the novice’s ideas. She could give feedback as someone with no investment in the teaching or evaluative role. Meyer (2000) describes a similar context, where novice teachers met outside of school to discuss their teaching ideas and plans. The participants agreed that their ability to talk freely about their ideas was enabled by the non-evaluative context. The absence of a mentor teacher, whom they saw as sitting in “a position to judge you,” allowed them to engage in a “mutual risk taking and exchange of ideas” (pp. 17, 27). As others have argued, the mentor-intern dialogue can be difficult when the evaluative role of the mentor is overemphasized (Hoover, O’Shea, & Carroll, 1988).

This review of mentor-intern learning dialogues acknowledges the importance of conversation in mentoring and learning to teach. These conversations intend to help interns to articulate and develop both their teaching theories and a language for talking about practice. They also aim to provide a context for reflection on practice. The intended outcomes of these dialogues are undermined, however, by issues of power and evaluation that limit interns from sharing and discussing their own ideas, particularly when they differ from those of their mentor. At the same time, teaching norms and desires to preserve a safe, comfortable relationship discourage mentors and interns from engaging in discussion of difficult topics or conflicts in their teaching approaches or ideas. In the end, mentor-intern conversations typically focus on the technical aspects of teaching, bypassing more invasive conversations of teaching principles and subject matter. This depiction of the nature and content of mentor-intern teaching dialogues is important for understanding the difficulties mentors and interns face engaging in discussion of interns' teaching ideas. The final section draws on literature about the status and treatment of interns' teaching ideas in the context of mentoring and learning to teach.

The Status of Interns' Ideas

Mentor-intern conversations about interns' ideas are further shaped by assumptions about the status of interns' teaching ideas. The field of teacher education sends mentors mixed messages about how to respond to or nurture interns' teaching ideas. On the one hand, mentors are encouraged to be open to and welcoming of interns' ideas. On the other hand, mentors are presented with warnings that interns' ideas tend to be either utopian or stemming from misguided beliefs held onto from their own schooling. In either case, mentors are given little guidance as to how to respond to or

support interns' ideas, and why this is important for their learning. At the same time, stories of interns' struggle to appropriate and negotiate different ideas and voices during student teaching are largely "absent from research on learning to teach and from the normative practices of mainstream programs in teacher education" (Britzman, 1991).

Many descriptions of the mentor role describe the "good" mentor as one who is open to interns' ideas. In their advice to mentors, Brooks & Sikes (1997) say that the mentor should, "be open to ideas and willing to examine critically their own practice and that of others" (p. 47). In addition, they suggest that one criterion for selecting a mentor is that they "be open-minded with the view that their approach to teaching and learning is not the only one, not indeed 'the best'" (p. 68). Describing the reflective coach model of mentoring, Boreen et al. (2000) write, "What is most important is the two-way exchange that shows you value the creative ideas a new teacher brings to the classroom" (p. 30). This exchange presumes that interns do not come to their student teaching as blank slates; rather, they, like their mentors, bring many ideas about teaching (Tomlinson, 1995). Interviews with interns often find that, in their opinion, a good mentor enables them to develop their own style of teaching, shows interest in what they learn in their coursework, is open-minded, and avoids telling interns that a particular idea will not work (Corbett, 1993; Stanulis & Russell, 2000). Some mentors agree with this view, noting that "the greatest contribution that a cooperating teacher can make to future teachers is to allow them to try new ideas and methods" (Ganser & Wham, 1998, p. 45). Situated in the context of practice, mentors are well positioned to help interns explore different educational possibilities and the implications and consequences of their ideas (Justen & Strickland, 1998; Kleinsasser, 1988; McIntyre & Hagger, 1993; Zeichner, 1980). As a

critical site for implementing reform agendas, Borko and Mayfield (1995) argue that student teaching must provide opportunities for interns to explore new instructional strategies and get feedback on their teaching of them.

Encouragement for supporting interns' ideas is mixed with messages about the legitimacy or value of interns' ideas. A substantial number of studies present a deficit-model approach to thinking about interns' beliefs and ideas: interns have naive, idealistic, or faulty beliefs and ideas that need to be examined, revised, or, if necessary, discarded. A noticeable amount of literature on student teachers focuses on their faulty ideas, not the ones with potential. Often, interns' ideas are presented in a negative cast. Citing the work of Adler (1991), Frost (1993) notes the number of writers who claim that mentors need to help student teachers to examine and question the beliefs that underlie their curricular and teaching choices. Frost writes, "we need to engage the student-teachers in the analysis of their own actions in the classroom in order to reveal their personal values and call them into question" (p. 138). Similarly, Elliot & Calderhead (1993) write, "one of the central tenets of professional growth for beginning teachers...[is] that growth requires novices to confront previously constructed images of teaching, acknowledge them and their sources and subsequently adapt them" (p. 169). This language asks interns to question, confront, and adapt their ideas, thereby casting them in a negative vein. While there are some studies, such as McIntyre, Hagger, & Wilken (1993), that do discuss interns' ideas in a positive vein, they tend to be in the minority.

This negative portrayal of interns' ideas is exacerbated when mentors are not familiar with the ideas interns bring. Elliot & Calderhead (1993) found that few mentors engaged interns in discussions of what they had learned in university courses. Because

mentors may not be familiar with what is taught and learned in university courses, the authors argue, they may not see ideas learned there as relevant for teaching in the classroom. Mentors may also feel threatened, as the supposed “expert” in the classroom, by ideas with which they are not familiar. In models of learning through interaction with more knowledgeable others (Bruner, 1966; Gavelek & Raphael, 1996; Vygotsky, 1978), mentors may resist conversations in which interns, due to their ideas, take on the role of the more knowledgeable other. Beasley, an experienced mentor, indicates that it is difficult for her to help her intern with ideas when she is not familiar with them herself. She says, “I am not sure I have such a firm grip on these [teaching] ideas that I am able to think about how to scaffold [the intern’s] thinking” (Feiman-Nemser & Beasley, 1997b). As a result, Beasley adopts a side-by-side planning model, where she and her intern plan together, drawing largely on Beasley’s experience and knowledge.

Another complicating feature of interns’ ideas is that interns might not “hold” their ideas in ways that are easily accessible to either themselves or their mentors. McIntyre, Hagger, & Wilken (1993) suggest that the ideas interns bring vary in their complexity and “in the way they are mentally held” (p. 94). What’s more, interns may not feel confident about the ideas they bring. Not having had a chance to try them out or see them in practice, interns might feel hesitant about the soundness of their ideas. Without experience to back them up, it is hard for interns to make a case for the validity of their teaching ideas (Freeman, 1991). Interns sometimes downplay their own good ideas in favor of their mentors’ because they do not know what to do with them (Dunn, Taylor, & Henning, 1989). Because mentors and interns tend to focus on what “works” or doesn’t work (Maynard & Furlong, 1993), interns’ ideas may carry little weight when

they cannot provide evidence that their newer or more risky ideas will work. This may cause interns to sound meek when they present an idea, which can discourage the mentor from pursuing the idea.

Finally, most of interns' ideas are learned either from their own experiences as students or from methods courses. In the first case, ideas observed as students may lack rationale and principles, for the student experiences only the practice, not the theory behind it (Lortie, 1975). In the second case, ideas learned in methods classes tend to exist for interns only on the theoretical level, making it difficult for the intern to articulate them in conversation with the mentor or describe what they might look like in practice (Feiman-Nemser & Beasley, 1997b; Furlong, 2000). Student teachers are not often taught how to adapt what they learn in the university to the classroom context (Koerner, 1992). Novice teachers are often unsure how to reconcile the ideals they bring with the "real world" of teaching (Featherstone et al, 1995).

Discussion of interns' ideas in mentor-intern learning dialogues are complicated by mixed messages about the legitimacy of interns' ideas and by mentors' sense of adequacy in being able to help interns with their ideas. Though the literature suggests support for acknowledging, supporting, and developing interns' ideas, the status and view of interns' ideas makes discussions about them tricky. What's more, the literature does not provide examples of how mentors and interns successfully engage in discussion of interns' teaching ideas. Research on mentoring has provided little help for mentors trying to figure out how to approach interns' ideas.

Summary

This review of literature on mentor-intern learning dialogues in the context of mentoring and learning to teach highlights several features of these conversations that shape mentors and interns' discussions of interns' teaching ideas. With respect to co-planning conversations, the context of this study, this review points to several features of learning dialogues that can influence the nature of discussion around interns' ideas. First, it suggests that it is important to examine the model of mentoring and/or planning used, as one's approach to mentoring and planning shapes how and if interns' ideas are discussed in teaching conversations. Second, the review calls for a study of the content and nature of the co-planning conversations. Third, the study will need to be sensitive to issues of power, and how these may be shaping their conversations. Finally, it calls attention to the treatment of interns' ideas in these conversations given the status of these ideas when interns enter their student teaching placements.

Lenses for Understanding Learning in Conversation

This section takes a step back from the mentoring context to look more generally at theories of learning through conversation to understand the nature of expert-novice interaction in learning dialogues. This section focuses on three learning theories: constructivism, social constructivism, and situated learning in a community of practice. The three theories help to explain why the expert-novice learning dialogue is a difficult context for honoring novices' ideas. In particular, the theories help us to understand a variety of factors that shape how mentors and interns discuss interns' teaching ideas in co-planning conversations. For each theory, I provide: 1) an overview of its major tenets and the ways in which these tenets show up in co-planning; and 2) the questions and

problems it raises about supporting novices' learning and ideas in an expert-novice dialogue.

Constructivism: Beginning with the Learner

Co-planned conversations, by design, build on some of the central tenets of constructivism. By definition, *co-planning* ideally draws on the ideas and understandings of both the intern and the mentor, making the learning process one of mutual construction based on what they both bring to the conversation. Echoing Bruner's (1966) tenets of learning, *co-planning* allows the novice planner to enter and engage in planning at a point consistent with her/his development as a planner. In contrast to spectator models of learning, where it is assumed that novices are blank slates who learn by recording and mimicking observations of the expert (Dewey, 1960; Piaget, 1980 in Phillips, 1995), *co-planning* ideally views the intern as active, constructing and reconstructing knowledge as her/his prior and intuitive knowledge encounters new knowledge (Cohen, 1988; Richardson, 1997). Constructivism emphasizes the learner's independent internalization and incorporation of external events into existing mental structures (Piaget, 1973, cited in Newman, Griffin & Cole, 1989).

Constructivist theory holds that the novice's understandings, beliefs, and ideas play a central role in her/his learning. In this view, "learning takes as its starting point the knowledge, attitudes, and interests students bring to the learning...and learning results from the interaction between these characteristics and experiences in such a way that learners *construct* their own understanding, from the inside" (Howe & Berv, 2000, p. 31 in Pardales, 2001). Learning, thus, must begin with the learner, as a learner's prior experiences and "internal factors" shape the direction of future experiences (Dewey,

1990/1956, p. 42). From this perspective, learning involves a reaching out of the mind, an “organic assimilation from within” (Dewey, 1938/1997, p. 187) as learners latch onto new material from their intuitive understandings (Bruner, 1960/1977). In order for a learning experience to be educative, teachers must elicit and build from learners’ prior experiences and knowledge.

In a constructivist view of learning, learners are creators, not receivers, of knowledge (Sfard, 1998). From this perspective, interns learn to plan by actively engaging in planning conversations, developing the skills and thinking of planning as they create plans with their mentor teacher. In the process, interns externalize their prior knowledge and ideas about teaching and planning and revise these understandings given developmentally appropriate interventions from their mentor. Due to its reliance on conversation, co-planning provides mentor teachers access to interns’ current understandings about planning and teaching. Awareness of this understanding is an important component of a constructivist theory of learning. Drawing on the work of Piaget, Duckworth (1996) argues that teachers need to understand how their learners understand something in order to effectively promote their learning. What’s more, teachers need to understand that there are “different, valid ways of creating meaning of the same experience... [and] that experience is assimilated by each individual according to the nature of his or her internal structure.” To understand the understandings of others, she argues, teachers must adopt an insider’s view and “seek to understand their sense as well as help them understand ours” (pp. 111-112). Duckworth maintains that one cannot change what people think or feel about something simply by telling them or showing them something different. To move a person’s thoughts, one must first understand the

other person's thoughts and feelings and then work from there. Co-planning conversations uncover interns' entering understandings and beliefs about teaching and planning, pointing the mentor in appropriate directions to assist the intern's development.

In sum, constructivist theories of learning underscore the importance of taking seriously the understandings, beliefs, and knowledge a novice brings to a learning situation. In the context of co-planning, this involves building from interns' entering knowledge, understandings, and ideas about planning and teaching. This constructivist approach to learning provides two main benefits to the mentor and intern engaged in co-planning. First, it enables mentors to provide learning opportunities that are well-matched to interns' developmental level with regard to planning. Second, it values and makes room for the teaching ideas that interns bring to the planning situation. As such, co-planning ideally allows mentors and interns to engage in planning conversations that draw on both of their teaching ideas and experiences.

At the same time, the constructivist lens uncovers challenges in building on interns' ideas in co-planning conversations. Constructivist theories of learning present the teacher with the dual task of understanding and building from the novice's ideas, knowledge and experiences *and* helping the novice to connect these understandings to new ideas and knowledge. This task is complicated when the novice brings ideas and experiences that differ from those the teacher or discipline aims to teach the novice. Constructivist teaching is relatively smooth when there is a linear progression from the ideas, beliefs and understandings a novice brings to what it is they are expected to learn from the expert or learning situation. Constructivism does not explain how the "expert"

balances ideas that diverge from expected lines of development (such as the teacher's experience or knowledge) with agreed-upon knowledge or practices.

Several constructivist educators have explored the challenge of being responsive to both the learner's ideas and the intended curriculum (be it mathematics, philosophy, or English pedagogy) (Richardson, 1997). Deborah Ball (1993) identifies this dilemma in her work as a mathematics teacher. She believes that good teachers must respect children's thinking and the ideas they bring to the classroom. In addition, she believes that the teacher is responsible for helping learners to acquire agreed upon tools, concepts and understandings in mathematics. Upholding both of these beliefs is difficult, she notes, when children bring novel, imaginative, or alternative understandings to the learning situation (Ball, 1995). When these understandings do not map onto the teacher's ways of thinking or knowing, it is difficult for the teacher to figure out how to respond to these ideas and connect them with existing conceptions of mathematics. Expressing this difficulty, she writes, "Children use their own words and their own frames of reference in many ways that are not necessarily congruent with the teacher's way of thinking (1993, p. 385). Noting the same problem, Winitzky & Kauchak (1997) point out that "students create their own meanings based on the interaction of their prior knowledge with instruction, and the meanings they make may not be the ones the teacher had in mind, no matter how constructivist the instruction" (p. 63).

Given this problem, Ball (1995) asks a question related to this dilemma of honoring interns' ideas: "What does it mean to respect children's thinking, while working in a specialized domain that has accepted ways of reasoning and working and accepted knowledge? (p. 385, citing Kitcher, 1984). The teacher may not know where a student's

alternative or nonstandard idea might lead or fit in with her/his understanding of the discipline. This makes it difficult for the teacher to respond to the learner's ideas and help the learner to connect her/his "nonstandard" idea to existing ideas in the curriculum. Responding to learners' different ideas also forces teachers to confront their own uncertainties in understanding (Lampert, 1997), which can make the teacher feel uncomfortable or inadequate.

Pardales (2001) faces a similar challenge trying to uphold constructive theories of learning in his teaching of Philosophy to middle school students. He asks, "If one is charged with the responsibility of teaching a well-defined set of facts/concepts, as in Biology, Algebra, or American History, how does one balance that responsibility with staying committed to helping students construct their own knowledge and understandings?" (pp. 17-18). Throughout his teaching, Pardales struggles to remain "faithful to both subject matter content and [his] students' ideas, experiences, and developing understandings" (p. 75).

Ball and Pardales point to the twin challenges of responsiveness and responsibility in upholding constructivist pedagogies. A look at co-planning conversations through this constructivist lens uncovers a similar challenge for mentors teaching interns how to plan. In their role as school-based teacher educators, mentor teachers face the two-fold task of inducting interns into current professional discourses and practices of teaching *and* honoring the new or different ideas that interns bring to their internship. Like the mathematics learner, interns may come to co-planning with different teaching ideas and experiences that may not "map onto" the mentor's ways of teaching or planning. As adult learners fresh from the university, interns may bring a

different philosophy of teaching or learning that stands in stark contrast with that of the mentor's. Loughran & Russell (1997) maintain that:

[T]eacher educators have “no choice but to meet student teachers on their own terms, identifying their existing assumptions about pedagogy, and then working in many different ways to develop those views further, with reference to both the teaching that occurs in schools and to teaching that occurs in teacher education courses. (p. 172)

At the same time, mentors, as experienced teachers and planners, bring a wealth of knowledge, beliefs, and ideas about teaching to the co-planning conversation. How does a mentor balance her/his ideas with those of the intern? Because teaching remains an undefined and contested domain, the likelihood of interns and mentors bringing different experiences and knowledge to the planning conversation is strong. Given the need to respond to the intern's ideas and understandings, it is not clear how mentors can or should be responsive to an intern's ideas when they differ from their own.

This look at co-planning from a constructivist lens identifies several challenges for the mentor and the intern engaged in co-planning conversations. First, mentors may not be familiar with the teaching ideas interns bring to the co-planning conversation. This makes it difficult for them to respond to and build on them as they co-construct teaching plans. Second, engaging with unfamiliar ideas requires mentors to experiment with practices that may be both unfamiliar to them and a threat to their own beliefs and practices (Koerner, 1992). Building on interns' teaching ideas can create “anxiety and insecurity” for mentors “as the challenge of learning new strategies calls their competence and confidence into question” (Hargreaves & Fullan, 2000, p. 53). Finally, because teaching is a contested, undetermined discipline, it is unclear what knowledge and practices the mentor *should* be assisting the intern to learn in co-planning

conversations (Little, 1990; Richardson, 1997). Taken together, these challenges asks us to think harder about the mentor's twin tasks of instructing and honoring, and if these two tasks are inherently oppositional or not.

This look at a constructivist theory of learning helps us to understand the benefits and difficulties of honoring interns' ideas in co-planning conversations. From a constructivist perspective, engaging in conversation about the experiences and ideas interns bring to this learning dialogue is necessary for their learning. Interns learn how to plan by drawing on and transforming their existing conceptions of planning, teaching and learning. To ignore these understandings and ideas runs the risk of impeding interns' learning. As such, the co-planning conversation is an important site for uncovering and developing the ideas and understandings interns bring to this learning dialogue. At the same time, the act of developing the interns' ideas may undermine or call into question the mentor's practice and expert status. Like the dilemma faced by constructivist educators, it is unclear how mentors might be faithful to their own teaching practices and responsive to those of their intern when these practices differ.

Social Constructivism: The Expert-Novice Learning Dialogue

Social constructivist theories of learning provide another lens for understanding the difficulties mentors and interns face engaging in co-planning conversations about interns' teaching ideas. While constructivist theories of learning uncover challenges related to drawing on the novice's ideas, a social constructivist theory of learning sheds light on the challenges of engaging in an authentic sharing and support of ideas in the context of a hierarchical, expert-novice relationship.

As a social interaction between mentor and intern, co-planning draws on key features of a social constructivist view of learning. Central to social constructivism is the view that complex learning, such as learning to plan, occurs first on a social plane, in verbal interaction with others (Newman, Griffin & Cole, 1989; Vygotsky, 1978). In the context of co-planning (interaction on the social plane), interns begin to internalize higher-level planning talk and thinking as they engage in planning conversations with their mentor teacher. Language use is central to this view of learning; interns acquire and construct new knowledge and understandings through their interactive use of planning language (Gavelek & Raphael, 1996). “The mechanism for growth in the zone [of proximal development] is the actual verbal interaction with a more experienced member of society.” To this end, “the quality of the verbal dialogue...is the crux of the scaffold. The language of education shapes teacher thinking as knowing in a collaborative, socially constructed process (Oldfather, 1989) via the richness and substantiveness of verbal dialogue” (Manning & Payne, 1993, p. 364). The intern’s development continues as she/he attempts to use what she learns during co-planning conversation to plan on her own. This movement from the interpsychological to the intrapsychological plane involves internalizing and appropriating ways of talking and thinking in the social plane for use on the individual plane (Vygotsky, 1978). The resulting lesson plans provide a source of information for the mentor about the intern’s planning development. By examining the intern’s lesson plans, the mentor can infer the degree to which the intern has internalized planning thought and processes (Gavelek & Raphael, 1996).

Mentors, as more experienced and knowledgeable planners and teachers, play a crucial role in mediating the intern’s learning between the social and individual planes.

(Gavelek & Raphael, 1996). In a model of assisted performance, mentors cater their assistance to assist the intern in her/his zone of proximal development (ZPD), the space “between the actual development level as determined by individual problem solving and the level of potential development as determined through problem solving under adult guidance or in collaboration with more capable peers” (Vygotsky, 1978, p. 86). In practice, this involves adjusting the planning tasks and assistance towards completing these tasks during co-planning conversations. Co-planning, thus, is a means of assisted performance whereby mentors scaffold interns to engage in core activities of planning at levels more complex than they can perform on their own (Bruner, 1966; Tharp & Gallimore, 1988). As the mentor provides assistance aimed at the novice’s ZPD, the intern “gradually internalizes ways of thinking, problem-solving, and acting needed to carry...out” the core tasks of teaching and planning (Feiman-Nemser & Beasley, 1997a, p. 108).

In sum, social constructivist theories of learning offer supportive contexts for novices to internalize complex knowledge and processes. Through dialogue with an expert planner, interns engage in and internalize complex planning processes and thinking. As the intern moves between social and individual planning, the mentor provides assistance tailored to the intern’s unique developmental needs and abilities. In the process, the intern internalizes and transforms her/his planning and teaching knowledge. At the same time, this examination of co-planning through a social constructivist lens helps us to understand the limitations of the expert-novice learning dialogue for supporting authentic conversation about interns’ teaching ideas.

Social constructivist theories of learning build from the premise that novices learn from a more experienced or “expert” person. Distinctions between and assumptions about the expert and novice’s abilities can imply particular directions for the novice’s learning that may or may not coincide with the novice’s desired directions. The process of scaffolding in the novice’s ZPD suggests that the novice’s practice moves towards full performance, as demonstrated by the expert. As such, the implied assumption is that the novice’s practice will come to resemble that of the expert’s. This means of assistance, some have argued, leads novices towards predetermined ways of knowing, thinking, and acting. Engeström, among others, has critiqued this model on these grounds. He writes, “The idea of scaffolding is restricted to the acquisition of the given;...scaffolds as an instructional model cannot account for the mental leap to a new idea” (cited in Cazden, 1988, p. 108). Similarly, Dyson (1990) questions whether the scaffold model is too linear, leading novices towards expected behaviors and preventing them from following their diverse paths. Dyson (2000) writes of children’s learning:

[C]hildren themselves are seen primarily as apprentices to adult experts within adult-dominated worlds—despite the fact that many children are participating and forming a social and historical childhood that we ourselves have not experienced, and they are in need of a language to talk about and amid differences that we, the supposed masters, do not have. (144, citing Smith, 1993; Williams, 1995)

Searle (1984) also questions the scaffold metaphor for its assumptions about who determines the outcome of the learning. He writes, “The adequacy of the metaphor implied by scaffolding hinges on the question of who is constructing the edifice. Too often, the teacher is the builder and the child is expected to accept and occupy a predetermined structure” (p. 482).

This critique of the conversational scaffold reveals difficulties mentors and interns can encounter in discussion of interns' teaching ideas. Use of scaffolding in the expert-novice learning dialogue presumes an unequal and linear distribution of mentors' and interns' planning and teaching expertise. It presumes that an intern's planning and teaching knowledge is a rudimentary or less-developed version of the mentor's. When this is the case, the mentor can model, coach and give feedback in ways that assist the intern to develop towards the mentor's more advanced knowledge of teaching and planning. However, when the novice's incoming beliefs, knowledge, and experiences represent different views of teaching and planning altogether, the model breaks down. Assumptions about unequal expertise in the expert-novice learning dialogue are complicated by the fact that interns may come to the conversation with ideas about practice that are unfamiliar to the mentor. Through their recent preparation at colleges and universities, interns are privy to the results of ongoing research on teaching and learning. Expert-novice distinctions "simplify the ways that professional knowledge differs among teachers...[A]lthough more experienced teachers *may* be more expert in teaching, experience does not always mean expertise" (Hargreaves & Jacka, 1995, p. 43, citing Reynolds, 1992). To support interns' different ideas, mentors would have to scaffold interns' development in directions that diverge from their own practice and knowledge. Are mentors equipped to scaffold novices towards practices outside of their own performance?

This critique of the direction of novices' learning in scaffolded learning dialogues also raises questions about the knowledge and practices that interns *should* be learning. The success of the conversational scaffold depends on an agreed-upon domain of

knowledge and skills towards which novices' learning is directed. However, as many have noticed, there is a lack of consensus on “an agreed-upon body of knowledge to guide practice” (Hargreaves & Jacka, 1995, p. 43, citing Little, 1990; Justen & Strickland, 1998). Dewey (1990/1956) maintains that the learner's experiences and ideas represent the beginning end of a continuum that has as its end the “organized bodies of truth we call studies” (p. 189). He, like Bruner, claims that if teachers have a solid understanding of the discipline they teach, they can scaffold novices as they display early versions of disciplinary knowledge and skills. This model works when there is a clear and agreed upon endpoint for learning, which may not be the case for teaching.

Tharp & Gallimore's *Rousing Minds to Life* (1988) is one of the first studies to show how Vygotskian theories of learning can be successfully extended to teacher learning. This text provides a detailed account of how a more experienced teacher helps a less experienced teacher learn to teach in ways promoted by the Kamehameha Elementary Education Program (KEEP). The mentor's assistance is effective because both she and the novice teacher share the same vision of practice as outlined in detail by KEEP. This is not necessarily the case for mentors and interns. There is not an agreed upon body of knowledge or practice for teaching towards which interns' learning should be directed. An intern teacher may bring with her/him ideas about teaching that represent different domains and teaching philosophies than those her/his mentor holds and acts upon.¹⁴ It is unclear how mentors provide developmentally appropriate assistance when navigating two potentially different conceptions of teaching.

¹⁴ For example, a mentor may be unfamiliar with the theories and practical applications of critical literacy and critical pedagogies. How can a mentor scaffold the intern's initial attempts to plan lessons that build from critical ideas?

Together, these two critiques of the expert-novice learning dialogue uncover a third problem for the mentor and intern. As the more experienced teacher, mentors hold the expert status in the co-planning dialogue. Mentor's expert status rests on their knowledge of and experiences with teaching and planning. When novices bring new or different ways of teaching to the co-planning conversation, mentors' expert status may be called into question. Their expert status may be further threatened if they struggle to scaffold novices' development in directions outside of their own experiences. How can experts assist novices when their different beliefs, knowledge, and experience threaten the expert-novice relationship upon which the dialogue depends? Do expert-novice learning dialogues leave room for an authentic give-and-take and sharing of ideas? Or do these models function too much as training models, set up for one-way learning? Expert-novice learning dialogues may discourage "authentic" conversation about teaching ideas when mentors are endowed with expert status. Florio-Ruane and Clark (1993) suggest that authentic conversations must be "conducted in an atmosphere of safety, trust, and care between people who share a common ground and to whom it is clear that everyone in the conversation from the least to the most experienced has something to offer and something to learn" (cited in Rust, 1999, pp. 369-370). Issues of status and power can make it difficult for mentors and interns to engage in these authentic discussions of their ideas.

As education tends to focus on individual learning, social constructivist views of teacher learning are less developed. As a result, we know less about how issues of power and status in the sociocultural learning context shape these learning dialogues (Richardson, 1997). Addressing these issues of social learning and power, Richardson

writes, calls into question the ways that schools and teaching are currently structured, making them difficult issues to approach. But, as Vygotsky (1986) argued, “individual development cannot be understood without reference to the interpersonal and institutional surround which situates the [learner]” (cited in Vadeboncoeur, 1997, p. 27). Thus, an understanding of mentor-intern learning dialogues must take on issues of power and control in their relationship and conversations.

This look at co-planning through a social constructivist lens sheds light on a second set of difficulties involved in engaging in co-planning conversations around interns’ teaching ideas. The potential of learning dialogues for nurturing complex understandings such as planning are tempered by the critiques of conversational scaffolding as a conservative model of learning. Examination of this model of learning raises questions about the ability of experts to scaffold novices’ learning in directions outside or different from their own experiences and expertise. In addition, it is unclear how such a model would hold given the undefined nature of the teaching field. This complicates mentors’ decisions about the direction of their assistance and interns’ development. Finally, uncertainty about the nature and direction of their assistance threatens mentors’ expert status in the co-planning dialogue. Issues of status and expertise in expert-novice learning dialogues can discourage and limit the conversational give-and-take necessary to honor the ideas interns bring to co-planning.

Learning through Participation in Communities of Practice

Theories of learning through participation in communities of practice provide a third lens for viewing and understanding both the possibilities of learning through conversation and the limitations of expert-novice dialogues for discussing interns’

teaching ideas. This lens adds the complexity of the cultured context in which the scaffolding of assisted performance occurs. In this approach to learning, learners are described as novice members of a community of practice who learn through authentic social participation in particular communities of practice (Rogoff et al., 1995; Wenger, 1998). Central to this approach is the stance that learning is an “integral and inseparable aspect of social practice” (Lave & Wenger, 1991, p. 31). As such, novices learn through engagement with more experienced members in the legitimate practices of a community, such as planning and teaching. In addition, learning through participation involves participation in the actual contexts of members’ performances. This participation is said to occur at the periphery, as novices cannot yet fully engage in the practices of the community. But, they can engage in the authentic practices of the community in less-involved ways with the guidance of an experienced member. Lave and Wenger (1991) maintain that this *legitimate peripheral participation* describes the process by which novices learn and become members of communities of practice.

In the context of planning, interns engage in the core tasks of planning by discussing and creating plans in co-planning conversations with experienced teachers. Instead of learning to plan through isolated and decontextualized situations at the university, co-planning provides an authentic context for interns to learn the knowledge and skills of planning. The process of learning to plan, thus, is situated in the context of conversation, where the discourse, skills and thinking of planning are situated (Brown, Collins, Duguid, 1989). Learning in the context of a planning community (co-planning) builds on the belief that the knowledge and skills of a practice are best revealed and learned through observation of and participation in the practices themselves, where the

knowledge and skills are embedded in their social and functional context. By participating with experienced members as they engage in activities of practice, novices are inducted into authentic ways of thinking and acting, and learn the purposes and use of the knowledge they are learning (Collins, Brown & Newman, 1989). In these conversations in and about planning, interns and mentors have opportunities to build knowledge by solving real-world planning problems (Resnick, 1987). Co-planning, thus, is both an expressive and a reflective conversation for the mentor and the intern.

In addition, it is in these conversations where mentors' planning knowledge is revealed, as such knowledge may be accessible to the mentor only *in situ* (Feiman-Nemser & Remillard, 1996; Schön, 1987). During co-planning conversations, mentors make explicit their thinking behind ways of creating and organizing units, how they choose and evaluate materials, and how they sequence activities. Due to the tacit and situated nature of teachers' knowledge, some of what novices need to learn can only be learned in the midst of the more experienced teachers' skillful performance. By planning together, the intern is exposed to the mentor's understandings, beliefs, and ways of knowing (Feiman-Nemser & Beasley, 1997b). At the same time, novices are invited to participate in the planning process in authentic ways. They can make suggestions about texts or activities, ask questions about the planning, and gradually produce their own plans under the mentor's guidance.

In sum, this model of learning through legitimate participation in a community of practice offers clear benefits to the novice planner. Through participation in authentic planning conversations, interns learn to plan as they produce usable plans. Their learning is active and authentic. At the same time, however, this model of learning through

participation in communities of practice is potentially conservative, encouraging the novice to assimilate and emulate the doctrines, discourse, and norms of the community she/he is joining. While the first two models highlight difficulties balancing the needs and ideas of the learner with the mentor, learning through participation in a community of practice adds the weight of the teaching community to the balancing act.

As a representative of the community, the mentor teacher's job is, in part, to preserve the continuity of the community. To this end, the mentor, through facilitation of and engagement in planning discourse, assists the intern to learn how to communicate in the language of co-planning and act according to its norms (Gee, 1989). The process of participation in the planning and teaching community involves becoming part of the "greater whole" of this community (Sfard, 1998, p. 6). This process is potentially reproductive, particularly for interns who occupy a lower status in the community. The tendency for interns to assimilate mentors' practices and ways of planning is not only tempting, but perhaps necessary in the context of this hierarchical, high-stakes relationship. Are interns, who depend on their mentor's evaluation for certification, in a position to challenge the norms of the mentor's practice, and the teaching community more broadly, by pushing for her/his own ideas? Can an intern simultaneously participate in the practices of a community while enacting practices that differ from her/his mentor's?

In the context of co-planning, mentors typically (and understandably) assist interns to enact the type of teaching they and their colleagues practice themselves. As the more experienced member of the community, mentors represent "not merely a source of information;...they also represent the history of the practice as a way of life. They are

living testimonies to what is possible, expected, desirable (Wenger, 1998, p. 156). This history, however, may not represent the type of teaching and planning interns hope to enact. Pallas (2001) speaks to this challenge of inducting new members into a community in the context of educational research communities. He writes:

Members of a community of educational research practice have a shared history that contributes to shared understanding of what counts as knowledge of a particular educational phenomenon. Newcomers to such communities often have not worked out epistemological beliefs in the context of the actual practice of educational research. Thus, novices are likely to appear confused, inconsistent, or simply unknowledgeable to full members of a particular community of educational research practice. Members...can respond to these appearances of confusion in a number of ways. For example, the members...might use the appearance of confusion as a rationale for excluding or dismissing a novice from the community, or ignoring him or her in daily interaction (Wenger, 1998). Were this to happen, novices would not feel safe in voicing their developing understanding...and would be likely to withdraw from participation. (p. 10)

Are interns in a position to challenge and change the history of the teaching community as represented in mentors' practices? How can the intern engage at the periphery of her/his mentor's practice while at the same time pursue her own ideas about teaching? Might legitimate peripheral participation "foster more rapid socialization into a redundant occupational culture and the obsolete practices it sustains?" (Elliott, 1991b, p. 315, in Frost, 1993, p. 141). Engaging in co-planning conversations that draw on interns' different ideas about teaching can require mentors and interns to take on the culture of the school in which accepted practices, beliefs, and assumptions about teaching and planning prevail (Lick, 2000). Though change in core practices can come from the contributions of newcomers and the negotiation of new knowledge in expert-novice dialogues, such conversations are difficult to pull off in the high-stake relationship and in the context of the daily presses of planning and teaching.

Models of learning through participation in a community of practice uncover a tension between the identifying and sustaining practices of the community and those of its newcomers. Despite his detailed description of the process of joining a community of practice—that of claims processing—Wenger (1998) provides little insight for those trying to honor the ideas of both the community of practice and those of the newcomer. While Wenger supports the idea that communities of practice are ever changing with each newcomer, he fails to describe *how* a member helps a newcomer with new or different ideas become an accepted and assimilated part of the community. New teachers, fresh from universities, are more likely to bring new or different ideas to the teaching community than claims processors. Thus, Wenger’s claims processing model may not help us to think about change in teaching, for teachers’ activity setting may not bear a “family resemblance” to the learning community of claims processing (Florio-Ruane, personal communication, March 2001; Shultz, Florio & Erickson, 1982).

This tension and limitation in the communities of practice model for assimilating new ideas is also present in the work of Rogoff et al. (1995). Rogoff and her colleagues describe the process of Girls Scouts joining the scouting community. Unlike Wenger, she offers a description of how the community changes with newcomers’ joining. Studying the practices of new girl scouts, Rogoff and her colleagues document changes in the community that occur with, for example, the changes in American families and women, or when procedural problems arise. In all cases, however, changes in the community occurred out of a *need* for a change. Mentors inducting interns into the teaching community, however, may not feel a need for change, and thus might not feel a need to incorporate interns’ new or different ideas into the teaching community. At the

same time, mentors may not want to disrupt their “competent practice with too much experimentation,” particularly when they see no need for change (Wilson & Ball, 1991, p. 29). Change threatens the “stability, predictability, and...comfort” of existing practices (Simpson, 1990). Thus, Rogoff offers us a model of bringing new ideas to a community that holds only when there is a clear need for the new ideas. Neither Rogoff et al.’s nor Wenger’s models provide insight for mentors trying to manage the dilemma of inducting interns with new ideas into the teaching community.

The challenge for mentors, thus, is to provide opportunities for interns’ participation in the planning process as legitimate members with their own skills and contributions. To do this, mentors must support interns’ fledgling attempts, “even when the interns engage in specific practices to which the mentors do not subscribe.” Mentors must “communicate a desire to learn new techniques and a willingness to act as troubleshooters during both the planning and debriefing of teaching in uncharted waters” (Fairbanks & Meritt, 1998, pp. 66-67). Given the lack of training for their role, it is not clear how mentors should or can engage in this dual task of inducting interns into the planning and teaching community and support the potentially different or new ideas interns bring to this community.

Insights from the Theoretical Lenses

Taken together, these three theories of learning uncover tensions and challenges of learning through dialogue. In taking seriously the active participation of the novice in the learning conversation, these theories confront a host of challenges that more traditional, spectator and acquisition models of learning do not. In such learning dialogues, the more experienced member faces the challenge of authentically developing

and responding to the ideas of the learner *and* remaining accountable and sensitive to their own practices and those of the discipline or community. This task is complicated in the teaching context where there is not an agreed-upon discipline, and thus an unclear direction for the novice's learning. This task of response is further complicated when the "expert" is unfamiliar with the ideas, understandings, and beliefs that the novice brings to the learning dialogue. The inability to scaffold these ideas is a threat both to the novice's learning and the expert's status in the learning relationship. Distinctions between experts and novices in learning dialogues imply roles that can limit authentic sharing and support of ideas and lead to predetermined endpoints for the novice's learning. What's more, such distinctions may impede the intern from sharing ideas that might threaten the relationship and the expert-novice roles that define it. The expert-novice model of learning through assisted performance lacks guidelines for engaging in conversations about ideas that differ from the community of practice in which the learning occurs. Models of change in a community of practice typically depend on a felt need for change; more experienced members may not feel the need for change posed by the novice's different ideas.

This review of learning theories describes what happens when experts and novices come together to talk about knowledge and practice. The examination of expert-novice learning dialogues sheds light on the challenges mentors and interns can face in co-planning conversations. In particular, it uncovers aspects of learning dialogues that make it difficult for mentors and interns to engage in an authentic give-and-take in the discussion of their teaching and planning ideas. Issues of status, learner responsiveness, and cultural change shape how and whether mentors and interns engage in conversations

about interns' teaching ideas. The theories also suggest tensions between the novice's enthusiasm, ideas, and insights and the field's existing knowledge and practices.

Locating the Study

This review of learning theories suggests that co-planning conversations, as an expert-novice learning dialogue, are a ripe and rich site for studying the challenges of honoring interns' teaching ideas. Though these three learning models are useful for understanding what happens in expert-novice learning dialogues, they do not go far enough to help us to understand the challenges mentors and interns face honoring interns' ideas. This study explores the difficulties mentors and interns encounter as they negotiate conversations about interns' teaching ideas. This exploration points to additional factors and theories that help us to understand the challenges of the mentor-intern dialogue as a site for learning and the development of interns' teaching ideas.

Refining the Research Questions

The review of literature on learning dialogues, through the lenses of learning theories, mentoring, and learning to teach, yields a refined set of research questions related to the problem of honoring interns' teaching ideas in mentor-intern co-planning conversations. These questions include:

1. How do particular conceptions of mentoring, learning, and conversation shape, limit, or constrain discussion of interns' teaching ideas?
2. How do particular approaches to (co)-planning, including the content and nature of co-planning talk, shape, limit, or constrain discussion of intern's teaching ideas?
3. How does the sociocultural context of the mentor-intern relationship shape, limit, or constrain discussion of interns' teaching ideas?

Significance of Study

More and more, educational scholars are recognizing the importance of better understanding the work involved in successfully mentoring preservice teachers. While many researchers have studied tensions between university and school practices and theories, few have provided an in-depth look at how these tensions are managed in the actual interactions between mentors and interns. Better understanding of the complexities of dialogic learning in the context of a high-stakes relationship provides important information for teachers and teacher educators holding a constructivist view of the teaching and learning process. By closely studying co-planning conversations between mentors and interns, and having them reflect on them, this study provides insight into the work and challenges involved in having productive teaching conversations that balance interns' ideas with those of the mentor and the field. Insights from this study have the potential of providing guidance to mentors and interns attempting to engage in teaching conversations that value both members' experiences, selves, and ideas. From this study, we might be able to identify characteristics of mentors, interns, classrooms, and schools conducive to productively honoring the ideas and experiences interns and mentors bring to the internship. In the end, I hope to offer a theory about why these are difficult conversations and how mentors and interns can be better prepared to manage them so that interns have productive learning to teach experiences.

Overview of Chapters

In the pages that follow, I take the reader inside the co-planning conversations of two mentor-intern pairs to describe and explain the difficulties they face co-planning around the intern's teaching ideas. Chapter 2 includes my research methodology,

including the study design and methods of analysis. Chapter 3 is an analysis of the co-planning conversations of Rick and Paige, the first intern-mentor pair. This chapter describes and analyzes the ways in which Rick and Paige's enactment of co-planning as expert and novice limit conversations about Paige's teaching ideas. In chapter 4 I analyze the second mentor-intern pair, analyzing the ways in which Mindy and Carly's co-planning discourse, nestled in the context of their high-stakes evaluative relationship, limits conversation about Mindy's teaching ideas. Chapter 5 takes a step back to theorize across the two cases and discuss the difficulties of co-planning around interns' teaching ideas. Finally, Chapter 6 includes a discussion of the implications for mentoring and teacher preparation.

Chapter Two

STUDYING CO-PLANNING CONVERSATIONS: RESEARCH METHODS AND DESIGN

This study was designed to investigate and understand the difficulties mentors and interns face as they engage in conversations about interns' teaching ideas. This chapter provides a rationale and description of the research methods and design for the study. First, I begin with an overview of the research methods, describing the interpretive approach of the study. Second, I provide a rationale for choosing co-planning conversations as the site of study. Third, I describe the design of the study, including the context, participants, and methods of data collection. In the fourth section I present my methods of data analysis. The final section examines the limitations of the study.

An Interpretive Approach

In this study I aimed to understand the difficulties mentors and interns face as they engage in conversations about interns' teaching ideas. I attempted to understand the problem from the insider's perspective, to understand how the *mentors* and *interns* experience the problem in the context of their joint work. As such, I approached this study as an outsider and did not presume to know what co-planning means to the mentors and interns in the study. Given the importance of understanding the meanings and perspectives of mentors and interns in the context of their joint work, this study used an interpretive (or phenomenological) method of inquiry (LeCompte & Preissle, 1993). The research design built on some of the basic principles of interpretive, qualitative research as outlined by Bogdan and Biklen (1992) and others. First, because of the importance of context, data was collected in the natural setting, the co-planning conversations in the mentor's classroom and school. Though the setting was disrupted somewhat by my

presence as a researcher, it was as true to ordinary co-planning practice as possible given this intrusion. Second, my goal was to enter and understand the participants' conceptual world by understanding the meanings and perspectives of the mentors and interns as they engaged in planning conversations (Erickson, 1986; Geertz, 1973). Gaining participants' perspectives involves understanding what *participants* experience and how *they* interpret their world. To this end, a substantial portion of the data collection involves capturing their co-planning conversations and eliciting the mentors and interns' reflections on them.

Co-Planning Conversations as a Site of Study

In order to learn more about the difficulties of engaging in conversations about interns' teaching ideas, this study looks in-depth at co-planning conversations between mentors and interns. There are several reasons for locating the study in the context of co-planning conversations, each of which is addressed below. First, co-planning is a *central activity* of mentors and interns in the teacher preparation program under investigation. As such, it is a primary site for studying the work of mentors and interns in the process of learning to teach. Second, co-planning is an important but underconceptualized *speech event* where mentors and interns engage in conversations about their teaching ideas. Knowing more about this event can help us to understand the difficulties mentors and interns encounter in their joint work. Third, co-planning provides a window into interns' *learning* through conversation. As exploration and evaluation of interns' ideas is central to their learning, the study of co-planning provides access to the ways in which this learning dialogue serves to support or discourage discussion of these ideas. As the review of learning theories in Chapter One suggests, an expert-novice learning dialogue is a ripe

site for studying the challenges of engaging in authentic conversations about novices' ideas.

A Central Activity of Learning to Teach at Midwestern University

Co-planning is a central activity of mentors and interns at Midwestern University. Among the expectations for this speech event are mentors and interns' joint engagement in planning conversations to help interns to gradually assume greater responsibility for planning and teaching their mentors' classes (*Handbook*, 2002). During co-planning, mentors and interns make their thinking, knowledge and ideas explicit. Mentors make their experienced knowledge available in talk (Florio-Ruane, 1988), and interns voice their developing ideas about teaching and planning. During co-planning conversations, mentors' and interns' meanings, understandings, and interpretations regarding teaching come "out in the open" and are subject to clarification and further development (Gavelek & Raphael, 1996, pp. 188). Through study of their talk in conversation, we have a window into mentors and interns' thinking and discussion about teaching ideas.

As an activity situated in a practice of mentors and interns, co-planning conversations provide access to the local practice and knowledge of its participants and a window into the participants' local production of meaning (Erickson & Shultz, 1982, p. 9). As interns enter into teaching conversations, they learn "how to think in ways appropriate to the practice." The knowledge, skills, and beliefs of the practice are composed in action, such as in conversations about teaching (Yinger, 1988, pp. 21-2). These teaching conversations expose practitioners' knowledge and skills in their social and functional context (Collins, Brown, & Newman, 1989). Thus, a study of the negotiation of different ideas and beliefs about teaching must focus its observation on

activities of practice, such as co-planning conversations, for it is here that local knowledge resides.¹

Much of the research on teacher planning describes the independent work of experienced planners. Thus, it deals with *one* person's ideas, knowledge, and experience. A study of co-planning, however, introduces a second planner, thereby adding a second set of ideas, knowledge, and experience. Co-planning is a sensible context for viewing difficulties that arise when these two sets of ideas and experience converge. It is in these conversations about the *what* and *how* of teaching pupils that difficulties in voicing, hearing, and discussing different ideas about teaching arise.

Co-Planning as an Important Speech Event

A study of the ways in which mentors and interns discuss interns' teaching ideas must involve careful examination of both the language of their conversations and their social interaction (Motsch, 1980). Co-planning conversations are highly complex speech events that involve not only particular ways of talking, but particular ways of interacting in an expert-novice relationship. As Fairclough (1995) argues, "Power relations constrain and control productivity and creativity in discourse practice" (p. 2). The mentor-intern dialogue provides an interesting mix of power and responsibility. Mentors' power is linked not only with their accountability for students' learning, but also with their ability to control the creativity in the planning, thus the degree to which they honor interns' potentially different or new ideas. As such, the co-planning context provides insight into both linguistic and social factors related to discussing interns' teaching ideas. Who

¹ One could argue that the intern's teaching is also an appropriate site for studying their teaching ideas in their social and functional context. However, there are many variables in a classroom and teaching situation that could cloud the issue of how and whether interns' teaching ideas are honored (issues of classroom management, for example). These variables are, it seems, more difficult to identify and link to the interns'

mentors and interns are to one another in the conversation determines the effects of their utterances on both the planning and their relationship. A study of mentors and interns' conversations about interns' ideas must study this interaction between language and the social norms that produce this language (Geis, 1995). Co-planning is a strategic site for studying how mentors and interns use language to negotiate who they are in the conversation and whose ideas are on the table.

Co-planning is a strategic speech event aimed at accomplishing two goals: 1) planning for pupils' learning; and 2) helping interns learn to plan. As a speech event aimed at pupils' learning, co-planning involves particular players (experienced and novice planners), engaging in a particular kind of talk (procedural talk), about a particular content (lesson activities and materials). As a speech event aimed at interns' learning, co-planning involves mentors helping interns to gradually participate in the activities of planning. From a constructivist perspective, it involves engaging in exploratory talk about interns' ideas so that they can reflect on, evaluate, and revise these ideas in their learning process. In both cases, the planning conversation involves particular *roles* for mentors and interns and particular kinds or *ways of talking* to accomplish pupils' and interns' learning. These features of the co-planning conversation shape how mentors and interns engage in conversations about interns' ideas. A study of co-planning conversations provides a window into these features and the ways in which they hinder or encourage mentors and interns to engage in conversations about interns' teaching ideas. In the following section I explain the importance of studying co-planning roles and the

ideas than explicit conversations about teaching ideas. Thus, I chose to focus primarily on how their ideas were discussed in co-planning conversations.

nature of co-planning talk as a means for understanding the difficulties mentors and interns face discussing interns' teaching ideas.

Co-Planning Roles. As a strategic speech act, co-planning involves certain players who assume particular roles in order to accomplish planning goals. A study of mentor-intern co-planning conversations sheds light on the roles mentors and interns assume as they plan. Studying these roles provides insight into the relationship between expert-novice role conceptions and how mentors and interns discuss interns' teaching ideas.

In his discussion of the nature of human encounters, Goffman (1961) maintains that conversations surface issues of who participants are in interaction. He writes, "The organization of an encounter and the definition of the situation it provides turn upon the conceptions the participants have concerning the identity of the participants and the identity of the social occasion of which the encounter is seen as a part. These identities are the organizational hub of the encounter" (pp. 43-44). Studying intern-mentor co-planning conversations provides insight into the way each participant understands and enacts her/his conversational rights and duties, or status in discussing the intern's teaching ideas (Goffman, 1957). It provides information about who controls or directs the talk, whose ideas are on the table, and the positions and moves interns and mentors assume and make given their role in the conversation. It is in such face-to-face encounters, Goffman (1961) maintains, that "much information about [a person] can easily be available" (p. 102). In addition, due to the mentor's position of authority in the classroom and relationship, observation of mentor-intern teaching conversations provides insight into how mentors negotiate their authority and definition of the situation in the midst of a conversation about interns' ideas (Michaels, Ulichny, & Watson-Gegeo, n.d.).

Understanding Co-Planning Talk. As a strategic speech act, co-planning involves particular ways of talking that accomplish both pupils' and interns' learning.

Observations of co-planning conversations, thus, take the researcher inside the planning discourse (Gee, 1989), how interns are helped to learn it, and the place of interns' ideas in this learning. Learning to teach, like most forms of learning, involves induction into what Gee calls a *discourse*, "a socially accepted association among ways of using language, of thinking, and of acting that can be used to identify oneself as a member of a socially meaningful group or 'social network'" (p. 1). Denyer & Florio-Ruane (1995) describe transformation in teacher education "as a problem of acquiring new discourses and 'literacies' for teaching" (p. 540). Studying the discourse of mentors and interns as they engage in conversations about teaching ideas can shed light on the ways in which interns are helped to learn "planning talk" and how their ideas are incorporated into this talk. Observation of this process is particularly important in a study that aims to describe how interns' new or different ideas about teaching are brought into conversations with existing discourses for planning used by mentors and practicing teachers.

Learning the discourse of planning requires interns to learn a new identity as a planner. In this study, it is important to see how interns ideas are incorporated (or not) into their developing planning identity. Like an "identity kit", Gee (1989) maintains that discourses come complete with "costume and instructions on how to act and talk so as to take on a particular role that others will recognize" (p. 1). For interns, this means learning to plan in ways that fit with the mentor's planning discourse. Gee (1992) also argues that discourses "apprentice" new members by engaging them in the ways of talking, acting, interacting, valuing and believing of a practice. It is important to study how interns learn

the planning discourse while maintaining some of the ideas and identity they bring to their internship. Co-planning conversations are important sites for observing and understanding how interns and mentors draw on interns' teaching ideas as the intern is apprenticed into planning discourse.

Similarly, Yinger (1987) argues that learning to teach is a task that involves learning the language of practice. He writes, "attaining expertise seems to involve the mastery of a unique set of symbols and operations—mastery of a language of practice" (p. 294). This language includes the vocabulary and jargon used by practitioners, the modes of thinking and acting they employ to accomplish tasks, a logic or "grammar" for thought and action, a system of meaning, and guidelines for effective practice (p. 295). As mentors and interns engage in conversations about teaching ideas, interns are inducted into a language of practice. Such language cannot be learned from textbooks, it must be learned, Yinger argues, "by becoming involved in the rich and uniquely complex context of real practice" such as teaching conversations (p. 297). Agreeing, Gee (1992) reminds us that interns do not learn to teach by being told how to do it; rather, novices need practice being with people who are already in the discourse. Thus, in order to understand the process by which interns learn the language of teaching and planning, and how their teaching ideas interact with this language, I needed to spend time observing mentors and interns engaged in conversations, in "real" contexts of practice (Yinger, 1987). The study of discourse in co-planning conversations provided a window into the aspects of mentor-intern interactions that might otherwise have been invisible. Studying mentors and interns' conversations about teaching ideas can reveal the difficulties mentors and interns

face as interns learn a language of practice that incorporates both their own and their mentors' ideas, beliefs, and ways of thinking.

Finally, the study of co-planning takes the researcher inside the highly complex, rule-governed, and creative nature of co-planning talk. Like any language, co-planning talk follows certain rules (Searle, 1970). A study of mentor-intern co-planning talk sheds light on the rules that guide their language and interaction and shape how and whether they discuss interns' teaching ideas. A study of co-planning takes us inside this interesting mix of control, constraint and creativity in an activity—planning—that is governed by both unspoken rules and the goals of design and invention.

Learning to Plan: A View of the Process

The choice of co-planning as a site of study stems from particular beliefs about the context of interns' learning. Drawing on sociocultural theory, this study focuses on co-planning *conversation* as a context and vehicle for interns' learning to plan. As a form of social interaction, conversation is one of the central means by which people learn (Lave & Wenger, 1991; Vygotsky, 1978). Citing Freire, Florio-Ruane (1988) writes, "Dialogue is not an empty instructional tactic, but a natural part of the process of knowing" (p. 1). Through talk with a more knowledgeable other, interns can reflect on their ideas, encounter new ones, and construct images and views of teaching. During co-planning, mentors, as more experienced planners, can scaffold interns to use the language of planning to speak about their developing ideas and connect them to existing models or ways of knowing (Bruner, 1966; Florio-Ruane, 1988; Furlong, 2000; Vygotsky, 1978).

Conversation is an important site for observing how interns are helped to question and revise their ideas (Florio-Ruane, 1991). The process of negotiating meaning with

mentors enables interns to critique, extend, and reframe their understandings (Bailey et al., 1998). More specifically, these conversations reveal how interns' ideas are incorporated in this teaching and learning dialogue, and the challenges mentors and interns face discussing interns' ideas. As such, the appropriate unit of analysis is not the individual intern or mentor, but their social participation in a particular community of practice—co-planning conversations (Wenger, 1998, p. i). This study focuses on co-planning conversations, where interns learn to participate as planners and members of the teaching community.

Summary

In sum, the study of co-planning conversations provides a window into the context of interns' learning, the roles mentors and interns play in co-planning, and the norms for talking and interacting in co-planning conversations. All of these variables shape how mentors and interns engage in conversations about interns' teaching ideas. The subject of study is the contextualized individuals embedded in a particular context “formed through a dialectical relationship with the cultural milieu” (Vadeboncoeur, 1997). The study of the rules and roles governing the social interaction, the norms and social practices surrounding co-planning talk, is therefore central to this inquiry (Cole, 1996, p. 27). These factors shape how interns' ideas are expressed and received. Co-planning is a specific speech event whose linguistic forms, when examined in interactive context, provide insight about the difficulties of discussing interns' teaching ideas. Thus, this study investigates elements of co-planning to understand how interns' teaching ideas are shared, evaluated, and developed.

Research Design

A Case Study Approach

To better understand the difficulties mentors and interns face as they engage in conversations about interns' teaching ideas, this study began by looking closely at three mentor-intern dyads. Using a case study approach allowed for intensive, in-depth examination of what goes on in their teaching conversations, both what is said and what is thought (LeCompte & Preissle, 1993). Case studies are "more powerful in illuminating the mentor-protege relationship" because their "form harmonizes with the potential involvement of the relationship" (Gehrke, 1988, p. 194). I focused on a few cases so that I would have enough time with each case to capture the particular language, meanings, and struggles of the participants (Borko & Niles, 1987). I chose to study three dyads in order to compare cases (Yin, 1994). By using three cases, I hoped to learn more about how mentors and interns manage the dilemma of practice than I would with just one case. In crafting the cases I paid attention to the teacher preparation program as a context for the conversation and also to the selection of the mentor-intern pairs.

Setting: The Teacher Preparation Program

The interns in this study were enrolled in a teacher preparation program at Midwestern University, a large state university. To complete this program, interns spend a year teaching in an experienced teacher's classroom and taking masters classes at the university. The program seeks to integrate university and school-based learning experiences to enable interns to make connection between these two contexts. The introduction to the *Intern-Mentor Teacher Handbook* (2002) states, "We believe that people do not learn from experience alone, but through experience in well-designed

courses. Therefore, we seek to develop sustained connections among teacher candidates, [university] staff, and practicing teachers” (p. 2).

During the internship, interns take on increasing planning and teaching responsibility in their mentor’s classroom. Interns begin by observing and talking with their mentor teacher. Interns ease into teaching by co-planning and co-teaching with their mentor. Gradually, interns assume greater responsibility for the planning and teaching. By the end of the first semester, interns typically are planning for and teaching 2 or 3 classes. Mentors continue to support interns by co-planning, observing, and providing feedback. By Spring, interns become responsible for a substantial portion of the mentor’s load, planning and teaching four of the mentor’s classes for ten weeks.

I chose to focus the study on the first semester of the internship, when interns move from observation and limited co-teaching into lead teaching of lessons. Preliminary to the full lead teaching of the second semester, this is a period in which planning is of primary importance, and the intern and mentor are likely to be most engaged in co-planning conversations.

Selecting Participants

The participants in the study were selected from the six mentor-interns pairs with whom I worked as a university field instructor during the 2001-2002 academic year. As a field instructor, I regularly observed the interns’ teaching, assisted them with their lesson and unit planning, and facilitated assessment and professional development conferences. I worked with mentors to develop strategies to support the interns’ learning in their placements.

Working with participants with whom I had a professional relationship was intentional. I could have observed the interns and mentors of another field instructor to avoid potential conflicts of interest due to the evaluative nature of my relationship.² However, as I explained to the participants and in my Human Subjects application, the focus of my study was not connected to the criteria used for interns' evaluation. By explaining differences between the goals of my study and the program evaluation standards, I reduced the likelihood that the interns would say and do things they would not naturally say or do in order to please me or promote a positive evaluation. Of course, there is the possibility, as in most studies, that interns and mentors were "on their best behavior" during co-planning, which would reduce the naturalness of the study. Despite potential risks to this naturalness, I felt that observing the interns and mentors of another field instructor would be *more* intrusive and less natural than observing my own interns, as I would be observing and interviewing interns and mentors with whom I would not have a relationship or regular contact.

Studying my own interns allowed me to be sensitive to the needs of the participants in scheduling observations and interviews. Knowing my participants, I knew that there were times, due to the common struggles of learning to teach, that doing an interview or an observation would be inappropriate and thus lead to invalid data due to the mental state of the participants. In addition, observing my own interns allowed me regular access to the intern-mentor co-planning conferences. Working with the mentors and interns of another field instructor would risk interfering with any observing and conferencing that the assigned field instructor would do with her/his interns.

² At the end of the year, I assign pass/fail grades to interns based on their performance meeting program standards for certification. However, the criteria upon which interns are evaluated are unrelated to the

I began the selection process by inviting three of the six mentor-intern pairs I was assigned as a field instructor to be in the study. Choosing three pairs permitted me to continue if a pair dropped out of the study or was dropped for other reasons. I chose these three pairs after observing their co-planning in the first weeks of school. As not all mentors and interns engage in regular co-planning at predictable times (or at all), I wanted ensure that the participants actually engaged in co-planning at observable times. I also wanted to work with mentors who had experience mentoring so that they were familiar with co-planning and the internship. I met with each of the three pairs to explain the study and describe what their participation would entail. I left them with the study description and consent forms and gave them time to think about their decision. When I returned in two weeks to meet with each pair, all of the mentors and interns agreed to be in the study.

After collecting the data, I decided not to use the data from one of the mentor-intern pairs. Built into the design of the study and the Human Subjects application was the right for participants to opt out of the study, or for me as the researcher to drop a pair if the added stress of being part of the study compromised the intern's learning. In this third case, it became clear that the pair was co-planning largely for my benefit (i.e., they co-planned when I came to videotape or for the audiotape). The intern expressed on several occasions that they did not normally co-plan. I felt that the "naturalness" of their co-planning was compromised by the staged nature of their co-planning conversations and thus decided to drop this third case in the analysis phase.

The two mentors in the study are high school English teachers who agreed to mentor a student teacher for the duration of the 2001-2002 school year. These teachers

issues of co-planning I was observing.

work in area schools, suburban and urban, in and near Midwestern University, where their interns were enrolled in a teacher preparation program. The interns were both college graduates completing a fifth-year teaching internship at Midwestern University. They received their B.A. in English and were certified to teach secondary English at the end of the internship year. Table 1 provides basic information about each participant:

Table 1: Participant Information

PAIR ONE		PAIR TWO	
Mentor	Intern	Mentor	Intern
Rick	Paige	Carly	Mindy
Suburban High School	Suburban High School	Urban High School	Urban High School
Caucasian male	Caucasian female	Caucasian female	Caucasian female
Eng. Teacher, 30 years; Mentor, 11 years	English Intern; B.A., Midwestern University	English Teacher, 8 years; Mentor, 4 years	English Intern; B.A., Midwestern University

Data collection

I designed the study to gather multiple kinds of data about the participants' co-planning conversations in order to build a theory inductively from the data. These data included: 1) participant observation; 2) structured interviews; 3) video and audiotaped co-planning sessions; 4) viewing sessions; and 5) lesson plans and observations. The following section describes the rationale and methods for the collection of this data.

Participant Observation

As the field instructor for the intern-mentor pairs I studied, I collected data as a participant observer. In my goal of capturing mentor-intern co-planning conversations where and as they naturally occur, my role as a field instructor allowed me better access to these conversations than if I were an "outside" researcher. Participant observation

enabled me to empathize with the participants and describe their unique perspectives (Calderhead, 1981).

As a field instructor, I has access to the entire context that shaped the co-planning conversations—the schools, the mentors’ classrooms, the mentors and interns’ teaching, and the pupils they taught. All of these factors shaped the co-planning conversations; thus, it was important that I understood them. As a participant observer, I had access to insider data and was familiar enough to the participants to allow comfortable interaction as I collected data. Because of my consistent presence as a field instructor, my role as researcher was not as obvious or intrusive, and participants were less aware that they were being studied (LeCompte & Preissle, 1993). Given that one can only know something from a certain position (Bogdan & Biklen, 1992), it made more sense for me to know something about these teaching conversations from the position of a field instructor rather than from the position of an outside researcher. While my role as a researcher undoubtedly changed the context to be less natural than it would if I were not there, researching as a participant observer better enabled me to capture the participants’ meanings and an insider’s view of the co-planning conversations.

Structured Interviews

I began the study by conducting structured interviews with each participant. These interviews were designed to learn about the participants’ teaching backgrounds and their understanding of co-planning and the internship. In particular, I wanted to learn up front how the interns and mentors viewed the place of interns’ teaching ideas in the internship in general and in co-planning conversations in particular. (See Appendix A for interview questions.)

Video and Audiotaped Co-Planning Sessions

One of the first things I had to do for each pair was to identify when, where, and how they engaged in co-planning conversations. This information was based, in part, on how each mentor and intern interpreted the meaning and purposes of these conversations. Some mentors and interns hold weekly or daily meetings where they sit down and co-plan lessons for upcoming days or weeks at a time. Some pairs meet every day after school to talk about the day's teaching and plan for the next day. Other pairs catch each other at lunch to say a few words about a lesson and make sure the photocopies are ready for the next lesson. Due to the variety of ways in which mentors and interns interpret co-planning, I spent the first few weeks of the study identifying when pairs met to plan or reflect, and which of these meeting times would be most useful and substantive for me to document and study. To this end, I asked each pair to keep a two-week log of their co-planning conversations: when they occurred, how long they talked, and what they discussed (see Appendix B). Once I had a sense of the mentors and interns' co-planning patterns, I identified sites for observing and videotaping their co-planning.

From these results, it became clear that Rick and Paige co-planned at the same time and place every day. During their third hour planning period, Rick and Paige met in a small teacher's lounge every day to reflect on the first two hours' lessons and plan for upcoming lessons and units. Carly and Mindy's co-planning was fairly consistent as well. Typically, they co-planned during their fourth hour planning period. During this time, they reflected on the first three hours and planned for future lessons and units. There were some days when they co-planned after school and others when they were too busy to co-plan at all.

One major portion of the data collection consisted of observing and videotaping three co-planning conversations for each pair during October and November. Typically, I observed the lesson before the planning period so that I would have a context for the co-planning conversation. I also collected copies of the lesson plans for these observed lessons. I then videotaped their co-planning conversation. During these videotapings, I took field notes about the content and nature of the conversation. I paid particular attention to who had control of the conversation, both in terms of having the floor (Edelsky, 1993; Shultz, Florio, & Erickson, 1982) and having their ideas on the table. I also took note of moves made to elicit or reflect on the intern's teaching ideas. These moves became things I followed-up on in the viewing sessions about the conversations. The videotapes were central to helping me see how mentors and interns engage in face-to-face interactions about interns' ideas. Videotaping the co-planning conversations allowed me to see not only *what* they discussed, but *how* they talked and interacted. A sociolinguistic analysis of their interactions was possible only through videotaping these interactions. The videotapes allowed me to return repeatedly to the interactions as I attempted to understand the complexity of this speech event.

In addition to the three videotaped co-planning sessions, each mentor-intern pair audiotaped an additional co-planning conversation each week when I was not present. These audiotapes provided an additional, and perhaps more natural, source of information about their co-planning conversations. These audiotapes captured spontaneous conversations instead of ones that were scheduled for the purpose of my observation and videotaping. As an additional source of information about the conversations that occurred when I was not present, I asked each pair to keep a brief journal of their

audiotaped conversations, recording when they occurred, what their goal was, and what and they talked about (see Appendix C).

Viewing Sessions

Attempts to study teachers' planning and thinking often conclude that its invisibility makes it difficult to capture (Borko & Niles, 1987; Clark & Peterson, 1984; Clark & Yinger, 1980). In these studies, the researchers found they could best get inside teachers' thinking by having them explicate their thinking in the moments of planning or reflecting on practice. In his studies of teachers' thinking, Yinger & Clark (1985) found that a primary source of information about teachers' planning was "the reflections and reports of the teachers themselves" (p. 14). Taking the advice of these researchers, this study used viewing sessions to better understand the thoughts, feelings, and intentions behind mentors' and interns' words and moves in co-planning conversations. Within a few days of each videotaped session, I met separately with each intern and mentor and asked them to view the videotaped conversations, comment on points of significance or discomfort, and reflect back on these conversations. Using this combination of collaborative micro-ethnography (Florio & Walsh, 1978) and viewing sessions (Erickson & Shultz, 1981) allowed me access to some of the mentors' and interns' thought processes in the midst of their teaching conversations (Borko & Niles, 1987).

Viewing sessions provide important information about the co-planning that could not be captured purely through observation. As Erickson & Schultz (1982) found, engaging participants in viewing sessions of videotapes allows researchers to learn the points of view of their subjects, the "significant communication cues, verbal and nonverbal" of the talk under study (p. 59). Being able to do analytic work on the

processes involved in communication requires as much information as possible about what people actually do. Such specific behavior, these researchers argue, requires audiovisual “behavior records” (p. 49). This information cannot be obtained from field notes because field notes involve inferences, not just documented behavior. Social and referential meaning reside in the combination of verbal and nonverbal cues, so it is important to have a visual record of the mentor and interns’ conversations and their comments on them (p. 50). The viewing sessions offered a better opportunity for gaining the participants’ meanings without putting words into their mouths.

Throughout the study, I used the videotapes of the co-planning conversations to elicit the mentors’ and interns’ reflections on their conversations and to get further insight into what each was thinking and feeling during the conversation. After each videotaped conversation, I held separate viewing sessions with both the mentor and the intern. I used these sessions to learn more about the intentions and beliefs behind particular moves and comments made during the conversation. I also wanted to understand how the participants experienced these co-planning sessions.

Preparing for and holding each viewing session followed a particular format, which I describe below:

1. After videotaping the co-planning conversation, I watched the video several times to catalog the conversation. Drawing on Erickson and Shultz’s (1981) method for viewing and analyzing videotapes, I indexed the “major occasions and the transitions between occasions” (p. 153) on each tape. Among these occasions I noted places where the mentor and intern were discussing different ideas about teaching, discussing the intern’s teaching ideas, or seemed to be engaged in an uncomfortable encounter around their teaching ideas. For each tape, I selected several of these occasions to use in the viewing sessions with the mentors and interns. These selections were guided by my research questions, in particular, my desire to learn more about how mentors and interns discuss interns’ teaching ideas and the difficulties they have in doing so.

2. I then conducted separate viewing sessions with each participant to learn more about their thoughts about and reactions to these segments. I began each session explaining the purpose of the viewing session. I explained:

“As a study that aims to better understand how mentors and interns talk about their teaching ideas, these videotapes of co-planning conversations are an important source of information. The purpose of these viewing sessions is to better understand *your* understanding of the conversation we videotaped. Watching and listening to the videotape can hopefully elicit your thoughts about this conversation. I am not looking for particular answers here. And, the purpose is not to evaluate what you are doing in this conversation. Rather, the purpose is to understand *your* experience in and understanding of this conversation. As we watch the video, please stop the tape and comment wherever you have something to say about what is going on.”

3. We watched each segment twice. The first time, I did not ask any questions. I waited for the intern or mentor to stop the tape and share his/her thoughts. The second time we watched the segment, I either asked the mentor/intern to pay attention to a particular aspect of the segment (i.e., types of questions they asked) or I stopped the tape at certain points and asked them to react to it (i.e., where an intern’s idea was on the table). This allowed me both to have information on what *they* thought was important or uncomfortable and to focus on areas related to my research questions about how they discuss the intern’s ideas.
4. I audiotaped each viewing session.
(See Appendix D for sample viewing session protocol)

The viewing sessions provided opportunities to learn about the participants’ views of the co-planning conversations. In addition, they provided me with opportunities, through the questions I asked and the segments I focused on, to present and test out my views of the conversations for the participants to consider.

Following each viewing session, I transcribed the co-planning conversation and viewing session and recorded my reactions and developing thoughts. I also collected and transcribed the weekly audiotaped co-planning conversations. I listened to these audiotapes before each viewing session so that I had a better sense of the kinds of things

discussed in the co-planning conversations leading up to each videotaped conversation. These audiotapes helped me to frame the questions I asked in the viewing sessions.

Lesson Plans & Observations

In most cases I observed and took notes on the lesson the intern taught prior to the co-planning conversation. This gave me a context for the co-planning conversation that followed the lesson. I also collected copies of lesson plans for the lessons that mentors and interns discussed during their co-planning conversations. The lesson plans provided an additional source of information about the intern’s ideas—both in their draft stages before they were discussed during co-planning and after the ideas were discussed and revised with the mentor. These plans allowed me to compare the ideas they discussed during co-planning with the ideas that, in the end, made it into the lesson plan.

Taken together, these data sources provide a rich picture of the mentors and interns’ co-planning conversations. Table 2 summarizes the types of data collected for each mentor-intern pair:

Table 2: Summary of Data Collected³

Event	Type of Data	Dates Collected or Duration
Mentor & Intern Interviews	Audiotapes	September
Intern’s Teaching	Researcher Field Notes from Lesson Observations	Ongoing, October-November
	Copies of Interns’ Lesson Plans	Ongoing, October-November
Co-Planning Conversations	Audiotapes	Once each week, 8 weeks
	Videotapes	3 times in October-November
Viewing Session of Videotaped Co-Planning	Audiotapes of viewing sessions	3 times in October & November

³ See Appendix E for a sample Viewing Session transcript and Appendix F for a sample Videotaped Co-Planning Session Transcript.

Data Analysis

My study is interpretive, and as such, employs several key kinds of data analysis:

1) the development of grounded theory; 2) the constant comparative method; 3) triangulation; 4) identifying and reducing the data; 4) sociolinguistic methods of discourse analysis; and 5) the pursuit of patterns. I discuss each of these methods of analysis below.

Developing Grounded Theory

As a participant observer, I entered this study unsure of what I would find and where it would end up. While I entered with specific goals and questions, the study was continuously evolving and flexible (Bogdan & Biklen, 1992). The questions I asked were open to revision and refinement (Strauss & Corbin, 1990). Given this stance, and the commitment to understanding meaning as the participants make it, this study used methods of grounded theory to make sense of participants' meanings. Originally developed by Glaser & Strauss (1967), this method sees theory building as a process of inductively building theory from the phenomenon it represents. Describing the process, Strauss & Corbin (1990) write, "One does not begin with a theory and then prove it. Rather, one begins with an area of study and what is relevant to that area is allowed to emerge" (p. 23). Not only do hypotheses and constructs arise from the data, but they are "elaborated and refined in relation to the data as the research progresses" (Yinger, 1978, p. 12). This process of theory building was appropriate for this study as it sought to build understanding from the data as I better understood the meanings of the participants. This inductive process yields frameworks that convey meaning to both the researcher as the outsider and the research participants as insiders (Yinger & Clark, 1985).

This approach does not mean that I came to the study as a blank slate. Rather, I brought knowledge of the problem of practice from my own experiences with mentors and interns and from readings of extant literature on mentoring and learning theories reviewed in Chapter One. This experience and literature helped me to frame research questions, design the study and analyze the data as I developed my own theory grounded in my data.

The Constant Comparative Method

My process for building grounded theory began during data collection. I made choices about which co-planning segments to show in the viewing sessions based on information from the interviews, the observations and lesson plans of the interns' teaching, and the audio and videotapes of their co-planning conversations. After each round of data collection (which included data from lesson plans, co-planning conversations, and viewing sessions), I wrote analytic memos, noting patterns in the data and questions I wanted to pursue further. These memos helped me to identify what I wanted to focus on in the next round of viewing sessions as I checked for patterns and ruled out discrepant cases. This process involved use of the constant comparative method. As I gathered field notes and data on the co-planning sessions, I continually framed tentative working hypotheses, and then returned to the data to test these, or revise or reject them based on the next round of data collection (Bogdan & Biklen, 1992; Glaser, 1978; Glaser & Strauss, 1967). In a reciprocal process of collecting and analyzing the data (Strauss & Corbin, 1990), I tried out codes and theories, collected more data, and made comparisons across cases. Thus, a gradual process of inference unfolded in which I

used my own and my informants' perspectives to make sense of the data in terms of my research questions.

Triangulating Data

I used triangulation of data from observation field notes, audio and videotapes, interviews and viewing sessions to cross-check my interpretations and add to the completeness of the descriptions. This combination of data sources allowed "data gathered in one way...to cross check the accuracy of data gathered in another way" (LeCompte & Preissle, 1993, p. 48). The multiple sources of data provided a rich array of information with which to instantiate my claims (Florio-Ruane, 1987). In addition, it prevented me from "accepting too readily the validity of initial impressions" and "enhance[d] the scope, density, and clarity of constructs developed during the scope of the investigation (Glaser & Straus, 1967, cited in LeCompte & Preissle, 1993, p. 48)

Identifying Segments & Reducing the Data

Analysis of the data was ongoing from the start of data collection. The first phase occurred during data collection when I chose segments based on whether and how the participants were discussing the interns' teaching ideas and engaged participants in viewing sessions about these segments. I also wrote analytic memos based on what I was seeing and hearing from the participants about the chosen segments. Preliminary analysis of these segments yielded insights and questions to follow up on in subsequent data collection times. I began a second phase of data analysis when the data collection was completed. In the second phase I began a process of closely analyzing the mentors and interns' verbal and nonverbal interactions in the selected segments. My goal was to characterize and distinguish between segments where interns' ideas were and were not

discussed, and segments where discussion of these ideas was “smooth” or “difficult” (defined below). I knew already from cataloging the videotapes and holding the viewing sessions that the nature and content of the talk changed when interns’ ideas were on the table. I now wanted to better understand the nature, content, form, and function of their talk around interns’ ideas and to account for the differences in the talk across smooth and difficult segments.

The fine-grained analysis of the co-planning talk and interaction involved a continuous moving back and forth between the two cases as I noted patterns, made comparisons, revised my hunches, and narrowed down segments for fine-grained analysis. I began this process with the case of Rick and Paige because I noticed during data collection that there were several segments that seemed to fit into particular patterns of talk. After transcribing and rereading the entire data set (3 videotaped conversations, 6 viewing sessions; and 8 audiotaped co-planning conversations), I noticed that there seemed to be 3 different types of talk going on in Rick and Paige’s conversations. First, there was a certain kind of talk that seemed to occur when Paige brought her own ideas to the table, or ideas that she worked on and felt confident about at the time of presenting them. There was also a particular kind of talk during conversations where different ideas about teaching arose. These first two types of conversations showed signs of discomfort, that something was different. I identified segments as “smooth” or “difficult” by examining the nature and content of the mentor’s and intern’s verbal and nonverbal involvement and interaction in the conversation. Third, there were conversations that felt the most comfortable or engaged; these were ones where Rick’s ideas were on the table, or where Paige and Rick both contributed to the conversation, both sharing ideas, but

Rick could share more from his own experience and expertise. These comfortable or smooth ones were also ones where Paige acknowledged that she needed help with her ideas, as opposed to the first category, where Paige came in settled on or confident about her ideas.

Within each type of smooth or difficult talk, I chose segments that, when compared across others of its type, were typical of the kind of talk in that category. I identified these typical smooth and difficult segments using a process borrowed from Erickson & Shultz (1981). For each type of talk (smooth and difficult), I viewed the segments in it repeatedly from just before the segment until just after it, looking for signs that indicated the nature of the participants' involvement and comfort in the interaction before, during and after it. In particular, I noted "changes in postural position, speech prosody, and any other features of speech style and topic that [were] occurring before, during, and after the juncture." I also noted how the direction and shifts in their gaze changed before during and after the segment. Finally, I paid attention to the topics of talk, who did most of the talking and listening, and the general interaction strategies before, during, and after the segment (pp. 154, 156). From this analysis, I selected segments representative of smooth and difficult talk around the interns' teaching ideas.

Following the selection of representative segments, I made detailed transcripts of the typical smooth and difficult segments to characterize the talk in what I was seeing in each type of co-planning conversations around Paige's teaching ideas. I viewed videotapes of the typical segments repeatedly to create even more detailed transcripts that included both verbal and nonverbal information. I included indicators of involvement, including shifts in gaze and body position, fidgeting, overlapping talk, and repetition. I

kept notes in the margin about the interactions, about both their content and nature. In addition, I included each participant's viewing session comments next to relevant parts of the segment. In the process, I kept track of reactions and questions about how Rick and Paige's talk changed depending on whose ideas were on the table. I also noted how their conceptions of co-planning, and their roles in it, played out in these different types of segments. Before I went further into the data analysis, I wanted to check what I was finding against the co-planning conversations in the second case, the case of Carly and Mindy.

Using the constant comparative method, I went into the second case to test and further frame hypotheses and patterns from Rick and Paige's case and to see what new questions the second case raised. I entered with the following questions based on patterns from the first case:

1. What happens to the talk and their interaction when the intern brings her own, different ideas to the table?
2. What is the nature of talk in conversations about the mentor's ideas versus the intern's? Does the mentor facilitate these conversations, asking most of the questions? What are the nature of these questions? Are they mostly logistical, planning questions? housekeeping or recapping questions?
3. What is the talk like when different ideas about teaching surface? How is this difference/issue discussed? Who brings up these issues?
4. What kind of knowledge is on the table in the different types of segments? With Rick and Paige, it was with the hypothetical or theoretical knowledge behind the different ideas that led to more awkward conversations.
5. When do roles seem defined and undefined? With Rick and Paige, they were more defined in the debriefings and co-sharing, except when different ideas about teaching came up. They were less defined with Paige brought her own ideas to the table, or ideas she was settled on.
6. How does the fact that action (teaching a lesson) will follow these conversations affect how much they can engage in theoretical conversations about teaching ideas?
7. Are there times when they are going through the co-planning motions and roles when it is not necessary, such as when Paige is settled on her ideas?

8. Are there issues that the intern fails to learn more about, or does not have her thinking pushed on, because the issue was not fully discussed (due to tension, discomfort)?
9. Does the intern do her planning at home, where she is more free to take her time to think about what she wants to do? Is there pressure at the planning “table” with the mentor?

With these questions and hunches in mind, I began studying Case Two. First, I read through the transcribed data set of the video conversations, audiotaped conversations, and viewing sessions. I looked to see if there were different types of smooth and difficult talk in segments about Mindy’s ideas. I identified segments that seemed similar to the ones in Case One. I also kept a running list of parallels and differences between the two cases. Then, I did detailed transcriptions of particular segments that showed patterns similar to those seen in Rick and Paige. I also noted differences, too. I compared and included their viewing session comments, and kept notes about what I was seeing and questions I had. I summarized the main points I saw coming out of their case. I wrote about them first alone, and then in light of the questions I had about Rick and Paige to see where there were overlaps across the two cases. Once I determined that Case Two also contained different kinds of talk depending on whose teaching ideas were on the table, I followed the same format I used for Case One to identify typical segments within each type of talk.

Sociolinguistic Analysis of the Data Segments

I drew on theory and method from sociolinguistics, speech act theory, and discourse analysis to better understand how the mentors and interns engaged in talk about the interns’ teaching ideas (Cazden, 1988; Florio-Ruane, 1987; Goffman, 1957; Searle, 1970, 1981; Tannen, 1984, 1989;). This process of understanding involved a look at what Fairclough (1995) calls the *texture* of their talk. As a study of the ways in which mentors

and interns manage joint planning conversations, I needed to study not only the words they spoke, but how these words were used to manage the social interaction and accomplish both planning and social goals (Geis, 1995; Goody, 1978). A sociolinguistic analysis of their conversations was appropriate given that their “verbal forms alone [were] not sufficient as a basis for determining meaning” (Goody, 1978, pp. 2, 20). I needed to study the social norms and rules that shaped their talk. I drew on sociolinguistic methods and critical discourse analysis to study politeness norms in the conversations (Brown & Levinson, 1978; Lakoff, 1989), forms of involvement (Goffman, 1957; Tannen, 1989), conversational rights and duties (Erickson & Shultz, 1982), footing (Goffman, 1981), different types of conversational floors (Edelsky, 1983), the distribution of speaking turns (Sacks, Schegloff & Jefferson, 1974), types of questions asked, topics discussed, and strategies for avoiding or getting out of uncomfortable encounters (Brown & Levinson, 1987).

I also drew on speech act theory as I considered their intentions and the effects of mentors’ and interns’ utterances on their relationship and interns’ planning development (Searle, 1970, 1981). I learned about the social norms for talk in co-planning by looking at how these norms were breached and how they managed these breaches (Brown, 1993). Taken together, methods of sociolinguistics, speech act theory, and discourse analysis helped me to understand co-planning as a social and linguistic event. I came to understand the “distinctive shading” and the “subtleties of social meaning” in planning talk (Erickson & Shultz, 1982, p. 6).

Critical to discourse analysis is the principal that “analysis of texts should not be artificially isolated from analysis of institutional and discursual practices within which

texts are embedded” (Fairclough, 1995, p. 9). Thus, my analysis of the talk was informed by literature on the context of co-planning conversations, influenced by K-12 and university norms and goals.

Pursuing Patterns

Comparing analyses from the two cases’ segments made clear that the nature and content of the co-planning talk changed when the intern’s ideas were on the table. I returned to each case to conduct even more fine-grained analyses and coding of the talk to determine how the content and nature of the talk changed in relation to whose ideas were on the table (Miles & Huberman, 1994). Within each case, I used relevant literature, in combination with analysis and triangulation of the data, to explain how and why they discussed interns’ ideas the way that they did. I drew heavily on their viewing session comments to explain and understand their talk and interactions in the different types of co-planning segments. These viewing session comments provide insight into how the participants understood what was happening in the talk, what their intentions were, and how they felt during and after the interaction. As I developed hunches unique to each case, I used some specific forms of analysis and drew on particular aspects of the data relevant to these hunches. I describe these more case-specific methods of analysis in the context of each case (see Chapters Three and Four).

Throughout the data analysis, I experimented with different ways of displaying and studying the data. I used tables to track the frequency of different aspects of the talk or types of turns taken, such as types of questions asked, who facilitated the talk, who shared ideas or made suggestions, the presence of evaluative turns, and the content of the talk (logistics, subject matter, principles, theories). I color coded the transcripts

according to different features of the talk and placed the transcripts of the different types of co-planning talk side by side on a wall to compare and note patterns in the different types of talk. I also shared my patterns, developing hunches and questions with various people throughout the analysis process. I met regularly with my advisor to analyze particular segments of data and discuss developing hunches. I shared developing hunches and drafts of analyses with fellow graduate students and received feedback. I presented initial analyses and hypotheses at Spencer presentations and national conferences. All of this feedback was integral to my developing analyses and claims.

Limitations of the Study

Regardless of the research and theoretical lens one adopts, every researcher, in order to do sound research, must recognize that any research account, qualitative or quantitative, is partial. As Britzman (1995) argues, we need to implicate ourselves in our work to show not only that our telling is partial, but how that telling is constructed. In this vein, I conclude this chapter by recognizing the limitations in the way I have designed and carried out this study. As a piece of interpretive research, this study employs methods that limit the kind of validity I can claim and the generalizability of the findings. These limitations stem from: 1) my dual role as researcher and field instructor; 2) a reliance on participants' self report and talk; 3) bias in data collection and inferences made; and 4) the size of the study.

Field Instructor as Researcher

My interactions with the participants were shaped by my role as the field instructor. The participants' comments and interactions in the interviews, co-planning conversations and viewing sessions were affected by both my presence and the presence

of the audio or videotape recorder. It is possible that the mentors said things to project a positive image of their mentor role or to convince me that they were doing a good job. Knowing that I was studying how they engaged in co-planning conversations, they might have tried extra hard to “do a good job” of co-planning. For example, they might have refrained from critiquing the intern’s ideas because this might be seen as negative. This may not be as problematic as it seems, as the results of my study are even stronger when you consider that they experienced many struggles even when (if) they were “on their best behavior.” At the same time, the interns might have said and done things in their interviews, co-planning sessions, and viewing sessions to please me as their field instructor. Though I made clear that their pass/fail grade for their internship was in no way connected to the kinds of things they said or did in the study, interns may not have been able to separate these two aspects of their work with me. That said, the interns were quite candid with me in their viewing sessions about their feelings about the co-planning conversations. If they were concerned about how they came across, this did not come through in their comments.

Comparing the videotaped co-planning sessions to the audiotaped ones was one way I attempted to reduce the impact of my presence on the co-planning conversations. After analyzing and comparing the audio and videotaped conversations, I did not notice significant differences in the content or nature of their co-planning talk when I was and was not present. That said, there is a sense in which I was “present” in the audiotaped conversations because they knew I would be listening to the audiotapes.

Reliance on Self Report and Talk Data

The viewing sessions on the co-planning conversations relied on the mentors' and interns' self-report. By nature, data from the viewing sessions relied on the mentors' and interns' recollections of and reflections on what they were saying, doing and thinking during co-planning. This reliance on their words about and perspectives on the viewing sessions was necessary to capture their perspectives. In every case, there was a time lapse between having the co-planning conversation and reflecting back on it in the viewing session (the lapses ranged from one day to a week). This study recognizes that these reflections on their co-planning were tempered by this time lapse between the co-planning and the viewing session. As such, the viewing sessions represent retrospective reports rather than attempts to capture their interactive thoughts (Keith, 1988). The time lapse was not problematic, however, as I was interested in both the sense the participants made of the conversations as they watched it and what they recalled from the co-planning moment. In addition, I did not rely only on the participants' comments in the viewing session. Their words were held up against their behaviors in the videotaped and audiotaped conversations, their interview comments, and the intern's teaching. Despite the limitation of self-report and time lapse, I found that the participants easily jumped in to comment on the video when something on the video struck a chord with them.

Another limitation of this study is that is relied primarily on talk and speech, inscriptions of that speech, and written interpretations of these inscriptions to carry meaning from one world or context to another. As a qualitative researcher, I must remember that the cases I studied were created by the texts I captured and wrote about them. In my case, I created a world in which mentors co-plan with interns and either

support or do not support their interns' ideas. This world is created by privileging visual representations as the dominant way of knowing or understanding meaning in an event. Perceptions, however, are never a pure copy. They are distorted by language. We also tend to see speech as a window into experience and its meanings, but "the acoustical mirror always distorts," Denzin (1995) says. The transcriptions and segments created from them are not carbon copies of the original event; they are new events. The discourse I used and capture in the cases is an interpretation of the co-planning situation I observed (Denzin, pp. 9-11, citing Bakhtin, 1986). That said, the multiple sources of data I collected and analyzed provide a great amount of information about the co-planning conversations, even if it is a representation or interpretation of the co-planning that actually occurred.

A third limitation of relying on participants' viewpoints is that the participants' viewpoints were inextricably linked to and a part of the institutional discourse of their school and university settings. Fairclough (1995) maintains that institutional subjects are constructed by the ideologies and respective speech communities in which they work. As such, they have "naturalized" particular ways of talking and seeing and may be unable to step outside of this naturalized discourse to critique their talk in the co-planning sessions and see it as anything but normal or accepted. This may have been more true for the mentors, who were more entrenched in the culture and norms of their context. Thus, the participants may have been unable to critique what they saw in their co-planning sessions because they were entrenched in a particular speech community.

Bias in the Data Collection and Inferences

As the primary researcher, I designed the interview and viewing session protocols, videotaped the co-planning conversations, transcribed all of the data, did all of the observations, and recorded all of the field notes. Consequently, the design of the study reflects my interests and biases as the researcher. Though I drew on the work and insights of experienced researchers, the study reflects my commitments as a teacher educator. I brought to the study beliefs about the importance of co-planning and of supporting interns' ideas as they learn to teach. I also brought conceptions of what effective mentoring entails. These beliefs, however, are supported by program materials and relevant literature on learning to teach.

In addition, the inferences drawn from the multiple sources of data represent one researcher's approach to interpreting the data. Though I shared my developing hunches and analyses with several different audiences and colleagues along the way, and discussed multiple drafts with members of my committee, the end results represent my interpretation of the data. The uniqueness of my inferences and conclusions limits the generalizability of the study. I worked to alleviate these biases by triangulating data to cross check my interpretations, and by using relevant literature to check and frame my interpretations.

Limits on Generalizability

In addition to the limits set by the above factors, the generalizability of this study is limited by its size. Drawing on two case studies provides a small sample of what co-planning between mentors and interns might look like. In addition, the participants may not represent the mentors and interns who work in the teacher preparation program at

Midwestern University, which may or may not be representative of mentors and interns in other teacher preparation programs. I chose mentors for the study who actually engage in co-planning conversations on a regular basis. This is not true for all mentors. That said, the study's usefulness rests not so much in making generalized statements about how mentors and interns co-plan around interns' ideas. Rather, the study provides a detailed picture of the challenges mentors and interns' might face as they discuss interns' teaching ideas. Because these challenges are rooted, in part, in the social aspects of their hierarchical relationship, the implications for mentor-intern relationships are relevant for many mentors and interns. Thus, the cases may exemplify but do not necessarily generalize to other mentor-intern pairs. This is a trade off I made to focus on local knowledge and to become engaged in an in-depth process to understand this knowledge (Geertz, 1973).

Summary

This chapter described the methods and design for the study, including a rationale for co-planning conversations as a site of study and an interpretive approach to collecting and analyzing the data. Chapters Three and Four take the reader inside the co-planning conversations of Rick and Paige and Carly and Mindy. Extensive analysis of the conversations in both cases reveal different but equally complex features of co-planning conversations that make it difficult for mentors and interns to engage in educative discussions around interns' teaching ideas. The case of Rick and Paige explores the difficulties of scaffolding an intern's ideas and releasing control of the planning in the context of this expert-novice model of assisted performance. Within this model of mentoring, Rick and Paige struggle to define their roles in ways that protect their working

relationship. The case of Carly and Mindy explores how their enacted co-planning roles and discourse—shaped by the k-12 school context—limit talk about Mindy’s teaching ideas. Taken together, the two cases suggest that engaging in co-planning talk that honors interns’ teaching ideas requires a type of mentoring and planning that runs counter to cultural norms for teacher-student interaction, identities, and discourse.

Chapter Three

WHEN ASSISTANCE DOESN'T ASSIST: DIFFICULTIES IN THE EXPERT-NOVICE DIALOGUE THE CASE OF RICK AND PAIGE

Introduction

A Twofold Story

9:50 A.M. Rick and Paige gather their planbooks and head down to the faculty room where they meet every day to co-plan for upcoming lessons and units. They set up their spots next to each other at the lunch table, anticipating shared work on the lesson plans. It's a Monday morning, and Paige, an enthusiastic and organized intern, comes to their daily co-planning session teeming with questions and ideas about the plans for the upcoming week. Rick, an experienced English teacher and mentor, is quick to answer Paige's questions and share ideas and answers from his extensive teaching experience. Through Rick's modeling and coaching, Paige is learning how Rick plans lessons for his sophomore and senior English classes. As the weeks go by, Paige assumes more of the planning responsibility, while Rick continues to offer ideas and suggestions from his own teaching experiences. On this particular day, Paige shares her idea for a different kind of test on the play Our Town, a play Rick has taught for the past fifteen years. Rick listens carefully to Paige's idea and offers another idea that has worked in the past. Paige listens, smiles, and moves the conversation to a new topic—the students' journals. Rick quickly changes gears to discuss the journal assignment. Together, they plan out the journal topics for the week, listing them in their planbooks. Seconds before the fourth hour bell rings, Paige announces that she'll finish up the Our Town plans at home. As the bell rings, they pack up their books and head back to the classroom.¹

The above vignette captures the twofold story of Rick and Paige's co-planning.

The first story reveals the work of an experienced mentor teacher working skillfully to assist an intern to learn how to plan. Told alone, this story resembles many others that highlight how an expert or experienced person—through modeling, scaffolding, and coaching—assists a novice to engage in a complex task, such as planning. Rick eagerly shares knowledge and ideas from his extensive teaching experience to assist Paige as she learns to plan for his classes. When we scratch the surface of this case, however, a second

¹ I drew on data from Rick and Paige's videotaped co-planning sessions, viewing sessions and lesson plans to craft this vignette.

story emerges. Alongside this mentoring story of assisted performance is another story of resistance, strategy and tension as Paige and Rick struggle to live out and protect their expert-novice relationship amidst Paige's growing confidence in her own planning and teaching ideas. In this high stakes relationship—overshadowed by Rick's year-end evaluation and the daily presses of teaching—Paige struggles to pursue her own ideas about teaching in the co-planning sessions.

When Rick responds to Paige's test idea by sharing something he has done in the past, Paige smiles, changes the topic, and decides to finish the *Our Town* plans at home. In her efforts to protect their relationship, Paige adopts several strategies for covertly pursuing her own teaching ideas in ways that do not threaten her mentor's practice or jeopardize her recommendation for certification. In addition, we see the difficulties Rick faces in scaffolding Paige's development as she plans ideas with which he is not familiar. Instead of discussing Paige's test idea, Rick offers another idea with which he is familiar. It is this second story, nestled in a familiar story of mentoring through assisted performance, that has much to offer the field of mentoring and learning to teach through what it reveals about the hidden struggles of the expert-novice learning dialogue as a model for learning. This chapter takes the reader inside a series of Rick and Paige's co-planning sessions to witness the hidden power struggles of co-planning around interns' ideas in an expert-novice relationship. As the series unfolds, the two stories emerge side by side.

Chapter Overview

Drawing on both relevant literature and multiple sources of data, this chapter provides a detailed response to the research question: *Why is it difficult for mentors and*

interns to co-plan around interns' teaching ideas? In this chapter I argue that Rick and Paige's interaction as expert and novice in the co-planning learning dialogue shape and limit their conversations about Paige's teaching ideas. More specifically, I illustrate how their working definitions as expert and novice, in the context of assisted performance, place constraints on how and whether Paige shares her teaching ideas and how Rick supports them. Following a description of the data and data analysis, the first section of the chapter describes Rick and Paige's definitions of their expert and novice roles in co-planning conversations and the model of assisted performance in which they operate. The second section draws on seven co-planning segments to illustrate how Rick and Paige's co-planning as expert and novice limits discussion of Paige's teaching ideas, and thus her learning.

Data and Data Analysis

In this case study I draw on analyses of a series of co-planning sessions to tell two stories: one of assistance and one of tension, power and resistance. Told together, they reveal: 1) the skillful ways in which Rick scaffolds and assists Paige to learn how to plan in authentic planning situations; 2) Paige's gradual participation in the planning process and Rick's gradual pulling out; 3) the struggles and tensions they face as Paige attempts to insert her own teaching ideas into the planning while at the same time preserving the expert-novice relationship; and 4) Rick's attempts to support ideas with which he is unfamiliar.

The Data. The following series of co-planning sessions are four of the eleven co-planning sessions that comprise Rick and Paige's data set. As a set, the eleven sessions chronicle Rick and Paige's co-planning over the course of three months in the student

teaching internship. During this time, Rick and Paige plan several units, including a writing unit, a diverse literature unit, and a play unit. Through the data reduction process described in Chapter One, these four sessions were chosen from the eleven because they illustrate Paige's planning development, Rick's assistance over time, and the tensions and struggles they faced as they attempted to discuss Paige's planning ideas in the context of their expert-novice relationship. Because the four sessions thoroughly illustrate the struggles Rick and Paige encounter as they plan as expert and novice, they provide ample data to address the research question: *Why is it difficult for mentors and interns to plan around interns' teaching ideas?* In addition, these four sessions are representative of the whole set of 11 sessions in terms of the roles Rick and Paige assume in them, the topics of conversation, and the changes in their planning over time. Finally, the four sessions encompass Rick and Paige's planning of a complete unit on Thornton Wilder. The four sessions span a month's time, from the end of October to the end of November during Paige's Lead Teaching.

The Segments. I divided the four co-planning sessions into seven *segments* of talk.² Some of the four co-planning sessions were divided into two segments to separate distinct planning conversations within a single session. For example, the co-planning conversation on November 7 was divided into Segments Two and Three to distinguish between a smooth conversation where Rick shares his ideas for the play *Our Town*, and a less smooth conversation where Paige shares her ideas for leading a class discussions on *Our Town*. As a set, the seven segments trace Rick and Paige's planning of a unit on

² A *session* refers to a complete co-planning conversation between Rick and Paige (typically one hour long). A *segment* refers to part of a session used for close analysis in this case study. Thus, a single session might be divided into two or three segments. Further, each segment draws on several smaller *excerpts* to make particular points about the co-planning conversations.

Thorton Wilder’s plays, including *Our Town*. Throughout the series Rick and Paige discuss the specifics of this unit, how Rick has taught it before, and how Paige could and will teach it. For example, Segment One begins with their initial discussion of this unit, and Segment Six shows Rick and Paige’s discussion of the test Paige would like to give for this unit. Segment Seven shows Rick’s and Paige’s conversation as they finish discussing the Wilder unit and move on to a new one. Each segment is titled based on the topics Rick and Paige discuss as they co-plan. The seven segments are listed in Table 3:

Table 3: Series of Co-Planning Segments

Segment	Date	Topic
Segment One	October 30, 2001	Opening Discussion on the Wilder Unit
Segment Two	November 7, 2001	How to Teach <i>Our Town</i> ? Providing Background Information
Segment Three	November 7, 2001	Leading Discussions for <i>Our Town</i>
Segment Four	November 7-8, 2001	Paige plans <i>Our Town</i> lessons at home
Segment Five	November 9, 2001	Paige presents her <i>Our Town</i> plans
Segment Six	November 26, 2001	Paige presents Wilder unit Test and Study Guide
Segment Seven	November 26, 2001	Paige presents Diverse Literature Unit Ideas

Data Analysis. Below I take a chronological look at these seven segments to illustrate the difficulties Rick and Paige face discussing Paige’s teaching ideas in their expert-novice learning dialogue. To illustrate this problem of practice, the data analysis focuses on two main features of their planning: 1) how Rick and Paige plan as expert and novice to initiate Paige into planning; and 2) how Rick and Paige discuss Paige’s teaching ideas and the difficulties of discussing these ideas in their expert-novice roles.

Taken together, analysis of these two features provides an in-depth illustration of the difficulties of engaging in discussion of interns' teaching ideas in an expert-novice learning dialogue.

One strand of the data analysis focuses on how Rick helps Paige learn to plan. In particular, I show how Rick, as the expert planner, assists Paige's planning development through modeling, coaching, providing feedback, and sharing knowledge and ideas from his experience. To illustrate this model of learning through assisted performance, I code features of Rick and Paige's talk and turns during co-planning that indicate their expert-novice roles in this model. These codes include indicators for initiating and facilitating talk, asking and answering questions, modeling, providing suggestions, feedback, and ideas, and sharing knowledge from subject matter and experience. In addition, I trace their participation as expert and novice by looking at who is sharing knowledge and experience and who is listening and asking questions. I trace their use of pronouns to illustrate their efforts to show, maintain, or share ownership and control of the plans (Brown & Levinson, 1987; Brown & Gilman, 1970). Coding the content and nature of their participation in the co-planning conversations reveals the changes in Rick and Paige's talk and participation as Paige assumes more and more of the planning responsibility.

The second strand of data analysis focuses on how their planning and interaction changes when Paige's ideas are on the table. In particular, it focuses on the struggles Rick and Paige encounter in this model of expert-novice assisted performance when they discuss Paige's planning ideas instead of Rick's. While the first strand shows how Rick and Paige comfortably interact as expert and novice when they plan from Rick's ideas

and experience, the second strand reveals the difficulties they face as Paige attempts to put forth and plan from her ideas and Rick tries to support them.

Coding in this strand focuses on particular elements of their talk that reveal who is controlling or dominating the conversation, differences in their oral participation and engagement with respect to whose ideas are on the table, Rick's responses to Paige's ideas, and Paige's strategies for asserting and protecting her ideas. By coding, for example, whose teaching experience and subject matter knowledge is on the table, I can see whose ideas are discussed and how they are discussed. I analyze Rick's responses to Paige's ideas to see how her ideas are valued or supported and his difficulty supporting ideas with which he is unfamiliar. I analyze Paige's presentation of her ideas, and her strategies for protecting them when she does not feel support for them. I code Paige's politeness and face-saving strategies to show how Paige uses language to carefully present her ideas and protect her relationship with Rick as expert planner (Brown & Levinson, 1978; Brown & Levinson, 1987; Goffman, 1957; Goody, 1978;). Finally, I code signs of their comfort in the conversation, such as their body position, gaze, and fidgeting (Erickson & Shultz, 1981). Information about their comfort in the conversation is an important indicator of their struggles to discuss Paige's ideas. Coding Rick and Paige's verbal and nonverbal interaction around Paige's ideas provides information about how they address and support Paige's ideas and the difficulties they face in doing so.

Across both strands I illustrate changes in Rick and Paige's engagement with respect to whose ideas are on the table by coding for signs of their mutual involvement in the talk. According to Tannen (1989) and Edelsky (1993), signs of conversational

involvement include the use of repetition, overlapping and latched talk,³ and the collaborative development of conversational floors. Repetition, Tannen (1989) maintains, is one of the most common involvement strategies used in conversation. Repetition functions to create connectedness between both the participants and their talk.

“Repetition of sentences, phrases, and words shows how new utterances are linked to earlier discourse, and how ideas presented in discourse are related to each other.”

Repetition also accomplishes social goals; it can signal listenership, appreciation of the speaker’s words and ratification of their contribution(s). “Repetition not only ties parts of discourse to other parts, but it bonds participants to the discourse and to each other, linking individual speakers in a conversation and in relationships...All of this sends a metamessage of involvement” (pp. 51-2). Overlapping and latched talk plays a similar function, indicating connection between the participants’ thoughts and turns. Such talk is often found in collaboratively developed floors. Edelsky (1993) defines floor as “the acknowledged what’s-going-on within a psychological time/space” (p. 209).

Collaboratively-developed floors are characterized by a simultaneity of talk, joint building of answers to a question, and a collaboration in the development of ideas. One sign of involvement in a collaboratively developed floor is that overlapping talk adds to the idea or goal at hand as opposed to interrupting or derailing it. Tannen and Edelsky argue that these features of talk indicate and create interpersonal involvement in conversation. Close analysis of Rick and Paige’s co-planning conversations along these features of joint engagement—or lack thereof—is important for understanding their changing engagement around Paige’s ideas.

³ Talk that begins as the previous speaker is finishing her/his turn.

Together, these codes and analysis provide information about the use of expert-novice learning dialogues for developing and supporting interns' teaching ideas. They reveal the struggles mentors and interns face negotiating power, control and role obligations in this hierarchical relationship. This analysis provides insight into these difficulties in terms of 1) how mentors and interns negotiate different ideas about teaching during co-planning; 2) the nature of mentors' support (or lack thereof) for interns' ideas, particularly those that differ from their own; and 3) interns' strategies for asserting and protecting their ideas in a high-stakes conversation.

Section One: Co-Planning as Expert and Novice through Assisted Performance

Interviews with Rick and Paige, in addition to extensive observation and analysis of their co-planning and viewing sessions, uncover their working definitions of what it means to be a mentor and an intern in co-planning conversations. Rick assumes a role as more experienced planner and teacher, helping Paige learn how to plan. In conjunction, Paige assumes a role as novice planner, drawing on Rick's experiences as she learns to plan. In addition, Rick and Paige describe and exhibit features of mentoring and learning to teach through assisted performance as Rick models planning skills and knowledge and Paige gradually takes on greater planning tasks in the supportive context of Rick's coaching. This model of mentoring and learning is promoted in *Midwestern University's Intern-Mentor Teacher Handbook* (2002), which serves as a guide for Rick and Paige's work.

Rick and Paige's interview comments suggest definitions of mentoring and learning to plan through expert-novice assisted performance⁴. Consistent with expert-

⁴ I interviewed Rick and Paige in September 2001 about their understandings and conceptions of co-planning. See Appendix "A" for interview questions.

novice models of assisted performance, Rick and Paige envision co-planning as a place where they jointly engage in the tasks of planning, with the mentor providing assistance based on his greater experience (Feiman-Nemser & Beasley, 1997b; Feiman-Nemser & Remillard, 1996). Describing the internship experience in general, Rick explains that the intern works “with a mentor teacher, sort of co-sharing ideas and becoming an experienced teacher....And they’d be learning, obviously, from watching the mentor, and hopefully the mentor would be learning from working and sharing ideas with the intern.” Rick sees the internship experience as one of jointly developing ideas, and learning from each other. Inherent to this process is the intern’s learning from a more experienced other to become “an experienced teacher”. Describing their joint engagement in the tasks of planning, Rick says:

R: Co-planning is where we sort of decide, together, how we are going to proceed. It doesn’t matter whether I am doing the lead teaching, whether she is doing the lead teaching, or we are doing it together. We still set up a time where we look at the goals, objectives we’ve established, and then decide how we are going to go about arriving to that...It is sort of the bouncing of ideas back and forth. And it usually works well for me, you have two minds working and what ends up happening is I come in with an idea, she comes in with an idea on whatever we are working with, and then in the process of talking out, we decide we want to do something totally different. And you are both so excited. (Rick Initial Interview, 9/25/01)

Rick also feels that interns should look to mentors for their expertise and answers to questions about teaching, as mentors typically have been teaching for a while. He uses an example of an expert in grammar to make this point:

R: I think part of co-planning... if you are saying [for example], ‘Okay, you’ve been a grammarian all your life, I want to teach this little unit. If I did it this way, is it going to work better? Or will it work better this way? You’ve done it before, just give me some information. It’s not that I am going to use it verbatim, word for word, but I just have a little more knowledge that I can go with.’ (RVS#2, 11/19/01)

As the mentor, Rick feels he can assist Paige in her planning decisions by providing information from his extensive experience.

Paige presents a similar conception of co-planning as mutual engagement between expert and novice. She says, “Co-planning allows you to bounce ideas off one another while also teaching you to listen and be receptive and give and take and play with it. Co-planning allows you as an intern to feel comfortable and you have some say in what is going on.” Paige, like Rick, acknowledges the specific role the mentor plays given his experience. Paige says, “I don’t want someone who is gonna say, ‘go ahead and do anything,’ and then I am going to be constantly frustrated that my lessons aren’t working. So, I need someone to say, ‘you know, you might want to try it this way’” (Paige Initial Interview, 9/25/01). Both Paige and Rick present a picture of co-planning as a place where mentors and interns jointly engage in the planning process, with the mentor acting in a more experienced role to guide the intern.

The teacher preparation program in which Rick and Paige work encourages a model of mentoring through assisted performance in its description of the “Stages of the Secondary Internship.” The *Handbook for Interns & Mentor Teachers* (2002) encourages co-planning and co-teaching, coaching and feedback, and gradually increased participation in planning and teaching activities. In an overall description of their responsibilities, interns are expected to “co-plan and co-teach lessons and activities, moving toward independent planning and teaching as the year progresses.” Similarly, mentors are expected to facilitate interns’ learning through observation, co-planning, and co-teaching (pp. 9-10). This support of co-planning and co-teaching in the movement towards full performance as a teacher echoes the tenets of sociocultural theories of

learning through assisted performance (Tharp & Gallimore, 1988), legitimate peripheral participation (Lave & Wenger, 1991), and situated learning in a community of practice (Rogoff et al., 1995; Wenger, 1998). In this model, interns gradually assume greater planning and teaching responsibility through the outlined Stages of their internship. Interns begin by observing the mentor in one of her/his classes. In this “Focus” class, the intern and mentor “begin working together, discussing the intern’s specific observations and questions [and then] move...to co-planning and co-teaching, with the intern taking the lead as appropriate.” In this first class, the intern “assumes increasing responsibility and begins building autonomy; it is not a class where the intern accepts full teaching responsibility from the beginning of the year, but moves toward it gradually.”

As the semester progresses, the intern enters a second stage called “Guided Lead Teaching.” As the name suggests, mentors guide interns as they move into lead teaching roles in one or two of their mentor’s classes. This experience allows interns to “‘get their feet wet’ for manageable periods, helping them to raise new questions about teaching and what they need to learn....As the intern becomes more confident in teaching, the mentor teacher can phase out...[her/his]support” (p. 13). In the third phase, “Lead Teaching,” interns are responsible for four of the mentor’s classes. The program emphasizes continued support from the mentor as the intern assumes close to full teaching responsibilities. The mentor’s support, however, shifts during this period to account for the intern’s increasing competence and movement towards program standards for certification. “Observations, evaluations, and feedback should center on the intern’s understanding of and performance related to program standards and on issues of

autonomy” (p. 14). This period approximates full participation as a teacher, with support structures in place as necessary.

This description of the internship experience, coupled with Rick and Paige’s descriptions of co-planning, locates their work in a model of learning to plan through expert-novice assisted performance. As the data will show, Rick and Paige’s engagement in co-planning as expert and novice assist Paige to learn how to plan like Rick does. However, the expert-novice roles they assume also limit conversations about Paige’s teaching ideas. My study suggests that when mentoring is interpreted as assisted performance, many factors complicate what appears on the surface to be fundamentally clear expert-novice dialogue about teaching. The factors include power, ownership, voice, definition of the situation, and evaluation. Sociocultural theories of assisted performance do not account for power issues or novices’ resistance in the learning process. Though co-planning is a successful model for gradually exposing and involving interns in the thinking and work of planning, it can also constrain the intern’s ability to pursue her own ideas about teaching (Dyson, 1990; Engeström, 1986, in Cazden, 1988; Searle, 1984). As an expert-novice learning dialogue, co-planning, as defined by Rick and Paige and the teacher preparation program, implies roles for mentors and interns that can hinder the novice’s ability pursue her own ideas (Elliot, 1991b in Frost, 1993), and the mentor’s ability to support them.

Close examination of Rick and Paige’s co-planning sessions reveal tensions and “growing pains” in their co-planning dialogue and the expert-novice nature of their relationship as Paige pursues her own ideas about good teaching. Analysis reveals tensions between Rick and Paige as Paige moves towards the expert and Rick tries to

make room for her to take over, or pursue her own ideas. These tensions hinder her planning development. From a constructivist perspective of learning, Paige's ideas play a critical role in her learning (Elliot & Calderhead, 1993; Richardson, 1997; Winitzsky & Kauchak, 1997). When Paige's ideas are silenced due to the struggles in their expert-novice relationship, her learning is jeopardized. The power and relationship issues Rick and Paige face during co-planning are underrepresented in the literature and models of expert-novice learning dialogues, and in particular, on their application to learning to teach.

This chapter takes the reader inside Rick and Paige's co-planning sessions to shed light on the tensions of learning to plan and teach within an expert-novice learning dialogue. This case offers a window into important issues of power and voice in the mentor-intern relationship and work that are too often overlooked or ignored in the face of a high-stakes relationship and job. This chapter aims to shed light on the difficulties mentors and interns face as they attempt to explore interns' ideas. In particular, analyses of the seven segments below highlight: 1) the difficulty interns have sharing and pursuing ideas that might threaten the expert's practice and status; and 2) the difficulties mentors have scaffolding ideas outside their experience.

Section Two: The Co-Planning Conversations

Segment One: Opening Discussion of the Wilder Unit

The first segment of the co-planning series illustrates Rick and Paige's characteristic interaction as expert assisting the novice to learn how to plan. In early sessions such as this one, Rick exhibits several features of an expert assisting a novice to get inside the practice of planning: facilitating the planning conversation, providing

cognitive structuring, sharing experience, modeling, answering questions and making suggestions (Brown, Collins, & Duguid, 1989; Collins, Brown & Newman, 1989; Feiman-Nemser & Remillard, 1996). As the novice planner, Paige listens, asks questions, and participates in small ways at the periphery of the planning process (Lave & Wenger, 1991). Segment One also illustrates the ways in which Rick and Paige *comfortably* enact their roles as expert and novice as they build on Rick's plans and experiences. The conversations are comfortable because Rick can act as expert, sharing his experience and knowledge, and assist Paige to plan in ways with which he is familiar. When we turn to later segments where Paige shares *her* planning ideas, we see how their comfort and participation patterns change when it is less clear who is the expert and how Rick should assist Paige when *her* ideas are on the table.

Excerpt One. In Segment One, Rick facilitates the planning session by opening the conversation and stating the next unit they'll teach, Thornton Wilder. Following Paige's question about the order for teaching Wilder's plays, Rick outlines how he has taught the plays in the past:

Excerpt One⁵

01 R: And then after that we'll jump to Thornton Wilder

02 P: Which one goes first with Thornton Wilder?

03 R: *Our Town*

04 P: *Our Town*

05 R: It goes *Our Town* and then *Skin of Our Teeth*, which I don't usually

06 do, and then *Matchmaker* is the last one.

07 P: Okay.

08 R: So, I usually spend, *Our Town* in three acts, and then if you show the movie

09 there is two days of that. And then *Matchmaker* is four acts and it takes two days.⁶

⁵ An *excerpt* refers to one part of a segment; it might include only a few turns or as many as 50.

⁶ Throughout the dissertation I use two types of transcript formats. In general, I use numbered lines of text to illustrate features of the content of the talk. When highlighting the nature of interaction, such as overlapping turns or repetition, I use additional codes and format to show inter-turn relationships in the talk.

(AC#6, 10/30/01)

As illustrated in Excerpt One, Rick's turns assist Paige to learn the planning process. He talks with Paige about the plans for this unit by sharing information about the texts and what he has done in the past: how long it typically takes to teach these plays, which ones are worth teaching, and which order to teach them in (lines 5-6, 8-9). This kind of information is available to Rick, as someone who has experience teaching this author. Though Paige has read these texts in preparation for her internship, she depends on Rick's experience for knowledge about things such as how long it takes to teach them (see lines 16-17 below). Excerpt One is also an example of Rick providing cognitive structuring, one of the means of assistance in assisted performance. By overviewing the unit, Rick provides a structure for thinking about the unit and the types of thinking and activity involved in it (Tharp & Gallimore, 1988). He is also modeling how he orders and paces a unit, externalizing his internal planning processes, which allows Paige "to observe and build a conceptual model of the processes that are required to accomplish the task" of planning (Collins, Brown & Newman, 1989, p. 481).

Excerpt Two. Rick continues to facilitate the conversation in Excerpt Two as he moves back and forth between sharing planning information about how he has taught these texts in the past and suggesting how they might plan for the texts this year:

Excerpt Two

10 **R:** If we start on the 12th, some place in there, once you finish up with the essay
11 unit, if you for example want to use the last part of the hour to get started with

12 *Our Town*, passing out books and explaining and stuff, then probably you would
13 be doing quiz and discussion on Tuesday for Act I, quiz discussion on Wednesday
14 for Act II, quiz discussion on Thursday for Act III. If you did the movie, now we
15 are into Thanksgiving, You could probably do all of *Our Town* prior to that. And
16 then something, whatever you want to do for Thanksgiving.

(...)

17 P: So, we'd pretty much be done with Wilder though by Thanksgiving?

18 R: Well, *Our Town*.

19 P: *Our Town*, right.

20 R: *Our Town* could be finished by Thanksgiving and then the following week we
21 can do *Matchmaker*, I am just going to write that in there, and that's a 4 act play,
22 so it's going to take most of that week to get through that. If we do a couple of
23 days of the movie, we are now into the first part of December

24 P: December.

25 R: I don't have all my days written down, but it should work out that we can
26 finish with Harold Pinter before Christmas Break.

27 P: Okay.

(AC#6, 10/30/01)

Here, Rick has moved from describing what he has done in the past with Wilder to suggesting how Paige might lay out the plans this year (lines 10-16). As in Excerpt One, Paige participates by asking questions to help her learn about the unit to be planned (line 17). At this point in the planning, Paige may not have enough information about the plays to plan the unit on her own. Thus, Rick assists Paige in her zone of proximal development by providing the background information she needs to understand how to organize the plays of the unit (Vygotsky, 1978). In the first two excerpts, Rick models how to think about planning a unit. This modeling—a central means of assisted performance—helps Paige to “form an idea of the components of [planning] and...begin to visualize how the pieces could be assembled and sequenced in various other settings” (Tharp & Gallimore, 1988, p. 48).

In addition, Rick uses a more subtle form of assistance to bring Paige into the planning; he uses pronouns to indicate Paige's transition into a planning role.

Rick switches from talking about how *he* taught the plays in the past to how *Paige* might teach them this year. In Excerpt One Rick uses “I” to talk about what he has done in the past (lines 5, 8). He switches to using “you” in Excerpt Two to talk about what *Paige* could do this year (lines 10-16). Rick combines the conditional use of “if” with “you” to simultaneously describe what he has done in the past and foreshadow that what is to come is *Paige’s*, but is based on his past experiences (lines, 10, 14). Though Rick is doing a substantial amount of the planning in Segment One, he attempts to shift some of the ownership to *Paige* by referring to what *she* will do in the unit. This is one way Rick encourages *Paige’s* gradual participation in the planning process. As he looks ahead to what they’ll teach after *Our Town*, Rick uses “we” to talk about what they will teach (lines 20, 22, 23), a more inclusive pronoun (Brown & Levinson, 1987).

Differences in Rick and *Paige’s* participation in Segment One signal their different roles and status as expert and novice in the conversation. Typical models of expert-novice assisted performance presume the expert will share and model her/his knowledge and experience to guide the novice towards the expert’s full performance (Feiman-Nemser & Remillard, 1996; Tharp & Gallimore, 1988; Vygotsky, 1978). As such, the expert tends to do more sharing of experiential and subject matter knowledge, while the novice listens and asks questions. Coding for features of the talk related to Rick and *Paige’s* roles as expert and novice in Segment One reveals the prevalence of Rick’s longer turns, and turns where he shares experience, subject matter knowledge, and suggestions for planning the unit. Table 4 summarizes Rick and *Paige’s* turns in this segment along several



codes related to the nature of their participation as expert and novice in Segment

One:

Table 4: Features of Talk in Segment One

Content of Talk	Mentor: Rick	Intern: Paige
Number of Words in Segment	1420	231
% Turns with Talk about Experience with unit	33%	2%
% Turns making a planning suggestion	21%	0%
% Turns with talk about related Subject Matter Knowledge	6%	0%
% Turns asking a Question	0%	13%
% Um Hmm Turns	2%	48%
Total Turns	48	48

Table 4 summarizes some of the asymmetry and key differences between Rick and Paige’s participation in Segment One. Rick is doing most of the talking, indicated by the fact that he has over six times more words than Paige. In addition, Rick makes all of the planning suggestions and comments about subject matter. While one third of Rick’s turns include sharing information about his experience teaching Wilder in the past, Paige has only one turn where she comments on her current experience working with the students at hand. The majority of Paige’s turns include either asking Rick a procedural question about the unit (“Which do you normally do first?”), or listening to him share information about the unit and taking “um hmm turns.” Nearly one half of Paige’s turns are “um hmm” turns. Taken together, these numbers highlight the different roles Rick and Paige assume in this co-planning session. Rick, as an experienced planner of this unit, shares his experience and knowledge of the unit to enable Paige to understand it and

see how it could be planned. Paige, new to the unit and teaching, listens and asks questions as Rick shares his knowledge about how to plan this unit.

The comfort Rick and Paige feel in their roles in Segment One is due, in part, to the (expected) uneven participation and sharing of ideas typically associated with an expert-novice learning dialogue. As the expert, Rick is able to support Paige's planning by sharing knowledge and experience, answering questions, and modeling. As the novice, Paige benefits from Rick's experience to answer her questions about planning this unit. Her dependence on his experience and knowledge of planning eases the disproportion of Rick's ideas in the conversation. Closer analysis of their talk in Excerpts One and Two reveals signs of their mutual engagement, and thus comfort, in this conversation. Evidence of this engagement is exhibited through the presence of repetition, latching (Z), and overlapping talk (I) between their turns.⁸ Excerpt One, contains both repetition of words and latched talk (Z)⁹:

01 R: And then after that we'll jump to Thorton Wilder

02 P: Which one goes first with Thorton Wilder?

03 R: Our Town

04 P: Our Town

05 R: It goes Our Town and then *Skin of Our Teeth*, which I don't usually
06 do, and then *Matchmaker* is the last one.

Z

07 P: Okay.

Excerpt Two contains repetition, latched and overlapping talk:

17 P: So, we'd pretty much be done with Wilder though by Thanksgiving?

18 R: Well, Our Town.

⁷ "Um Hmm Turns" are turns consisting of one or two word responses, such as "um hmm" or "right," that indicate that one is following or listening.

⁸ As a participant observer, I drew on information about the participants' tone and body language, in addition to the content of their talk, to distinguish overlapping talk that builds solidarity from talk that interrupts.

⁹ See Key to Symbols and Abbreviations for explanation of transcription symbols.

19 P: *Our Town*, right.

20 R: *Our Town* could be finished by Thanksgiving and then the following week we
21 can do *Matchmaker*, I am just going to write that in there, and that's a 4 act play,
22 so it's going to take most of that week to get through that. If we do a couple of
23 days of the movie, we are now into the first part of December

24 P:]
December.

As Tannen (1989) and Edelsky (1993) argue, these features of talk indicate and create interpersonal involvement in conversation. Rick and Paige are mutually involved in the planning in Segment One as Rick assists Paige to plan from his ideas. Over time, we will see how shifts in their participation patterns as Paige shares *her* ideas lead to tensions and discomfort in their co-planning conversations. In Segment Two, we see how Rick and Paige continue in their roles as expert and novice planner but begin to express and experience some tension in them and Paige puts forth different ideas.

Segment Two: How to Teach Our Town; Providing Background Information

In Segment Two Paige's participation in the planning continues to increase as Rick continues to assist her with his experiential and subject matter knowledge. Segment Two also shows what happens when Paige presents her own ideas in the planning conversation. Segment Two contrasts three excerpts to show the differences in the nature of their planning and interaction when they plan around Rick's ideas versus Paige's. In Excerpt One, the conversation goes smoothly as they continue in their roles as expert and novice planning around Rick's ideas. In Excerpt Two the conversation becomes uncomfortable and difficult when Paige suggests a different teaching idea. The presentation of her ideas disrupts their participation patterns and role obligations and rights as expert and novice illustrated in Segment One and the first excerpt of Segment Two (Goffman, 1957). The resulting conversation is difficult. The threat to their expert-

novice relationship stifles Paige's comfort sharing her ideas and leads her to adopt strategies for protecting her teaching ideas and their relationship. In the third excerpt, Paige adopts another strategy to move them out of this difficult conversation and resume their familiar expert-novice roles.

Excerpt One. One week after Segment One, Rick and Paige move from talking about the Wilder unit on a general, overview level to planning the details of teaching the first text—*Our Town*. Now that Paige has a sense from Segment One of the unit as a whole, she is able, with Rick's help, to begin planning for the first text of the unit. In the first excerpt from their conversation, Rick and Paige assume roles similar to their expert-novice roles in Segment One. In Excerpt One of Segment Two, Rick makes suggestions, shares subject matter and experiential knowledge, and answers Paige's questions. Paige asks questions and listens with "um hmm" turns. She also begins to take turns that include repeating some of the plans after Rick (lines 2, 6, 10). Though she is not originating the plans, she now affirms them and joins the planning by stating them in repeating what Rick says. As the segment begins, Rick and Paige are talking about how to begin teaching *Our Town* on the first day of the unit, starting with passing out the books. Rick speaks first and suggests they begin the unit by passing out the books (line 5):

Excerpt 1

01 R: So that might be something you can work in Monday.

02 P: Yeah, we could do that Monday, too.

03 R: if you want to sort of take it to that next level.

04 P: Right.

05 R: And then pass out the books.

06 P: Then, yeah. We pass out the books. And how far, I don't know,

07 R: Well,

08 P: We only have 10 minutes at the end of class, then, between all that?

09 R: Yeah, probably some place in there, 10 to 15 minutes.
10 P: 10 to 15 minutes?
11 R: Something like that....
(VC#2, 11/7/01)

Paige's three procedural questions (lines 6, 8, 10) about what they could do in 10 minutes to start the text lead Rick to share what he has done in the past to begin the play. This sharing of experience is a comfortable role for Rick as the experienced teacher and planner:

Excerpt One, cont.

11 R And what I've done sometimes in the past is just start at the beginning of the
12 play. I would sort of read aloud cause it's the lengthy stage manager,
13 P: Right, that's true.
14 R: where he sort of sets the tone. And then they can sort of get a gist of the stage.
15 Also the fact that everything is pantomime is sometimes difficult for them.
16 Because there'll be conversation here that goes on, and then in the play it jumps
17 to conversation over here, but it doesn't give you any indication that its changing
18 from character to character. Sort of like "Lottery" did the same thing.
19 P: Right.
20 R: That will happen also there, and they need to
21 P: and they have to
22 R: keep that straight that if we are at Webb the house/there's dialogue that's
23 going on there/but in the middle of that conversation it may jump to the Gibb
24 house.
(VC#2, 11/7/01)

Rick describes how he has opened the unit by reading *Our Town* aloud to help students get a sense of the stage (11, 12, 14). He also shares experiential knowledge (pedagogical content knowledge) about what students tend to have difficulty with (Shulman, 1987), such as the fact that everything is pantomime in the play and that the conversation jumps from scene to scene (lines 14-18, 20, 22-24). This prompts Paige to ask a question about background knowledge relevant the play:

Excerpt One, cont.

25 **P:** What, what about as far as background information? Do, do they, is there just
26 a blurb in the book?

27 **R:** There was that one little piece/there was that one little thing

28 **P:** Is there

29 **R:** on Thorton Wilder. I think I put it with the stuff there. Uh

30 **P:** Oh yeah. But other than that/they don't

31 **R:** He's looked at you know as one of the strong authors I think of our century
32 but/his philosophy obviously when he wrote *Our Town* is that you know we need
33 to deal with more with what's happening and appreciate life as it is.

34 **P:** Um hmm.

35 **R:** It's very reflective I think of what is happening in the world right now.

36 **P:** Oh yeah.

37 **R:** We need to in a sense observe what is happening around us and not to go
38 through life tunnel vision only see what's there. Cause once you get to the end,
39 you can't go back. And of course we see with Emily in the this text, that she goes
40 back, but it's very hurtful.

41 **P:** Right.

42 **R:** So it sort of deals with that whole element of do we really get involved? And
43 do we take advantage of everything that's around us?

(VC#2, 11/7/01)

Teaching this text for the first time, Paige does not know what will be difficult for students. Rick assists Paige in her planning for *Our Town* by sharing this experience-based knowledge about difficulties students might face. When Paige asks a content question about background knowledge for students about the play (line 25), Rick refers to a small piece in the book (line 27). Paige's reaction suggests that that is not much background information (line 30), so Rick offers his own subject matter knowledge about the author and the message of *Our Town* (lines 31-33, 35, 37-40, 42-43).

In his viewing session for this segment, Rick describes his intentions behind sharing so much information about Wilder in this segment:

R: I gave out more information probably on this [unit] because it's an author and sometimes I don't want to say, "How much do you know about Thorton Wilder? Tell me everything you know about him." But it is a way to give out information that they [interns] can sort of pick up on. So if they are not as familiar, they can grasp some ideas about it...[C]ause we've talked about Wilder, but not yet a lot

about him and what he was sort of philosophizing, but more sharing those ideas and this was a chance, I think, if the intern doesn't necessarily pick up on all those things, I can sort of add things to it and they can see it as positive, writing things out...[They] can add this to [their] discussion without [my] saying, "Make sure you say this, say this, say this." (RVS#2, 11/19/01)

Responding to Paige's development as a planner, Rick is careful not to *test* Paige on her knowledge of Wilder, nor to *tell* her what she should do in her opening lesson when she introduces this author. Instead, he provides enough background information about the author so that Paige can choose and use what she needs to create the lesson. In this way, Rick scaffolds Paige's ability to plan by providing enough information for her to plan on her own without stifling her with too much help (Feiman-Nemser & Beasley, 1997a; Vygotsky, 1978). Excerpt One further illustrates Rick's participation as the expert planner, sharing subject matter and experiential knowledge to assist Paige as she plans the *Our Town* unit. In her novice role, Paige asks questions and listens to Rick's suggestions and information.

As in Segment One, Rick's use of pronouns serves to assimilate Paige into the planning process. As the primary instructor in his classroom, Rick has ultimate control of the planning for his classes. The transition from his control of the planning to Paige's is a negotiation, a process reflected in their pronoun use and shifts (Brown & Gilman, 1970). As in Segment One, Rick uses "you" to refer to the future plans, making a move to give Paige ownership of them. In lines 1 and 3, Rick suggests "that might be something *you* can work in Monday if *you* want to sort of take it to that next level" (emphasis added). Paige, on the other hand, uses "we" to refer to the plans, as she may not—in her novice role—be ready to see the unit as hers to plan. In lines 2, 6, and 8 Paige says: "Yeah, *we* could do that Monday, too"; "Then, yeah, *we* pass out the books"; and "*We* only have ten

minutes at the end of class” (emphasis added). In addition, Paige’s use of “we” may reflect her fear of overstepping her novice rights by assuming complete ownership of the plans. Paige’s use of “we” decreases the potential threat to Rick’s “face” or status as the owner of the plans. Though Paige may really be talking about what *she* will do, she uses “we” to be inclusive and cooperative (Brown & Levinson, 1978, p. 132). In contrast, Paige uses “I” when she says she does not know how much they could do in ten minutes, relegating the lack of knowledge to herself (line 6). As in Segment One, Rick uses “I” here to talk about what he has done in the past (line 11-12). Thus, past plans and personal knowledge are owned by the speaker in Excerpt One. Future plans are jointly owned but being passed over to Paige as she continues to develop her planning skills.

There are several signs that Excerpt One is a comfortable conversation for both Rick and Paige. Although Rick is doing more of the talking, they are both involved in the conversation, indicated by the recurring presence of overlapping and latched talk and the repetition of each other’s words and phrases. In less than two minutes there are five repeated phases or words (lines 1-2; 5-6; 8-10; 19-20) and fourteen instances of overlapping or latched talk. In lines 1-11, we see that Rick and Paige are “on the same wavelength” in figuring out the logistics of the first-day plans—passing out the books and deciding how much they can cover in ten minutes. Their turns jointly build a conversational floor about these plans (Edelsky, 1993, p. 196). Looking at their nonverbal interaction we see that Rick and Paige have regular eye contact and sit still through most of the interaction. These nonverbal signs of interaction suggest their comfort in the encounter (Erickson & Shultz, 1981). There are only three instances of “fidgiting,” twice where Rick shifts positions his chair and once where he fidgits with his planbook. These

signs of comfort and involvement change when Paige puts her ideas on the table in Excerpt Two.

Excerpt Two. The planning and interaction in Segment Two changes when Paige presents a teaching idea that differs from what Rick has done in the past. In the second excerpt, Paige asks a different kind of question. Until this point, Paige has asked mostly content or procedural questions that Rick can answer based on his experience. At the open of Excerpt Two, however, Paige asks a more theoretical question about different approaches to teaching *Our Town*. Having listened to Rick explain the background information to Wilder, including the themes and philosophy of the text, Paige questions whether or not a teacher should tell students all of this information before they read the play. Instead, she feels that *students* should discover these things as they read. Rick's "answer" to her question is the first indicator that there is some tension in their planning around Paige's ideas. Using the first person to refer to her own beliefs and experience, Paige suggests her idea in the form of a question:

Excerpt Two

01 P: Now, do you not see, see to me it would seem like you would not stress that
02 whole idea until the play is over and let the kids stumble through it. Because
03 when the play ended, I've talked to people who go, "Well, I don't really GET
04 what it's about," and they've missed it, but I don't know if you give it to them
05 ahead of time if they get taken away from it.

Rick responds to Paige's question in the same way he has responded to her content and procedural questions: he provides an "answer" to her question based on what he has done in the past. Rick responds, again using "I" to refer to his experience:

06 R: I personally don't see it as a problem if you sort of guide them and say these
07 are the things you should be looking for

08 P: Okay.

09 R: And these are the kinds of things you are going to see in Thornton Wilder. And

10 I do the same thing with Harold Pinter.
11 P: Right.
12 R: Because some kids, like you said, WON'T come to the conclusion that you
13 want them to.
14 P: Right.
15 R: And what traditionally then will happen is, "This is stupid."
16 P: [brief laugh]
17 R: But if they've got something they are looking for
[brief interruption by another teacher]
18 R: No, I don't have a problem with, if there are certain things that you WANT
19 them to see, you know, I mean you are not
20 P: Right.
21 R: giving away the play, and it still unfolds in a variety of ways. But there's
22 nothing wrong with sort of setting the, the piece, and say, in ACT I look for this
23 when you are reading through this play. Look at other things, too, but give them a
24 focus point.
25 P: Okay.
(VC#2, 11/7/01)

Story One. On one level, Excerpt Two is another example of Rick, acting as more experienced other, assisting Paige to plan the opening lesson for *Our Town*. Read this way, we see Rick responding helpfully to Paige's question about how to introduce the play. Drawing on his experience from teaching this and other texts, Rick provides feedback by telling Paige that it is not "a problem" to provide students with background information up front. He provides reasons why it will not spoil the play for the students (lines 18-19, 21-24). Drawing again on his knowledge of students and their experiences with difficult texts, Rick also says that Paige *should* in fact teach the text this way or students will not understand it and thus think it is "stupid" (lines 12-13, 15). In his viewing session comments about this segment, Rick confirms this interpretation that he is providing Paige with an answer to her question based on his experience. He hears Paige's question as a request for an answer based on what he has done before. He says:

R: I think she is sort of picking my brain by saying, 'Okay, since you've done this before, I've got two different theories that I can go with. I can either lay everything on the line up front and say, "When you are reading [Thorton

Wilder] remember this”, or I can just go through and do some discussions and then at the very end say, “Okay, what are we getting out of this?”” So, she’s sort of like, I don’t think it’s looking for approval, but she’s just looking for a better route to be better able to handle the kids’ knowledge of the concepts...I think part of this co-planning stuff, if you are saying, ‘Okay you’ve been a grammarian all your life, I want to teach this little unit. If I do it this way, is it going to work better? Or will it work better this way? You’ve done it before, just give me some information. It’s not that I am going to use it verbatim, word for word, but I just have a little more knowledge that I can go with.’...And see I think she asks the question ‘Is it okay to do this? Will this work?’ So, I think that my giving information, whatever kinds of things helps to answer the question she has asked, as opposed to saying, ‘Well, you probably need to find that out on your own.’ (RVS#2, 11/19/01)

In his role as more experienced teacher, Rick’s response to Paige’s question makes sense.

When the novice asks a question about how to teach something, the expert can assist by sharing knowledge unavailable to the novice. It makes sense for Rick to “answer” Paige’s question in terms of what he has done, as that is what is available to him to draw on.

Providing this information could help Paige to plan the lesson, as she now has an experienced opinion of how to introduce students to the text.

Story Two. Paige’s response to this segment, however, reveals the second story in Rick and Paige’s co-planning sessions: the struggles and tensions that occur for them as expert and novice when Paige puts her ideas on the table. While Rick’s response to Paige’s question does provide a form of “help”, it may not actually scaffold Paige’s planning for the *Our Town* lesson. A second reading of this segment hears Paige’s question as an attempt to put her *own* idea for planning the *Our Town* lesson on the table for discussion. Read this way, Rick’s response does not assist Paige to develop her plans along her own ideas. Instead, Rick’s scaffolding encourages Paige to shift her ideas to fit his experience (Searle, 1984). When she does not perceive support or assistance for her idea, Paige uses several strategies to discreetly make use of her own ideas for planning

and teaching *Our Town* while still preserving a comfortable, face-to-face expert-novice relationship.

In her viewing session, Paige explained what she was trying to say in lines 1-4 in asking Rick the question about providing background knowledge:

P: What I said, it would seem to me like you would not stress or bring that issue out ahead of time, not meaning *you, Rick*, but it seems like it would not be appropriate or in the best interest of the lesson to bring out those ideas before they even read it. Even though after talking to people after they've read the play or seen it, they've missed the point. I'd rather have them read it and miss it and then go back as a class and stumble through and reread sections then to *give* it to them. That's what I wanted to say. (PVS#2, 11/15/01)

Instead of simply sharing a different way of teaching *Our Town*, which might come across as threatening, Paige attempts to present their two different approaches as a teaching issue open for discussion, presenting the pros and cons of both sides. Indirectly disagreeing with Rick's approach, Paige's politeness strategy helps her to present her teaching idea without directly opposing Rick's approach and thereby upsetting their relationship (Brown & Levinson, 1978; Brown & Levinson, 1987). Paige knows, from previous co-planning and teaching experiences with Rick, that Rick's approach to teaching literature is to provide students with a lot of background information before they read a text.¹⁰ This is not how Paige would teach the play. She would rather help students to figure out what is important in the play by having them analyze the text, not by telling them up front. A close look at her talk and syntax when presenting her idea reveals her fear in challenging Rick's practice and status with her own idea, and her withdrawal when she does not feel support for it.

¹⁰ In one of the co-planning conversations (10/16/01), Rick and Paige discuss an approach to teaching "The Still Alarm." Rick suggests giving students background information and themes up front to help them understand the play. In the viewing session following this conversation, Paige says that she disagrees with this approach but knows that this is what Rick does.

Parsing Paige's turn when she presents her idea reveals thirteen halts/pauses in this one turn, more than in her other turns in other parts of Segment Two:

P: Now do you not sst/see to me it would seem like you would not stress that whole/idea/until the play is over/and let/the kids/

R: ^Z
[aspirates]
^Z

P: stumble through
it/Because when the play ended I've/talked to people/who go 'well/I don't really/GET what it's About'/and they missed it/

There is also an awkwardness to her syntax seen in how she opens her turn with "Now do you not." Framing her idea as a question as opposed to a statement is another means by which Paige eases the face threat in presenting her idea (Brown & Levinson, 1987).

Presenting her idea in a question maintains Rick's role as the expert (who will provide the answer) and avoids the presumption that Paige's approach is better than Rick's.

Offering a different approach is a difficult move for Paige, one where she takes a leap in her relationship with Rick. She eases this leap through these positive and negative politeness strategies. She suggests in her viewing session that she asked her question the way she does to preempt Rick's response:

P: because I think he is going to have a response about why it is good to present it ahead of time....[Y]ou can tell as I am talking,...he took a breath and he held it in. He's waiting because he knows what he wants to say before I finished my thought, and I actually think he interrupts my thought.... You know that he knew what he wanted to say before I had finished. So, and then he said, 'So, it's not a problem to do it,' and I said okay. (PVS#2, 11/15/01)

Hearing Rick's response that it is not "a problem" to teach the text the way that he has done it, Paige discontinues her efforts to put her approach on the table. Rick's response that he "*personally*" does not see it as problem to provide information up front adds charge to his response, suggesting that to do otherwise would be a personal attack.

In addition, his answer to her question changes the conversation from a potential discussion of different ways one might introduce the play to *the* way that Paige should teach it to avoid students thinking the play is “stupid” (line 15). In the six turns following Rick’s “answer” to Paige’s question, Paige provides one-word responses in agreement (“right”, “okay”) with what Rick is saying (lines 8, 11, 14, 16, 20, 25). These short responses disguise Paige’s second strategy for preserving her own ideas in the lesson while keeping things smooth and comfortable with Rick.

In her viewing session, Paige reveals that she decided it would be easier to go along with Rick’s approach to teaching *Our Town* during the co-planning session but figure out later at home how to teach *Our Town* using her own ideas. When asked why she did not pursue her idea during the co-planning session, Paige revealed her strategy:

P: Cause I [knew] I had, I think I had it there, it is called a drama kit for *Our Town*. I found it at a teacher store. Most if it is really cheesy and bad, but there were three questions, but those were the questions about small town versus big city, marriage, important days in your life. So, as he was pushing those issues, my mind was going, okay, I can do that [in my lesson] without saying these are the issues, because I have these questions off this cheesy thing....I realized I could do what he wanted and do it my way. And so then I just didn’t, I don’t think I articulated that. I just later on said that these are the three questions I came up with to introduce them to the novel. He said, ‘Oh, those are great.’ So, I was bridging what I had and what I wanted with what he wanted, and I could easily do both, so I figured, why not?...[When] I...realized that I had those questions and he is going to want to do it, [I figured] I’ll do it with my questions and be pleasing. (PVS#2, 11/15/01)

In her second strategy, Paige finds a way to teach the lesson in a way that would appear to Rick as if she is giving students the background knowledge up front by holding a general discussion about issues of small town life and marriage. Holding this broad discussion, and then encouraging students to discover the themes of the play as they read, allows Paige to enact her belief about teaching the text without threatening Rick’s

practice or jeopardizing their relationship. Paige's hybrid approach creates common ground with Rick, shows agreement, and maintains Rick's "right" as expert to be right (Brown & Levinson, 1987, p. 112). This approach allows her to remain a "pleasing" intern by agreeing, instead of one who questions her mentor's practice. In the end, Paige's attempts to protect Rick's expert status by presenting her ideas as a question trigger Rick's typical mode of assistance—providing an "answer" based on his experience—that does not support Paige to develop her own ideas.

Excerpt Two is both different and apparently uncomfortable for Rick and Paige. Signs of their discomfort are evident in their nonverbal behavior throughout the Excerpt. Tracking Rick and Paige's shifting and fidgeting in Excerpts One and Two shows a dramatic increase in Excerpt Two, followed by a decrease in Excerpt Three when a new topic is raised. In Part One, 10% of Rick and Paige's turns contain shifts and fidgeting.¹¹ In Part Two, this number jumps to 87%, with Rick and Paige shifting in their seats, fidgeting with their pens and planbooks, and making adjustments to parts of their body. In Excerpt Three, the shifting and fidgeting drops down to 26% when Paige changes the subject to get them out of the difficult encounter in Excerpt Two. Erickson & Shultz (1981) describe how these shifts in communicative or interactional behavior signal different "occasions" in the conversation. In this case, the conversation moves between comfortable and uncomfortable occasions as Paige's ideas enter and leave the conversation.

A second sign of their discomfort in Excerpt Two is their decreased mutual involvement, signaled by the decrease in repetition and latched and overlapping talk.

¹¹ Percentages determined by dividing the total number of fidgets/shifts by the total number of Rick and Paige's turns in each excerpt.

There are only four instances of such talk, and two of them are interruptions when Rick attempts to jump in before Paige finishes presenting her idea:

P: Now do you not sst/see to me it would seem like you would not stress that whole idea until the play is over and let the kids

R: ^Z
[aspirates]
^Z

P: stumble through it.
Because when the play ended I've talked to people who go, 'well, I don't really GET what it's about.' And they missed it. But I don't know if you give it to them ahead of time if they get taken away from it.

R:]
I personally don't see it as a problem if you sort of guide them...

Rick attempts to jump in—indicated by his aspiration—as Paige presents her question about two approaches to teaching the play. Then, before Paige is finished presenting the two different approaches, Rick begins talking to give his approval and answer. This interruption is a sign that he is ready to “fix” the problem Paige presents instead of engaging in a conversation with her about her idea. Rick is quick to provide an answer and then go on to what he does when he teaches (see Excerpt 2, lines 8-9). Finally, there is no repetition in this segment. Though there was opportunity for uptake from Paige's presentation of the different approaches, Rick changes the word choice to call it a “problem.” From here, Paige says very little, and there is no uptake or repetition to indicate her involvement.

Excerpt Three. Following the difficult conversation in Excerpt Two, Paige moves the conversation In Excerpt Three to a more familiar format and more comfortable topic by returning to a question, which again functions as an interrogative about procedure. This question repositions Rick in the role of expert and more experienced other and does not threaten Rick's practice or Paige's relationship with him. Paige opens Excerpt Three

by asking if students (typically) watch the movie *Our Town*. This is her third strategy for preserving a comfortable conversation and relationship. After an uncomfortable conversation in Excerpt Two, this question shifts Rick and Paige's talk back to the comfortable mode of Paige asking procedural or content questions and Rick responding with answers based on his subject matter knowledge and experience with the text. With the familiar roles reestablished, Paige's resumes participation in the planning:

Excerpt Three

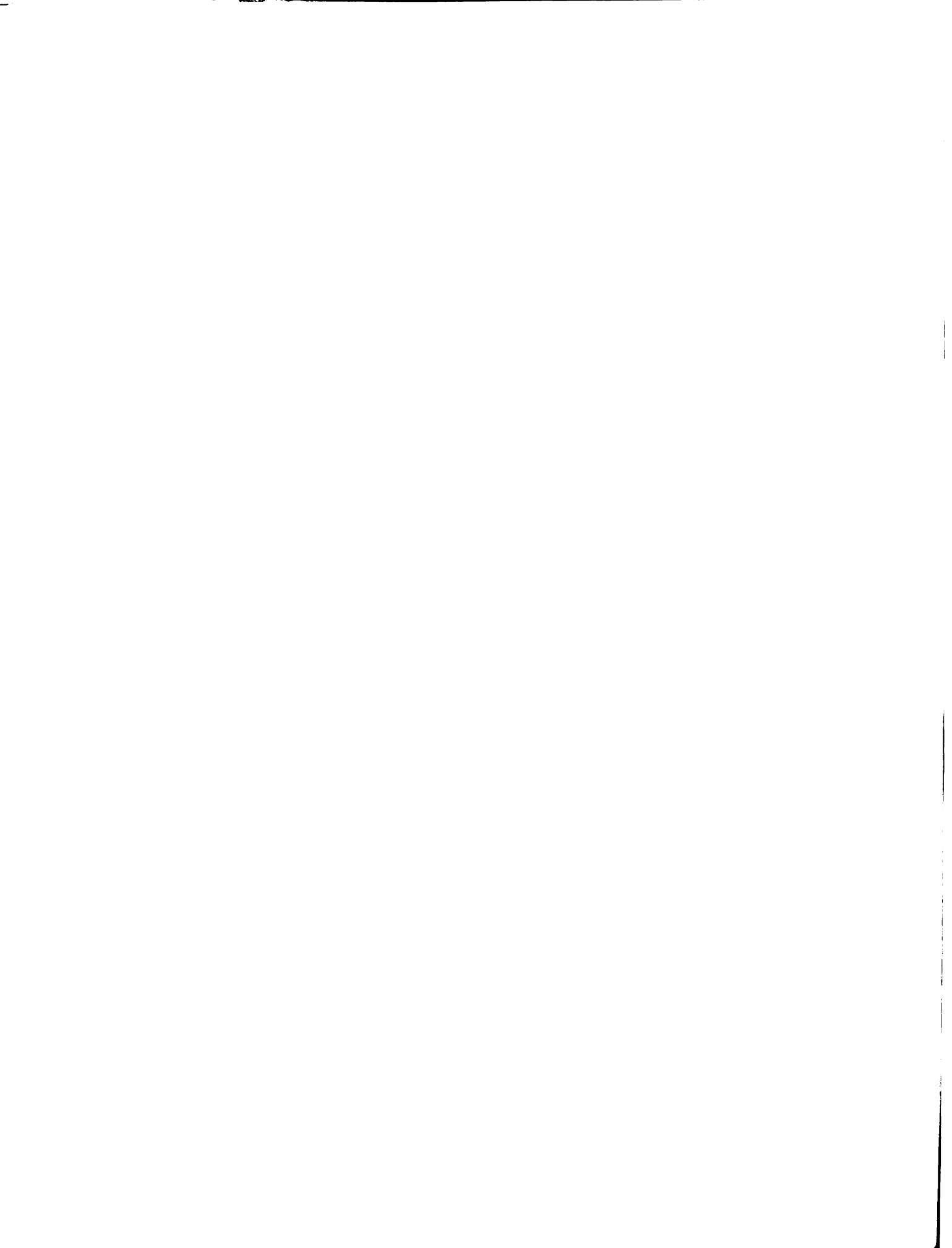
- 25 P: Right. And they end up watching this, right?
26 R: Um hmm. Um hmm.
27 P: Okay. So:
28 R: And we can probably see Act I one day and then see Act II and III the second
29 day, cause Act II and III are shorter, and it's an actual stage production.
30 P: Oh it is, who, who did it? Do you know?
31 R: It was done about 6 years ago. There's some celebrity people that took the
32 part when it was done actually in a sta, on a stage in New York with an audience
33 and they do the whole play in that Fashion, so.
34 P: Huh. So then if we begin reading on Monday.
35 R: Than probably
36 P: Is it not feasible to say Tuesday have Act I read/or is that huge?
37 R: Oh, that, that's very feasible. No I
38 P: I haven't actually looked at the page chunks.
39 R: There's about 20 pages.
40 P: Oh. Not a problem.
41 R: It's not anything that they won't run into next year.
42 P: Yeah.
43 R: Yeah, I would definitely do that. So if then you are looking at discussion of
44 Act I on Tuesday, discussion of Act II on Wednesday, discussion of Act III on
45 Thursday. And Friday is that strange day; we don't know what the time's going to
46 be.
(VC#2, 11/7/01)

In Excerpt Three, Paige asks three content or procedural questions about the unit (lines 25, 30, 36), and Rick responds from his experiential and subject matter knowledge about the text (lines 26, 28, 31-33, 35, 37, 39). Again, he uses a combination of "we" and "you" to talk about the future plans (lines 43-46), including Paige in the planning. Paige

takes several turns that indicate beginning participation in the planning. In line 34 she restates how they might begin the lesson: “So, then if we begin reading on Monday.” This is similar to her participation in Excerpt One, repeating what Rick has suggested and using “we” to refer to the plans. In her next turn, Paige makes a move to suggest a plan: “Is it not feasible to say Tuesday have Act I read? Or is that huge?” (line 36). Paige frames her suggestion in the form of a question, thereby easing the potential threat of it being a bad or inappropriate idea. Stating her plans in the form of a question also shows deference to Rick’s pedagogical content knowledge (of how much reading to assign) and implies Paige’s lack of knowledge in this area. The deferential question serves to preserve their expert novice roles (Goody, 1978). Though presenting plans is a move forward in Paige’s participation in the planning process, it is a move in the direction of Rick’s planning ideas, not her own.

Excerpt Three is more comfortable for Rick and Paige as Rick resumes his role as expert and initiator of ideas and Paige resumes her role of asking questions and stating plans that draw on what Rick has done in the past. Signs of their comfort include less body movement, with only one body adjustment and one shift to pick up a pencil, and a return to overlapping and latched talk. In addition, there is word repetition in lines 36-37 and 42-43. Finally, Paige returns to taking more than “okay” or “right” turns; she asks questions and contributes to the planning. In comparison to Excerpt Two, Excerpt Three is a return to the comfortable talk they experienced in Segment One and Excerpt 1 of Segment Two.

Summary of Segment Two. Told from the perspective of Story One, Segment Two illustrates Paige’s gradually increased participation in the planning process. She moves



from asking questions about the unit, to repeating plans Rick suggests, to suggesting plans in the form of a question. Rick acts as expert, responding to Paige's questions and needs by sharing his knowledge of the text and students and by making suggestions about how to plan the first lesson of the unit. Looking at Segment Two from the second perspective/story, however, raises questions about whether or not Paige is actually being scaffolded in her planning of Our Town. If an intern's development is defined in terms of moving towards the expert's practice (Bruner, 1966; Vygotsky, 1978) one could argue that Paige is being assisted in developing her planning skills. If development is defined in terms of developing the *novice's* ideas (Dewey, 1990/1956; Elliot & Calderhead, 1993; Rirchardson, 1997; Winitsky & Kauchak, 1997), however, Segment Two may not assist Paige in developing her planning skills. Rick's assistance in the form of providing information and suggestions based on his experiences may provide misplaced scaffolding for Paige, who attempts to pursue teaching ideas that differ from Rick's. Instead of joint engagement around particular teaching ideas, Rick and Paige work in parallel, with their exchanges about their different ideas moving them along individual paths heading in different directions.

Despite the misplaced assistance, Paige does not persist with her ideas. Paige's fear of stepping on Rick's toes, of not being a "pleasing" intern, prevents her from pursuing her ideas. Instead, she adopts strategies to enact her ideas "behind the scenes" and protect her face-to-face relationship with and approval from Rick (Goffman, 1957; Tannen, 1989). Paige's desire to preserve "face" and sustain a comfortable conversation causes her to focus more on politeness strategies and less on her own ideas (Brown & Levinson, 1978). She exhibits "interaction consciousness," by being "overly concerned

with the way the interaction is proceeding” at the expense of pursuing her ideas and thus her planning development (Goffman, 1957, p. 50). Paige’s withdrawal from the conversation in Excerpt Two, when she realizes that her idea is sidestepped, is a threat to her learning. When Paige withdraws from participation in the co-planning conversation, she slows her movement towards full participation (Wenger, 1998).

As this series of Rick and Paige’s co-planning sessions unfolds, we see constraints of the expert-novice model of assisted performance discouraging Paige from pursuing and developing her own teaching ideas. As the novice, Paige feels she must maintain a comfortable relationship with her mentor and downplay her own ideas in favor of her mentor’s. We also see the role expectations in this learning dialogue encouraging Rick to provide “answers” to Paige’s questions instead of exploring different possibilities. Segment Two raises questions about whether the expert-novice model of assisted performance—as typically defined and enacted—provides means for more experienced teachers to assist novice teachers to develop along paths that diverge from the expert’s practice (Dyson, 1990), and how mentors might be prepared to provide such assistance.

Segment Three: Leading Discussions for Our Town

As the conversation in the November 7th co-planning session continues, we see further evidence of the progression of the two stories of the co-planning series. Paige’s participation in the planning process continues to increase while Rick’s participation changes to allow Paige to take a greater lead. At the same time, there are moments of tension as Paige struggles to participate more fully in the planning process without having to plan lessons in ways Rick has planned them in the past. Story One shows how

Paige’s participation increases as she plans with Rick’s plans. Story Two reveals the halt in Paige’s participation and learning when she is not supported to pursue her own planning ideas. Rick’s efforts to assist Paige in planning around her own ideas—by sharing what he has done in the past—do not support Paige’s planning development around her ideas. As a result, Rick’s efforts may inadvertently stifle her planning development rather than foster it.

Story One. In Excerpt One of Segment Three, Rick opens the discussion on *Our Town* and offers up quizzes he has used in the past:

Excerpt One

01 **R:** So that gives us next week then to get through *Our Town*. And I put the copy
02 of, um, quizzes we’ve used in the past.

03 **P:** Yup.

04 **R:** If you want to use something like that.

05 **P:** ().

06 **R:** I put examples of questions that people have put together for discussion.

07 **P:** So you, you do the standard quiz then discuss, right?

08 **R:** Usually.

09 **P:** Unless there’s something difficult to understand, but there shouldn’t be.

(VC#2, 11/7/01)

Excerpt One shows Rick facilitating the conversation and offering Paige materials he has used in the past to teach *Our Town* (lines 1-2). He is careful to make clear that the materials are available as a resource if Paige *wants* to use them (line 4). Paige then asks a question in line 7 to figure out how Rick typically teaches this play. She is looking for a structure to guide her thinking about how she will plan the unit. Rick endorses the “standard quiz then discuss” structure for the unit (lines 7-8), but Paige is also free to do something else (line 4). Though Rick gives Paige permission to plan things differently, he does not provide assistance to plan the unit differently from what he has done in the past. He can scaffold Paige to plan using the “quiz and discuss” method, but he does not

provide assistance for following a different path. This is a potential flaw in assisted performance, as mentors will likely scaffold interns in the direction of their expertise at the expense of novices' ideas and developmental paths (Searle, 1984; Dyson, 1990).

As in earlier segments, Rick uses a combination of “we/us” and “you” in Excerpt One to refer to the *Our Town* plans (lines 1, 4) and include Paige in them. By assigning Paige partial ownership of his plans, Rick includes Paige in the plans but preserves control over what those plans are. Since the focus is on Rick's planning ideas, Paige uses “you” to refer to Rick's prior teaching plans.

The shift in Paige's planning comes in Excerpt Two, where Paige makes a noticeable change to using “I” to talk about what *she*—not “we”—will do in the *Our Town* unit. Her increased use of “I” to talk about what *she* will do as the co-planning sessions progress is another indication of her growing participation in the planning process. After suggesting that Paige could lead different types of discussions, Paige makes a statement in line 12 about what *she* will do in the unit:

Excerpt Two

10 R: Yeah. And then there's some discussion things you can do, uh. You can have,
11 uh, the kids lead discussion, groups lead discussions.

12 P: **Yeah. I am going to try a couple different—**

13 R: There's nothing wrong with that. That's great I think with

14 P: Like maybe the first one, maybe the first one like we could lead traditionally,
15 whatever,

16 R: Um hmm.

17 P: And then the second one have

18 R: A little different format for discussion.

19 P: Yeah, something different, and the third one do something different.

20 R: Maybe come up with five or six questions and have each group concentrate on
21 their questions and they present that to the class.

22 P: Hmm.

23 R: And then they have the come up with some kind of a quiz surrounding that
24 particular concept. You know in Act II there's more conflict that occurs/so you
25 could have some group that looks at maybe the Webb house and the family and

26 then some group looks at the Gibb house and the family. Maybe someone else
27 works with a couple characters that are kind of shady, Simon Stimpson who is the
28 church organist but he's also the town drunk. He's the one that all of the gossip
29 comes through on. So there are

30 **P:** Right.

31 **R:** some different things that probably could be worked in if you want to do
32 something like that.

33 **P:** Hmm. Yeah. I'll have to sit down and think of the, little things.

34 **R:** Um hmm. Um hmm. I don't think this one had it there, one of them, tch tch
35 tch. See, there's even questions right here, you can use these, there's describe,
36 explain, those could even be the questions you could use if you wanted to just clip
37 out.

38 **P:** Right.

39 **R:** Each group gets one, and they have to do the discussion on it for the class.
40 There's more on Pintar cause we did some actual role playing type things with
41 Harold Pintar I put on the other piece but. But, uh, *Our Town* is a little more
42 straightforward as a play, but it is good to start with cause it does get more in
43 depth into hidden meaning.

44 **P:** Um hmm.

45 **R:** a little more depth into characterization/than then what they've had in the 50
46 American one-act plays so.

47 **P:** So, they'll have done their 3rd journal this Friday, which will be their
48 reflection, really.

(VC#2, 11/7/01; emphasis added)

In line 12, Paige makes a leap and states that she is going to try some different types of discussion. This potential face-threatening act is eased by the security of Rick having already suggested this idea in lines 10-11. Paige's statement to try different types of discussion, thus, appears consistent with Rick's ideas. Rick puts out the idea, and Paige makes a step forward in stating it as what she will do. Rick quickly provides positive feedback for this idea, saying, "There's nothing wrong with that; that's great" (line 13).

In addition to providing feedback, Rick assists Paige's planning at this point by adding to Paige's ideas, as in line 18 where he suggests different discussion formats she might use.

In line 20, Rick offers a suggestion for Paige's idea to do three different types of discussion. Paige replies with a "Hmm," as if she is thinking about this suggestion. Thus

far, we see Paige’s increased participation in the planning process and Rick supporting this planning with feedback and suggestions from his experience.

Table 5 charts Paige and Rick’s participation in the first three co-planning segments, indicating changes that reflect Paige’s increased participation. First, Paige takes longer turns and contributes more, as reflected in the evening out of the word count. Whereas in Segment One Rick has over six times more words than Paige, in Segment Three, it drops to only 2.6 times more. Second, there is a shift to Paige stating more of the plans instead of asking questions, and Rick stating less of the plans and asking more questions about Paige’s plans. Third, whereas Paige made no planning suggestions in the first two segments, 30% of her turns in Segment Three contain suggestions. Finally, Paige’s turns where she shares subject matter knowledge (SMK) increase across the first three segments, whereas Rick’s decrease. Table 5 summarizes these changes:

Table 5: Changes in Rick and Paige’s Planning Participation in Segments One, Two & Three

Feature of Talk	Segment One		Segment Two		Segment Three	
	Rick	Paige	Rick	Paige	Rick	Paige
# Words Ratio	1420 (6.1: 1)	231 1)	873 (3.3: 1)	267 1)	733 (2.6: 1)	283 1)
Turns with Questions	0%	13%	0%	30%	5%	7%
Turns with Suggestions	21%	0%	21%	0%	45%	30%
Turns sharing SMK	6%	0%	37%	3%	11%	5%

In addition to the increased percentage of her contributions along these features, the nature of Paige’s participation increases with regard to initiating the plans. In Segment One, for example, Paige participates in the planning by asking questions about

the play, such as, “We’d pretty much be done with Thornton Wilder by Thanksgiving?” In Segment Two, Paige continues to ask questions about the play, but she uses these questions to ease into making planning suggestions. For example, Paige proposes to assign Act I on Monday by asking, “Is it not feasible to say, Tuesday, have Act I read? Or is that huge?” She also uses a question stem to suggest an approach to teaching the play, wondering out loud if they should provide students with background information up front: “Now do you not, to me it would seem like you would not stress that whole idea until the play is over.” Paige also moves into stating plans through statements, such as, “So, then if we begin reading on Monday.” These statements draw on information about what Rick has taught in the past. Finally, Segment Three shows Paige initiating a plan that stems from her own ideas. She says, “I am going to try a couple different [discussions], like maybe the first one...we could do traditionally.”

These changes in Rick and Paige’s participation come as Paige takes on greater responsibility for the planning during her lead teaching. During November, interns at Midwestern University assume nearly full responsibility for the planning and teaching of two or three of their mentor’s classes. The changes in Rick and Paige’s participation patterns reflect this shift in Paige’s teaching load and her increased competence and experience as a planner. Rick gradually withdraws the suggestions he makes and the knowledge he shares as Paige begins to initiate more of the planning. By gradually pulling back his participation, Rick makes room for Paige’s. Thus, one way to describe Segment Three is as evidence of Paige’s increased participation in the planning of *Our Town* and movement towards an evening out of her contributions with Rick’s. They demonstrate engagement in features of assisted performance through Paige’s gradually

increased participation and Rick's fading out of the planning process. From the second perspective, however, this increased participation in the planning does not necessarily assist Paige's planning needs and development as she attempts to pursue her planning ideas. Paige's participation increases steadily and comfortably when she draws on Rick's plans. However, when she begins to bring in her own ideas, her participation falters as she does not receive support from Rick that will help her to develop her own ideas for the unit.

Story Two. In the second half of Excerpt Two, Rick's assistance becomes unhelpful to Paige as she attempts to pursue her own ideas for the *Our Town* discussions. When Paige suggests her idea to do different types of discussion, Rick quickly jumps in with ideas from his experience (lines 20-21, 23-29, 31-32, 34-37). Rick's planning assistance—though helpful in early co-planning sessions when they planned around his ideas—quickly becomes unhelpful for Paige's ideas as it does not push or help her to think about her ideas. Instead, Rick's assistance serves to support his planning ideas.

A second look at Excerpt Two, with Paige's shortened turns highlighted, underscores the dominance of Rick's ideas in this excerpt and Paige's withdrawal from the conversation:

Excerpt Two (again)

20 **R:** Maybe come up with five or six questions and have each group concentrate on
21 their questions and they present that to the class.

22 **P:** **Hmm.**

23 **R:** And then they have the come up with some kind of a quiz surrounding that
24 particular concept. You know in Act II there's more conflict that occurs/so you
25 could have some group that looks at maybe the Webb house and the family and
26 then some group looks at the Gibb house and the family. Maybe someone else
27 works with a couple characters that are kind of shady, Simon Stimpson who is the
28 church organist but he's also the town drunk. He's the one that all of the gossip
29 comes through on. So there are

30 **P: Right.**

31 **R:** some different things that probably could be worked in if you want to do
32 something like that.

33 **P: Hmm. Yeah. I'll have to sit down and think of the, little things.**

34 **R:** Um hmm. Um hmm. I don't think this one had it there, one of them, tch tch
35 tch. See, there's even questions right here, you can use these, there's describe,
36 explain, those could even be the questions you could use if you wanted to just clip
37 out.

38 **P: Right.**

39 **R:** Each group gets one, and they have to do the discussion on it for the class.
40 There's more on Pintar cause we did some actual role playing type things with
41 Harold Pintar I put on the other piece but. But, uh, *Our Town* is a little more
42 straightforward as a play, but it is good to start with cause it does get more in
43 depth into hidden meaning.

44 **P: Um hmm.**

45 **R:** a little more depth into characterization/than then what they've had in the 50
46 American one-act plays so.

47 **P: So, they'll have done their 3rd journal this Friday, which will be their**
48 **reflection, really.**

(VC#2, 11/7/01; emphasis added)

The decrease in Paige's contributions to the planning conversation is noticeable. Here, Paige withdraws, indicated by her four short "right," and "yeah" turns where she is just agreeing with Rick (lines 22, 30, 38, 44). Whereas her contributions to the planning had increased over time from Segment 1 to Segment 3 (see Table 5), here, in the middle of Segment 3, Paige's participation in the planning drops considerably. Another sign of Paige's decreased involvement is the drop in overlapping or latched turns. Up through line 19, there are twelve instances where Paige and Rick's turns overlap or are latched as they jointly propose the idea to try different types of discussion. In lines 10-19 we see this connected talk as they build a collaborative floor around the different discussion formats (Edelsky, 1993):

R: Yeah/Yeah//And then there's some discussion things you can do/uh/You can have///uh/kids lead discussion/groups lead discussions

P: different/] Yeah/ Z I am going to try a couple

R:]
There's nothing wrong with that/That's great I think with/

P: Like maybe the first one/maybe the first one like/we could lead
traditionally, whatever

R: Z
Um hmm.

P: And then the second one have/

R: A little different format for discussion//

P:]
Yeah/something different/and the third one do something
different//

These signs of involvement decrease in the second half of the excerpt when Rick responds to Paige's discussion ideas with many suggestions from his own experience. Here, there are two turns with overlapping or latched talk, one being when Paige jumps in to say that she'll work figure out the plans at home. Worried that she will have to take one of Rick's ideas, Paige says that she will work out the details on her own (line 33). Far from a sign of involvement, this move is an attempt to cut off Rick's suggestions. Despite Paige's attempt to halt Rick's suggestions, Rick continues to share suggestions from what he has done and subject matter knowledge about the text (34-37, 39-43, 45-46). This leads to Paige's changing the topic altogether to planning the journals (line 47) to avoid having to go with one of Rick's ideas. It is clear that Paige and Rick are not "on the same wavelength" as their comments are not connected in topic or structure (Edelsky, 1993). This analysis of Rick and Paige's turns in Excerpt Two shows the changing nature of Paige's engagement in the conversation in response her reaction to Rick's "support" of her ideas.

Though Rick is providing the same type of assistance he has provided in previous segments, the content of this assistance, sharing suggestions from his own experience,

does not help Paige to pursue her own ideas for the *Our Town* discussion. There are two ways in which Rick's assistance does not help Paige to develop her own ideas. First, Rick's quick listing of suggestions from his experience does not allow Paige time to think about what *she* might do to enact her ideas. Instead, she is inundated with his ideas, leaving little room for her to get experience developing ways to enact her ideas. Second, Paige, as the novice planner, has less power when it comes to making planning decisions in Rick's classroom. When a mentor makes suggestions, an intern may feel obliged to make use of them. As the "owner" of the classroom and the teaching plans that occur in them, Rick has a degree of control over the plans that Paige does not share. As such, there is an unwritten obligation on Paige's part to acquiesce to Rick's ways of teaching. What's more, the fact that Rick will evaluate Paige's planning and teaching abilities adds increased pressure for Paige to make use of his ideas.

In her viewing session, Paige explains how Rick's assistance does not allow her the opportunity to develop her ideas. She also describes the loss of ownership she felt for her own ideas in this excerpt:

P: I am glad that he gives me materials, but I am also like, okay, I'll go home and work it out. Cause I don't want to necessarily work it out all at this table, you know, twice a week.¹²

...

E: Do you feel like if you were to come up with the details here [at the table], do they become less of what you would want to do?

P: Yeaah, I think so. As I go and plan at home, I might sit by my computer with the stereo on and think of something, and it might hit me right away. And I can type up the whole lesson plan. Or, I might have to kind of think it through, or I'll wake up in the middle of the night with an idea and add it. But if you are at the table, I am thinking, I am wondering how we can do this. I've got 10 suggestions [snapping fingers quickly] and now I've got to process them all, think of which ones to use, and take into account which ones he always uses. You do lose, I think, a lot of your ownership in some ways.

¹² Rick and Paige did all of their co-planning at a table in the teacher's lounge.

E: He is quick, so when you do suggest, “Well, I am thinking about this,” he [Rick] does come in with [snapping fingers] suggestions.

P: And then that doesn’t give YOU the opportunity to work through it.

E: So, are you thinking that if you don’t even know what he would do, then you wouldn’t feel obliged to do them?

P: YES. In a lot of ways.

(PVS#2, 11/15/01)

Thus, Rick’s attempts to assist Paige’s planning by providing suggestions from his own teaching limit Paige’s ability to develop and pursue her own ideas. The viewing session comments show that Paige feels pressured, as the novice planner, to make use of the suggestions that come from her mentor. She fears she will insult him if she disregards his ideas. She uses two strategies here to protect her ideas and not have to take Rick’s: changing the planning topic and asserting that she will figure out the rest of the plans at home. Though Segment Three illustrates Paige’s increased legitimate participation in the planning process, it may not be participation that serves to foster development in the direction she would like to go. Instead, it may only foster development in the direction of Rick’s practice.

Segment Four: Paige Plans Our Town Lessons at Home

In Segment Four, Paige goes home to plan out the details of the *Our Town* lessons based on her discussions of these plans in the first three segments. Using an *Our Town* teacher’s kit she found, Paige comes up with an opening lesson for *Our Town* that she feels will both please Rick and preserve her desire not to tell students the main themes of the play up front. She also plans the different types of discussions she would like to have. Working at home, Paige has time to think about how she wants to lead the three different types of discussions on *Our Town*. When she and Rick co-plan again on November 9, she has her *Our Town* plans ready to present to Rick (Field notes, 11/14/01).

Segment Five: Paige Presents her Our Town Plans

Segment Five further illustrates contrasts between planning around Rick's ideas versus Paige's. Rick is able to support Paige's planning when they plan in ways similar to what he has done in the past. When Paige presents a different way of teaching *Our Town*, Rick's efforts to scaffold Paige's planning are unsuccessful. The conversation suffers as Paige tries to pursue her own ideas while at the same time preserving a comfortable conversation and relationship.

Story One. Segment Five shows continued development in Paige's planning and Rick's pulling out as Paige assumes more planning responsibility. In this segment, Paige moves into the role Rick assumed in Segment One of stating and suggesting the plans, while Rick shifts to the role of listening and asking questions about the plans. As the mentor, he also provides feedback about her plans. As in the first three segments, Rick continues to provide assistance by sharing ideas and suggestions from his own experiences and subject matter knowledge. Continuing her increased participation from Segment Three, Paige continues to have longer turns (for the first time she has more words than Rick) and more substantive turns containing suggestions (17%) and subject matter and experiential knowledge (5% and 12% respectively).

Excerpt One shows Paige taking on this new role of initiator and stater of the plans as opposed to her former role as listener and agreeer to the plans. For the first time in the series, Paige begins the planning session:

Excerpt One

01 **P:** Well, I went home and typed up the *Our Town* days till Thanksgiving, which
02 takes us through the movie.

03 **R:** Um hmm.

04 **P:** So I just went through day 1, give their essays back, talk about commonalties

05 in their papers, address any questions, things like that. And then mention how the
06 rating process related to what they'll do in college, even in an essay test.

07 **R:** Um hmm.

08 **P:** From what we talked about.

09 **R:** Are you going to have them done by Monday?

10 **P:** Yeah. I think I'll be able to.

(...)

11 **P:** Okay. Introduce TW, pass out the books and this is my question to you, can I
12 do this. Cause as I was typing up the quizzes, retyping them, I thought, okay, you
13 are going to have to make a make-up question for kids who are absent. But there's
14 a quiz each day, so if a kid is absent on Tuesday, say, when we take Act I, then he
15 comes back on Wednesday, he'll have to make up Tuesday's quiz, plus, he hasn't
16 done the reading for Wednesday, he'll have to miss Wednesday's quiz, and he
17 can't be around to hear all the discussion because, so, can you make the
18 stipulation that you make the outline for the week and say you'll have quiz T, W,
19 TH, tell them which days, what acts to read, and say, okay, if you are absent and
20 say Tues., then on Weds you are still expected to take act ii quiz and you can do
21 Tues.' quiz for homework. Can you do that?

22 **R** Yeah, I've done that before.

23 **P:** Okay, because if they miss one day, their entire unit is going to be behind for
24 them and there is really no way to make that up.

25 **R:** And you can do that on Monday when you give the books out.

26 **P:** Right.

27 **R:** Say, these are the units we will be doing with over the week, write this down
28 so that you'll know that you are responsible for it. The other thing I've done, too,
29 like I've done with the quizzes here and like I've done with the quizzes in the
30 other classes, is if you are gone, you can't take the quiz.

31 **P:** Okay.

(AC#6, 11/9/01)

In Excerpt One, Paige presents her plans, day by day (line 4), as Rick listens and asks questions (lines 3, 7, 9). Asking questions is a one form of assistance Rick provides in this stage of Paige's planning development. His questions help to scaffold Paige's planning by asking her to think about aspects of planning that she might not have considered and by asking her to produce mental planning operations she could not produce on her own. Responses to these questions help Rick to gauge Paige's zone of proximal development (Tharp & Gallimore, 1988).

In addition to asking questions about the plans, Rick provides responses to and suggestions for Paige's plans based on things he has done in the past. Here, Rick says it is okay to require students to take the quiz, as this is something he has done in the past (line 22). He then gives her a suggestion of how she could explain this expectation to the students based on things he has said in the past (lines 27-28) and another option—tell students they cannot make up quizzes (line 28-30). This segment typifies Rick and Paige's continued progression in the model of assisted performance. Paige is moving into fuller participation as a planner, putting the plans together and suggesting ideas. She now uses "I" to talk about *her* plans instead of "we." Similarly, Rick uses "you" to refer to Paige's plans. As the novice, Paige still depends on Rick for information about what will and will not work, for example, and for his approval for certain things she wants to try. Rick serves as more experienced other, sharing knowledge from his experiences, such as giving make-up quizzes. He also provides feedback about Paige's plans (shown more in other parts of Segment Five). 21% of Rick's turns in Segment Five contain feedback about Paige's plans, up from 4%, 5%, and 9% in the first three segments respectively. As Paige becomes a full planner, Rick's role shifts from creating the plans to evaluating and approving them.

As in Segment Three, Paige's participation in the planning, and Rick's scaffolding of her participation, is familiar and comfortable thus far in Segment Five because Paige describes plans that are similar to what Rick has done in the past. Rick provides assistance and feedback based on similar things he has done with assigning essays (lines 22, 25, 27-30). The comfort is enhanced when Paige uses strategies to preserve Rick's plans and status in the planning relationship. First, Paige mentions how

her plans draw on things they've talked about previously. This not only gives credibility to her plans but also acknowledges Rick's presence in the plans (line 8). In addition, Paige asks for Rick's advice or permission to do certain things (lines 11-21). Here, she asks if she can require students to take a quiz after an absence. Signs that the conversation is comfortable also include the presence of Paige's long turns. Whereas in previous segments Paige has short, one-word turns in uncomfortable moments, here she speaks at length about her plans while Rick listens, inserting "um hmm's" throughout her turns. When Paige moves to explaining her plans for a type of discussion that Rick has not done before, Rick's assistance of sharing what he has done in the past does not scaffold Paige's planning development.

Story Two. Towards the end of Segment Five, Paige presents a planning idea to do an "open" discussion with the students.¹³ Excerpt Two shows Paige's hesitancy in presenting this different idea, as she is worried about challenging Rick's practice by suggesting something he has not done before. She is in new territory both as a novice planner putting her ideas on the table, and as an intern suggesting ideas that differ from her mentor's. Issues of power and control due to their differing statuses as mentor and intern make it difficult for Paige to comfortably suggest planning ideas that differ from her mentor's practice. This power relation shapes her discourse and engagement in the planning (Scott, 1990).

Now that Paige is planning from her own ideas, instead of building from Rick's past plans, Paige needs a different kind of scaffolding from Rick. When Paige puts forth her idea to do an open discussion, Rick responds with both approval and a suggestion to

¹³ In an open discussion, the teacher is removed from the conversation (physically and verbally) as students make decisions about what they will discuss, ask the questions, and respond to each other.

do something different, something that he *has* done before. Though Rick's response is supportive of the idea, he does not help Paige to think about or through *her* idea by asking her questions about it or helping her to think through the purpose or details. Instead, he suggests something different she might do that he has seen before. This does not assist Paige to develop her open discussion idea.

Paige begins Excerpt Two by presenting her idea. As the excerpt begins, we see Paige's hesitancy offering her idea:

Excerpt Two

32 P: And then on Thursday they would get their Act II quizzes back, there's a
33 new make-up question for those who missed that, they'll take act iii quiz, and
34 then, I am going to attempt something [nervous laugh]. And I think it will
35 work. Um, when they are all finished with the quiz, hopefully, somehow we
36 will rearrange the desks in a circle, even though I know it's not too conducive

37 R: Um hmm.

38 P: But, it will be an offsetting circle

39 R: They can set on desk tops

40 P: Even to somehow they can see each other. And then they'll get a handout
41 with all these different discussion questions on it. And kind of attempt, it's
42 not really an official open discussion, cause I don't know if that would work.

43 R: Um hmm.

(AC#6, 11/9/01)

Paige's hesitancy in presenting a different idea shows up in her nervous laugh, her pauses or false starts, and her hedging. In lines 34-36 Paige pauses five times and starts again as she explains how they will set up the room:

P: And I think it will work//Um/when they are all finished with the
quiz/hopefully/somehow we will rearrange the desks in a circle/

She also hedges several times, suggesting that her idea will not work, as seen in the following words and phrases from her presentation of the idea:

Paige:

Hopefully, somehow we will rearrange the desks

I think it's not too conducive

Kind of attempt

It's not really an official open discussion, cause I don't know if that would work.

These hedges decrease the force of her idea, thereby lessening the threat of her speech act to their working relationship and their cooperative interaction (G. Lakoff, 1972, in Brown & Levinson, 1987).

As the excerpt continues, Paige continues to present her open discussion idea.

Rick shows he is listening by punctuating Paige's turns with "um hmm's" and "sure":

44 P: Give them all this, and then say, okay, this is your discussion, feel free to
45 interject but don't interrupt, all those kinds of things, and look down this list of
46 questions, what questions do you feel comfortable with or do you want to know
47 more about, and have something start off with a question. And probably you'll
48 have to ease them into it, I am assuming

49 R: Um hmm.

50 P: But, and I will interject to keep it rolling if it falls through. [laughs]. But, I
51 think on the whole, once they get started that they'll talk and have a dialogue and
52 they'll kind of run their discussion,

53 R: Um hmm.

55 P: Say, these are your guiding questions, if you think of others you can obviously
56 ask those, too. And then, as a bribe, can you give them bonus points, can you say,
57 I am going to keep track of points.

58 R: Sure.

59 P: So that, cause it's the first time they'll do it, they'll probably be conscious of,
60 am I talking? Should I talk? But, if you say, you will get a couple extra points
61 here or there, on your quiz or something.

62 R: Um hmm.

63 P: But, it's not true open discussion, but I don't think if you did that at this point,
64 it would just, cause we never prefaced this, taught it really. So, just a different
65 way to do it so that it is more student led.

66 R: Sure, try it.

Rick approval's of Paige's idea in line 66, by giving her the "go ahead" to try it, leads

Paige to push further with her idea:

67 P: So, the first day is teacher led, the second day is small group, and
68 the small group is whole class but it's more led by them.

Despite Rick’s approval, his first response as Paige begins to develop her idea moves the discussion away from Paige’s idea to a different idea altogether. In next part of the excerpt, Rick shares an idea for discussing the play that he is familiar with, but bears little resemblance to Paige’s idea. In response to this shift in the conversation—a move away from discussing her idea—Paige resorts to one-word responses to Rick’s idea (which are **bolded** below):

69 **R:** Sure. The other thing I’ve seen done, and we haven’t done this with literature,
70 but they do it in student activities where kids get together and since you’ve got a
71 sheet like this, and you have to get to other people in the class to get responses.
72 So, I would see you, and I would say, What changes do you think Grover’s
73 corners knew. And I would write that down, and I would write the name of the
74 person I talked to, there. Next question, or maybe I have to have two different
75 opinions from two different people.

76 **P:** Um **hmm**

77 **R:** So I have to write both of those down and those people. Then, I can never talk
78 to the same person again. So, by the end of the hour, I should have probably
79 different names on here of different people I’ve talked to.

80 **P:** **Ohhh.**

81 **R:** So, everyone is mingling and moving all over, trying to, they do this those
82 opening activities for conferences, you’ve got to find someone who’s lived out of
83 the county--

84 **P:** **Right.**

72 **R:** For one year of their life, so everybody’s frantically running around the room
73 trying to find that one person to write that down, the next question might be, find
74 out the nickname for Westside HS, and if you don’t know it you have to then find
75 it from that one group. So, it keeps kids mingling and looking around for things.

76 **P:** **Right.**

77 **R:** I’ve never tried it for literature, but something like that

Paige’s retreat to one-word responses indicates her decreased involvement in the planning conversation. In the first part of the conversation, Paige has long turns as Rick listens to her plans. When Paige presents an idea with which Rick is unfamiliar, Rick switches to discuss a different idea. This results in a role

reversal, with Rick now having the long turns and Paige simply saying “ohh” or “right.”

Though Paige does not receive assistance with her open discussion idea, she does not, however, give up on it. When Rick finishes sharing his idea for the discussion, Paige immediately returns to talking about her open discussion idea. She gives a brief acknowledgement of Rick’s idea, saying “uh huh,” and then returns to the details of the open discussion:

78 P: Uh huh, and hopefully stressing the fact that the more questions that you
79 cover, and the more detailed that you become in your discussion, the easier your
80 test is going to be in the long run.

81 R: Oh, sure. No, I like that.

82 P: So, you know, and they can have that sheet, then to jot things down.
(AC#6, 11/9/01)

Though Rick approves of Paige’s idea to do an open discussion, approval alone does not assist Paige to think through her idea. Instead of asking questions or engaging in a discussion of Paige’s idea, Rick suggests something different she might do, something he has experienced before in another context. As in Segment Two, Rick responds to Paige’s different idea with suggestions from what he has done in the past. Paige’s reaction to Rick’s suggestion is evidence that his suggestion does not assist her. Following Rick’s suggestion, Paige immediately returns, in line 78, to talking about her open discussion idea. Rick responds, again, with his approval of the idea. Though Rick’s response to a different idea is similar to what he does in earlier segments—offering ideas from his experience—Paige’s response has changed. In Segment Two, Paige dropped her idea and went along with Rick’s. Here, a few weeks later, Paige continues to talk about her idea, giving little attention to Rick’s. Perhaps Paige’s increased confidence as a planner, coupled with the approval he gave for her idea, gives Paige the confidence to

pursue it despite Rick's lack of assistance with it. Or, perhaps she settles for permission and approval of her ideas, and forgoes assistance, since Rick's assistance in previous co-planning sessions has not helped her to develop *her* ideas.

As in earlier segments, Rick's main means of providing assistance—making suggestions and sharing experiential and subject matter knowledge—is not sufficient to assist Paige to develop her planning ideas, ideas that are different from his own. Again, the question arises as to how a mentor scaffolds a novice's planning for ideas with which the mentor has no experience. Is it possible that Rick lacks the pedagogical content knowledge necessary to help Paige to plan an open discussion? Instead, he offers support in the form of his approval, of releasing control of the plans to Paige. Consequently, Paige is left to develop her ideas on her own, to “sink or swim” as she tries out her idea.

Segment Six: Paige Presents Wilder Unit Test and Study Guide

Difficulties with scaffolding and maintaining comfort amidst different teaching ideas in the expert-novice learning dialogue come to a head in Segment Six. In Segment Six, Paige presents her own ideas, some of which she has not previously discussed with Rick. Paige's desire to pursue these ideas is hindered by her status as novice and her fear of jeopardizing her relationship with Rick. Both Rick and Paige struggle in their roles as expert and novice as Paige becomes a more independent planner. Both struggle with what their role should be in a conversation where the novice is acting like an expert, and the expert is not expert on the topic at hand. It is not clear what role Rick should play, how he should assist her planning, as Paige becomes more independent and creates plans that move away from Rick's. On one level, one might read this segment as evidence that Paige has achieved independence in the planning process. She has formed her own ideas

and talks about her plans at length. In fact, in Segment Six, Paige has over three times more words than Rick, sixteen times more suggestion turns, equal subject matter turns, and more experience turns. Sticking with this interpretation, however, overlooks the important story about Paige's continued struggle to pursue her ideas, and Rick's struggles to support her to develop them. The second story raises questions about how mentors can continue to support novices as they move towards competence and independence in planning without threatening the mentor's status and practice, and the mentor-intern working relationship.

In Segment Six, Paige presents two teaching ideas she has: 1) a Wilder unit test that is different from what Rick has used in the past; and 2) a study guide for this test, something Rick has never used. Close examination of this segment and Rick and Paige's viewing session comments reveals Paige's continued difficulty presenting her ideas and additional strategies she uses to protect both her ideas and her relationship with Rick. Segment Six also reveals tensions around issues of power and control as Paige takes this step forward to pursue her planning ideas, leaving Rick unsure of what his role should be in this learning dialogue.

By the end of November, Paige has gained greater confidence in her planning abilities. She says in her viewing session that she really liked the ideas she presents in Segment Six: "I was really happy with it. I was proud of it" (PVS#3, 12/4/01). Despite this satisfaction with her ideas, she is still hesitant as the intern to suggest ideas that diverge from her mentor's practice. Paige fears she will overstep her role as an intern, undermine Rick's practice and role as a mentor, and jeopardize her relationship with Rick if she self-assuredly presents her different ideas during co-planning. In the excerpts that

follow, Paige adopts several strategies to assuage these fears and minimize the threats to Rick's expert status.

Excerpt One. Paige's first strategy to prevent insulting Rick or asserting too much of her own ideas is to downplay and undermine her ideas as she presents them. Looking at the transcript when Paige presents these two ideas, we see many false starts and disclaimers in Paige's talk:

Excerpt One

01 P: And then//Okay//I was thinking/I don't know if this will work//I'll start with
02 the play/The test//[laughs]Okay/I made two tests//And if we don't like them or we
03 want to change them/we can do that/easily//

In this one statement of presenting the test idea, there are 11 pauses and full stops in Paige's talk. Scott (1990) asserts that such "stammering" can be induced from fear of insubordination in unequal power situations. In addition, she inserts two disclaimers, that this test might not work (line 1), and that they can change anything about the tests (line 2). We see a similar phenomenon in Paige's presentation of her ideas for the study guide:

04 P: And then I thought/if I got a little gutsy//[laughs]if we show/I was looking at
05 the plans/and if we did the movie/we'll get through all of *Matchmaker* this
06 week//We do the movie Monday and Tuesday/the test on Wednesday//I figured
07 well/what if you gave them a study guide/it didn't take long to make up cause I
08 just took it right out of our discussion questions//And say/if give them the SG/you
09 know/either this Thursday or Friday/even//cause there's 22 questions for each
10 play//And they are all questions that are hidden/you know/the answer/if you do
11 this/you should really be able to do that without a problem//
12 R: You shouldn't have any difficulty with the test//
13 P: So then I was thinking/okay/with the way study guides are used in
14 college/it's/'here is your study guide/you can do with it what you will//And/you
15 know/saying/'you are not allowed to use this on the test'/so the only thing they
16 can have is their book//But/um/if they *complete* the SG/and turn it in the day of
17 the test/before I give them the test/like here's my SG/ then they get an additional
18 3 points added on to their test scores//
19 R: Hmm//
20 P: So it gave them/I don't know/we could change that/too/
21 R: Um hmm//

22 P: It was just kind of three/it was off the top of my head//
(VC#3, 11/26/03)

As with the presentation of the test idea, there are several false starts in Paige's presentation of the study guide. In addition, there are several pauses and stops, making the talk halting. Again, Paige undermines her ideas with hedges and disclaimers, such as, "If I got a little gutsy" (line 4) and "I don't know, we could change that, too, it was just kind of three, it was off the top of my head" (lines 20, 22). Despite the fact that Paige likes and is proud of her ideas, she is afraid to present them confidently. With every step she takes forward in her planning, she takes another back so as not to assume too much control of the planning or overstep her novice status. We see in Paige's talk a "risk-averse use of language" by those with less power—"an attempt to venture as little as possible...and to avoid taking liberties with language that might give offense" (Scott, 1990, p. 30).

Paige's nervousness also comes through in her nonverbal behavior. As she presents her ideas, she grimaces, fidgets with her hair four times, and shifts in her chair. Rick's discomfort in this excerpt is also evident in his body language. He shifts in his chair seven times, grimaces and twitches his hands. The viewing sessions with Rick and Paige take us inside the internal conflict they feel when Paige presents her ideas, and the struggle over role and power as Paige develops as an independent planner.

From the start of the viewing session, it is clear that Paige is worried about how Rick will respond not only to her ideas themselves, but also to the fact that she took this step forward in bringing them to the table at all. She comments as she watches herself on video presenting the test idea, "after we are done, I thought, 'uh oh,' I don't know if he likes that....[W]hen I said, 'Okay, I made up the test,' he kinda just stops and waits, like

‘uh oh, what’d she do.’” She is even nervous that she overstepped her status as an intern by bringing a new idea for the test to the planning table. She says:

P: I don’t know if he seems reserved, but I picked that up when I, like when we had finished talking about [the test]...usually if he really likes something, he’ll go, ‘Oh, I like that.’ [But, he was] kind of like, ‘Um, okay, that’s fine.’... [M]aybe I overstepped, I don’t know. (PVS#3, 12/4/01)

Paige has a similar worry when watching the video of her presentation of the study guide idea. She says, “I mean, he smirks. He went mmmm [making a smirking face]. I noticed that when I said it. I thought, ‘oh, geez.’...‘he *does* think that I got a little gutsy.” Paige realizes that she was trying to “sell” Rick on the idea of the study guide because she was worried that it was too far astray from what he has done in the past. She says in the viewing session that she was worried because:

P: it was new; they haven’t done it before. A new thing, add three points to your test score may jinx the whole idea. That might be the one thing he says [making a face], ‘sss, ooh, that’s to much. I don’t really think so.’

A minute later in the viewing session, Paige goes on about her fear:

P: I think I was worried that he would be more put off by this idea because if you look at the sheet [the study guide], it is 10-point font, and there are 44 questions, and it’s very, it looks huge. I looks like I am asking them to do a month of work, but really it’s not....And so I was worried that he would go, ‘Whoa, that’s quite a but you are just going to throw at them.’ (PVS#3, 12/4/01)

In addition to her fear that her ideas are too different from Rick’s, Paige is worried about how presenting these new ideas might position her as the authority and thus threaten their expert-novice relationship. To minimize the threat, Paige uses politeness strategies to preserve Rick’s mentor status. As shown above, Paige inserts disclaimers into her ideas, downplaying the ideas to make them amenable to change. This, she claims, makes it comfortable for Rick to make a revision to her ideas. In the viewing session I asked Paige if she felt she needed to say things like, “We could change

it.” She said, “Yeah...I am always very concerned with how it is coming across to someone else, no matter what it is regarding....I don’t like to disappoint people or you just want to make sure everyone is comfortable.” Even though she knows she wants to use the test and study guide she made, she couches her presentation of them in ways to preserve Rick’s mentor role as one who helps her with her ideas. But in this case, she really does not want his help; she is just trying to make him feel comfortable by having a role.

There is also a shift in Paige’s pronoun use. Whereas she began to use “I” in previous segments as she talked about her plans and assumed greater control of them, here she reverts back to using “we” at times as she cautiously presents these different ideas (lines 4, 5, 6, 20). Using “we” softens the authoritative role assumed when presenting her ideas and includes Rick in the idea. Discussing her use of “we”, Paige says, “I always use the word “we” when I propose something. Like, ‘if we don’t like it, we can change it.’ But obviously I like it because I did it....So, by doing that, I think, I don’t know, it’s just something I’ve picked up somewhere that if you say, ‘well, we can change it,’ it is more like, look, I am not offended if you want to change something.” Paige wants to make sure that Rick feels comfortable giving her feedback on her ideas (even though she is not looking for any).

Paige is explicit about how the need to preserve her working relationship with Rick affects the way she presents her ideas to him. She says that although she is certain about her ideas for the test and the study guide, and that she is happy with them, she does not convey this feeling when presenting them during co-planning. In the viewing session, I ask her if she feels that she presents her ideas in ways that convey her confidence about them. She replies in the following segment:

P: Probably not as truly as possible. I mean if I was truly, if I had no reservations and you weren't dealing with that kind of relationship and things like that, I'd be like—like I told my roommate, 'Okay, check this out. This is really cool.' And I showed her what I had done, and I showed her the study guide and she is like, 'Wow, it looks really good.' I am like, 'Yeah, it is awesome, I am so excited.'

E: So, how come you don't present it that way to Rick?

P: Well, because you've got to work with that person. So, you're going to make it difficult for them to make changes to your paper if they think they are going to destroy your whole feeling about what you've done. And because he's the mentor, and you are supposed to clear things, like, 'what am I missing?' cause I could easily overlook something....I want to make it as easy for him to make those suggestions as possible. Cause he might not want to if I was like, 'Oh my gosh, look what I did!'

E: So, you are trying to make it comfortable for *him* to say, 'I don't like this part.'

P: Right.

(PVS#3, 12/4/01)

As the viewing session continues, I ask Paige about her guarded talk in this presentation of her ideas. She says that it has to do with the "working environment" of the conversation. When I asked her how this environment makes her present her ideas the way she does, she responded:

P: Well, I think...there are multiple aspects. Like, okay, I am an intern, so I am *supposed* to be taking suggestions and learning and doing that sort of thing. And he is the mentor, so he is *supposed* to be providing helpful feedback or making suggestions. And then you are under this assumption that you are staying her for the whole year, and it's only going to become more of this kind of situation where I am going to say, 'okay, here's what I did.' So, you want to start out on the right foot, cause if you don't, then, I mean, he's really great, but some of the other interns have had terrible situations already because of things like.

E: So, you are trying to preserve this kind of working relationship?

P: Right, yeah. Cause I mean, I see him every day. I see him more than I see anybody else. (PVS#3, 12/4/01)

These comments reveal not only the impact of their working relationship on their talk, but also Paige's expectations about mentor-intern roles in a co-planning conversation.

The mentor is supposed to provide suggestions and feedback, and the intern is supposed to take them. If Paige were to present her ideas confidently in ways that discourage Rick

from providing suggestions, she threatens their relationship and the roles they are to play in it.

To further preserve the relationship, Paige positions herself in a lower-status role, that of needing approval from Rick for her ideas. Although she is confident about her ideas, she agrees in the viewing session that she is just looking for him to say “okay” to her ideas. During the viewing session, Paige comments that she was not sure what Rick thought about her ideas. She says:

P: In this particular clip he seems fairly neutral about it, like, ‘oh, okay, that’s fine.’ I don’t know. Whether he does or not, I am not really sure, but he seems neutral and usually he is one way or the other, usually he’s either, ‘Oh, that’s really great,’ or “we could try this.’ He’s not usually neutral. So, I didn’t know what to do with him that day. So after that I was like, ‘Oh, that’s interesting.’ It was different than I think our other sessions. (PVS#3, 12/4/01)

Paige is looking for Rick to “give her the okay.” Meanwhile, Rick picks up on Paige’s need for approval. He says in his viewing session, “See, right there. ‘I was thinking, and I don’t know if this will work.’ But she really did know it was going to work. I think it is just an approval thing, to sort of get my reaction. Agree with me that this will work.”

When I ask Rick why he doesn’t say anything in response to give her this approval, he says that he wanted *Paige* to make the decision, to think it through. He says:

R: I want her to present what she wants to do...I am sure it’s probably going to work, cause she’s thought things through, she is very organized. But, let’s just hear the kinds of things she wants to present. So, I don’t want to down it, but yet you sort of want them to be in the middle, where you want them to do a little more thinking on what they think is going to work on it. And you know the more you talk, the more she’ll start to see herself without my having to say, ‘yes, this is great, this will work, this is wonderful.’ She’ll start to see then, ‘Yeah, this is a good test.’ So, I encourage it, but you don’t go off the deep end, with overjoys of enthusiasm.... You keep a little more guarded. (RVS#3, 12/4/01)

Here, Rick attempts to fade out as the person who provides the feedback. He tries to get Paige to do the thinking necessary to determine for herself if she has a good planning idea

(lines 51-53). He wants her to move beyond dependence on him to approve her idea. He feels she is now ready to approve her own ideas. Unfortunately, Rick does not make this explicit, and his act of not giving approval is interpreted as disapproval for her idea.

It is here, in the issues of Paige's feeling that she needs approval and Rick's efforts to pass on this decision to Paige, where we see Paige and Rick wrestle with issues of role and power in Paige's transition into full participation in the planning. In putting her own ideas on the table, Paige is worried about overstepping her role as an intern. At the same time, Rick is trying to release the power of approval to Paige so that she will feel confident enough to approve her ideas. Paige claims she is confident, but pretends that she is not so that Rick will feel comfortable giving her feedback. Rick, however, wants Paige to give herself her own feedback, but does not make this explicit. While these thoughts are present in Rick and Paige's heads (as revealed in their viewing sessions), they are never discussed or made explicit. It is this uncertainty about the purpose of the conversation and their changing roles and status as expert and novice, that leads to the awkward talk that ensues around the study guide idea in Excerpt Two.

As Paige transitions into more independent planning, their roles and relationship need to change. However, since they both implicitly position Rick as the expert in their relationship, it is not clear what role Rick should play when Paige assumes an expert position with her ideas. Their definitions of their roles as expert and novice constrain them from moving in and out of these roles, or from expanding them to include new conceptions of each role. Their dialogic relationship, at this point, does not have the fluidity necessary to allow them to shift or reverse their roles or patterns of interaction

(Burbules, 1993). In Excerpt Two of Segment Six we see Paige and Rick wrestle—silently—with how to make and adapt to these changes in their role definitions.

Excerpt Two. In Excerpt Two, Paige finishes presenting the study guide idea to Rick. In this idea, students would get three points added on to their test score if they complete the study guide that Paige made. Similar to his earlier responses to Paige’s different ideas, Rick responds with a different suggestion, that of giving students a separate grade for the study guide. Though Rick intends this suggestion to help Paige with her plans, it does not serve this purpose. Wanting to stick to her original idea, but afraid to reject Rick’s, Paige “entertains” Rick suggestion of what to do with the three points and tells “white lies” about her uncertainty about what to do with these three points. She would rather hide any disagreement or assertiveness—and protect Rick’s face—than state her stance on the idea (Brown & Levinson, 1987). This one suggestion, intended one way by Rick and interpreted another by Paige, leads to a lengthy discussion of what to do about these three points. What follows is the transcript of this part of the conversation, with Paige and Rick’s viewing session comments about particular parts inserted in *bold italics*. These comments reveal the unspoken intentions and thoughts surrounding this dialogue, and the awkwardness of not knowing how to present and talk about interns’ different ideas within a changing expert-novice relationship.

Excerpt Two

23 P: Most of them I am assuming will eh/and toss it/and that is fine//And those that
24 do it well/and want the extra points/will have no problem with getting a good
25 score on the test//

26 R: Points on the test/or do you just want to give a grade for it/separately?//You
27 could do that//

28 P: We could do that/too// (...)

R: I just threw that out as another option, do you want to give them a grade on this and then do the test separately....Opening it up enough so that she could sort of make that final decision, what would work.

P: I didn't like the extra credit suggestion, I'll be honest. Because I figured if you say, okay, if you do this for extra credit, some of the kids kinda like extra credit, some are like, eh....But by saying, you have 3 points added on to you test score, it's instantly, ooh, test score, 3 points. And there's just more incentive....So I really wanted to stick with [the test], whether it's 3 points or 2 points or 5 points.

29 R: That way if you did poorly on the g/test/this would be a portion or part//

30 P: Z
Either
31 way// What do you think would work better?//Cause I don't know/I just/ (pause)
32 R: How many points do we have on the test?//

R: And then she was saying, 'well, we could go either way on that, we could probably do that.' Then she says, 'well, what do you think?' And I think then, I moved and I said, 'how many points do we have?' I think I kind of avoided that one so we didn't really have to make that decision there.

33 P: Oh/I figured them out

34 R & P: [counting up points together, aloud, back and forth] 38/

35 P: And the make up actually ends up being 36/because you have 4 essays/

36 R: Z
Okay
Z

37 P: I think
38 yeah it's like 2 points difference//Which I looked at that/too/but//So I didn't know
if we wanted to

[
39 R: Yeah/I could see going
Z

40 P: Z add a couple, even if it is like add two points/or
41 whatever it is//or

Z
42 R: I could see going either way//Either a full grade for this/or like
43 you say/2/3 points//Something like that/sure// (...)

P: I think that my response here was, okay, I don't think I said anything. But what that really meant to me was, okay, good,. I am leaving it at 3 points. That's what I instantly thought...But, I mean I already printed it; I liked the 3 points, so I was like, I am not going to change it....Maybe he didn't care necessarily, it was just something, again, for me to think about.

R: I think that either option would work....And either way that she goes I would be really comfortable with it.

44 P: Cause I didn't know which would have bigger incentive//

45 R: [Which will have more incentive//

P: I am lying [laughs]. When he said, 'which will have more incentive, I am like, duh, test grade. I waited.

R: I wanted her to make the decision. I thought she had put a lot of labor into the whole concept, and she needed to sort of think it out as to which way she thought would work the best based on what her objective was for doing the worksheet [study guide].

46 P: Yeah//(...) I don't know//Cause in some ways/

47 R: [Whichever way you want to do it//

P: I think he is going, 'Hurry up, make a decision.; Cause he is tired of talking about it [laughs]....Hurry up, make up your mind. It's really not that big a deal....But, here's my lying about it, prolonging it [laughs].

R: [Emily asks if Rick thinks Paige knew which was she wanted to go when she started] Not completely. I think she still wanted to talk over some things and see what would work the best. She still, I think, hasn't formulated it.

48 P: Yeah/cause in some ways you would think that/they would think that/'ooh/I'll
49 get extra points on my test'//

50 R: Um hmm//

51 P: And that would just instantly catch a few of them//But it is/I mean it's 22
52 questions on each play//

53 R: Um Hmm

Z

54 P: But/ooh/ this is the kicker—they're all the discussion questions/and
55 a couple are repeat quiz questions//And we said/take notes during the discussion/
56 and nobody did//There were like two kids did out of both classes that I saw
57 writing consistently//And if they had taken their notes/these would be so simple to
58 complete/ I mean/the fact that they didn't/well/

59 R: Um hmm//

Z

60 P: it will make them actually go back and reread and redo things/
61 because if you warn them/look/the test is lengthy/and you need that time to
62 write/not to look things up/

63 R: Right//And this would obviously have covered//

64 P: Yeah//

61 R I can go either way with it/I like the idea//

62 P: [Either way?//

63 R: Um hmm//Whichever way you want to do it//

64 P: Okay//

P: It was a different response than I've ever gotten. He's never really said, 'Well, you did it, so you decide...So, it kinda shifted....Maybe because he figured, I already made up the test according to what I wanted, so, go ahead and finish it....Since I taught it, I should at least feel comfortable making the decision....And then you wonder, is he at all offended that I redid all this stuff and introduced all these things, and this is [the way] he's done it for years and years.

R: What do you think? You have a feel, I think, to the class. What do you think would work best? It is interesting because you see when interning first starts out, the intern, you are sort of going, if your results aren't what they should be, you are going, 'okay, what did I do wrong, it must have been something that I did.'...And then by the time you move along a little further, you see a new change in how interns react to things.

65 R: You basically taught the play/so decide what you think is/[dropping pen]

66 P: Do you think/which day do you think we should give it out?

(VC#3, 11/26/01; RVS/PVS#3, 12/4/01)

As Rick makes his last comment, telling Paige to make the decision, he drops his pen on the table, almost as if he is putting his foot down to say, 'Make the decision!' (line 65). Even when Rick comes right out and actually hands the decision over to Paige, Paige does not take it; instead, she shifts to another question, "which day do you think we should give it out?" (line 66) Rick has tried to release control of the decision to Paige, but she does not take it in front of Rick. Ironically, she has already made the decision, because she has printed up the test and study guide, and was set on the three points when she entered the conversation. But, the context of the face-to-face conversation, imbedded in a high-stakes relationship, makes Paige unable to accept this authority in the co-planning session. Instead, she asks inauthentic questions, such as, "cause I didn't which would have more incentive" (line 44) to ease the interaction.

Although Rick appears ready to release control of the approval power, he does not make this explicit. Doing so would make explicit the unequal power in their relationship that has allowed him, as mentor teacher, to control the planning. Working within the genre of *co-planning* serves to disguise issues of power and control that have shaped their planning conversations throughout. To explicitly release this decision power to Paige would force Rick to own up to the power he has and further threaten their face-to-face relationship. Instead, Rick gives implied messages of approval, but these lead them off track. Instead of telling Paige what he thinks about the idea, or engaging her in discussion of it, he gives other suggestions, such as making it a separate grade, and talking about how many points are on the test.

As his viewing session comment above suggests, Rick thinks Paige should think through her idea and make the decision on her own. However, he does not change his assistance to signal to Paige to make the decision. Rick's assistance—making other suggestions—is disguised and misinterpreted by Paige as the same type of assistance he has provided in the past. Given that Rick has not tried Paige's idea before, Paige does not see how his assistance would help her. Thus, it is not surprising that Paige simply wants his "okay." Rick's assistance leads them into a discussion of a trivial aspect of the idea and something else Paige might do. Rick hopes that Paige will make the decision given all of the information, but they have not in fact discussed much about her ideas at all. Together, Rick and Paige engage in a pseudo discussion about an issue that does little to push Paige's thinking about the study guide. Their lack of communication about their intentions, and the changed situation resulting from Paige's presentation of new ideas, leads to a "dance" around the planning idea instead of engaging in substantive talk about

it. Both Rick and Paige commented in their viewing sessions that Segment Six did not feel like co-planning.

Interestingly, though the conversation is difficult, both Rick and Paige show signs of mutual involvement in the conversation. First, nineteen of the 45 turn changes contain overlapping or latched talk. In addition, Rick and Paige repeat each other's words and phrases (lines 11-12, 25-6, 39-42, 61-2), collaboratively determine how many points are on the test, and (line 34) and jointly discuss the pros and cons of assigning the three points. Unfortunately, their involvement is not useful for Paige's development of her ideas. They are involved in a conversation about a minor detail, one that Paige has already decided for herself, to avoid addressing the more difficult issue at hand—Paige's assuming ownership and control of the plans, and thus Rick's role. In the end, the mutual involvement does not assist Paige in her planning development.

Summary. Segment Six raises questions about how mentors assist novices to plan for their different ideas about teaching. As a seasoned teacher, Rick has a wealth of experience to draw on. He has been able to mentor Paige as a novice planner by drawing on this experience to provide models and help her to understand and engage in the planning process. During Paige's development towards full participation in the planning process, she adopts many of Rick's planning ideas. As she does, Rick is able to supply her with knowledge about subject matter, students, and pedagogy to assist her planning. This means of assistance, however, may not support an intern trying to attempt practices different from those of her/his mentor. How *should* Rick scaffold Paige's planning in Segment Six, where Paige presents ideas with which Rick has little experience? Does

Rick lack the subject or pedagogical knowledge needed to scaffold Paige's planning around her own ideas?

Tharp & Gallimore (1988) argue that teachers need profound subject matter knowledge to assist performance: "Without such knowledge," they write, "teachers cannot be ready to promptly assist performance, because they cannot quickly reformulate the goals of the interaction; they cannot map the child's conception of the task goal onto the superordinate knowledge structures of the academic discipline being transmitted" (p. 35). Is it possible for Rick, and other mentors, to have knowledge of all of the teaching ideas that interns bring from the university to the internship? In a model of assisted performance, Rick needs to hear Paige's questions and budding ideas within the larger domain of practice from which they stem (Dewey, 1990/1956). He is supposed to locate Paige's ideas in the wider domain of practice. But Rick, understandably, can only situate ideas that fall into the domain of practice he enacts and knows. Though the direction of a novice's development in the ZPD does not have to head towards a fixed point (Newman, Griffin & Cole, 1989), such as the mentor's practice, the times when Paige attempts to take her ideas in directions different from what Rick knows are unsuccessful. These awkward moments cause us to question how experts can scaffold novices' learning in different directions.

What's more, if Rick deems Paige the expert on these ideas, what role should he play? Would doing this threaten his mentor role? How do mentors and interns comfortably make this transition? On the other side, how *should* Paige present ideas she knows are different from her mentor's, and perhaps a threat to his practice and community? Knowing that Rick must approve her plans, and that he is her evaluator, how

can Paige present her ideas in a way that does not upset their relationship and her evaluation? How can Paige continue to develop when she must stifle her own ideas about teaching and planning for fear of jeopardizing Rick's role as expert and their relationship? Wenger's (1998) criteria for learning through social participation in legitimate practices of the community is not met in Segment Six. Paige's fear of threatening the practices of the community (in this case, her mentor's) prevents her from fully and authentically participating in co-planning conversations, and thus developing as a planner. Though Wenger's model of learning through participation in communities of practices allows for newcomers to bring change—by acting as a “broker” between communities—it is quite difficult for an intern to broker in the ways Wenger describes:

The job of brokering is complex. It involves the process of translation, coordination, and alignment between perspectives. It requires enough legitimacy to influence the development of a practice, mobilize attention, and address conflicting interests. (p. 109)

As her viewing session comments suggest, Paige does not feel she has the status, or legitimacy, to translate and push for her ideas about teaching to get Rick to accept them into his practice. To do so would put her in a position of power that disrupts their expert-novice relationship. Brooks & Sikes (1997) note that mentors and interns tend to feel this strain as interns become confident in their planning and teaching abilities and ready to teach in their own style. In these situations, the demands of the mentor's role change, but mentors may be unsure how or unprepared to change their roles.

The expert-novice model of assisted performance fails to help Rick and Paige negotiate these issues of control, approval and power when planning around Paige's ideas. Further, it does not suggest how an expert should scaffold a novice when he/she is unfamiliar with the direction of the novice's learning. Though we cannot expect Rick to

be familiar with all of Paige's ideas, we can think harder about other strategies mentors can use to assist novices with their own ideas. Given the constraints they both feel, the awkwardness of Segment Six is not surprising. When we compare Segment Six to Segment Seven, the last segment in the series, it becomes even more apparent that Rick's ability to assist Paige is hindered in Segment Six due to the ideas Paige presents, the way she presents them, and the uncertainty about what kind of assistance Rick can provide. In Segment Seven, Rick resumes a familiar mentoring role as he helps Paige to plan a unit he has previously taught.

Segment Seven: Paige Presents Diverse Literature Unit Ideas

The last segment of the series highlights the conditions necessary for Rick and Paige to have a comfortable and productive conversation about Paige's teaching ideas. In Segment Seven, Paige presents ideas that are similar to what Rick has taught in the past. In addition, Paige asks for help with her ideas, positioning Rick as the expert in the conversation. As a result, Rick is able to scaffold Paige's planning as he shares knowledge from his experience and they engage in a productive, comfortable conversation about Paige's ideas.

Immediately following the conversation in Segment Six, Paige shifts the conversation to talk about some of her ideas for a mini unit on "diverse" literature she will teach in December. Rick has taught this unit before, but he has told Paige that she can bring some new readings to it. Paige has brought in some texts she read in college that they might be able to use in this unit. Paige comes to this conversation needing help with ways to organize the literature she has found into the unit. Immediately, Rick

responds with some suggestions of how she could organize the unit based on ways he has organized it in the past.

There are several important conditions that make it possible for Rick to successfully assist and scaffold Paige's planning in this segment. First, Rick has taught this unit before, so he has experiential knowledge to help him assist Paige, even though she brings new texts. Second, Paige comes in needing help with a particular aspect of the unit, suggesting a clear assistance role for Rick to play. Third, Paige requests help in a way that protects her ideas—the texts she has brought in—but provides assistance for how to organize them—something she is not yet wedded to. Finally, Rick has given Paige the “okay” in advance to choose different texts, so she feels secure about suggesting them. None of these conditions hold in Segment Six, where Paige presents new ideas with which she does not need or want help. A look at three excerpts from Segment Seven shows how Rick successfully assists Paige to plan the diverse literature unit without Paige having to let go of her ideas.

Excerpt One. Paige begins the conversation in Segment Seven by asking for help:

Excerpt One

01 P: What was the other thing. Oh, I just went through and looked at some

02 literature for those last like three or four days that we may have.

03 R: Oh, cool.

04 P: I found some neat things, but I couldn't find a way to string them together.

(VC#3, 11/26/01)

Immediately, Paige positions Rick in the role of experienced teacher who can provide advice on how to help Paige “string together” the texts for the unit (line 4). This puts Rick in a role that fits nicely in their expert-novice relationship. What's more, Paige's request for help in stringing together the text preserves the texts but allows room for Rick

to provide help organizing them. Next, as Paige describes some of the texts she brought, Rick helps her to see how they would fit into a unit similar to one he has taught in the past:

05 P: And then I found in my *freshman* coursepack, ‘New York is a City of Things
06 Unnoticed.’ And it’s just a short piece, and it is *very* descriptive. And it’s about
07 the littlest things in New York that you would never notice.

08 R: Oh, really.

09 P: There’s even a little section on the Twin Towers, it’s very minor, and it says
10 how the bums used to go up the Twin Towers, and they’d pass out and they’d
11 wake up in the morning like on the observation deck.

12 R: Um hm.

13 P: or whatever and they’d be scared to death and people had to come get them
14 down. And it was. I thought maybe well, we could work something like THAT in.

15 R: Well, I could see where this could work. Because the section I’ve done in the
16 past have been sort of character sketches or character analysis. And the two that
17 are here definitely fit in more of character analysis,

18 P: Um hmm.

19 R: how we deal with individuals. The other areas we have talked about have been
20 descriptive essays, and this one sounds like it is very descriptive of what New
21 York is about.

(VC#3, 11/26/01)

Unlike Segment Six, Paige confidently presents her ideas here with assertions and declaratives. She does not undermine her ideas with disclaimers or false starts, or by framing them in the form of a question. With the exception of one instance (line 14), Paige returns to using “I” to talk about her plans. In addition, the videotape shows a noticeable change in Rick’s body language and voice. In Segment Six, Rick fidgets with his pen and makes faces that seem to indicate discomfort. In Segment Seven, Rick sits up, leans forward, and talks animatedly as he describes what he has done in the past. His body language indicates that he is more involved and comfortable in Segment Seven than in Segment Six. Noting a pause in Paige’s talk, Rick jumps in in line 15 to give her a way to organize her texts. His voice indicates excitement, and a different tone than when, for example, he asks Paige how many points are on the test she made for Segment Six. All of

these factors suggest that both Rick and Paige are more comfortable and involved in this type of interaction, where Rick serves as a more knowledgeable other assisting Paige as she plans.

Excerpt Two. Further into the conversation, Rick and Paige jointly plan a lesson for this diverse literature mini unit. There is a noticeable change in their interaction from Segment Six to Segment Seven, which occur back-to-back in the same co-planning session. In Excerpt Two, both Rick and Paige contribute ideas; Rick is able to draw on his past experience, and Paige is able to make suggestions from her own ideas:

Excerpt Two

22 **R:** I've tried to use things in the past that I could use during the class hour//

23 **P:** Yeah, and that might be something like this//

24 **R:** And if we photocopy/then we just have like 30 copies...And then we can just
25 use them in the second hour class and they can finish within in the hour//

26 **P:** Um hmm//

27 **R:** Uh/With some kind of activity or whatever we've done/we've taken two like
28 this and they would read the two essays and then they would have a question they
29 would have to analyze too from it//

30 **P:** [Yeah, that's what I was thinking//If you do something like this/
31 you could do it in an hour/and ask them to write something

32 **R:** [Um hmm//And then they would have/And then maybe the
33 last 10-15 minutes we have a chance to discuss/

34 **P:** Right//

35 **R:** Z and talk about some of the things that go on//This one is a little longer/

35 **P:** [This kind is longer/so I
36 don't know//

37 **R:** Z but this one could still be done in the format that/we could do all the
38 writing or the reading/discussing of it in class/

39 **P:** Z Um Hmm

40 **R:** [and if you wanted them to do
41 something similar of this/

42 P: Right/cause

Z

43 R: Cause one of the things I did one time/um/we did something of
44 this style/and then what they had to do/was take something in their own life that
45 was similar to this/of things unnoticed/

46 P: Um hmm//

47 R: and they didn't need to have this [the piece] when they wrote it//

48 P: Right/cause I was thinking/well/as a preface you could say/What goes on in
49 Community [High School]?//

50 R: Um hmm//

51 P: Put together one the thing/one piece/you know/one page/of

[

[

[

[

Z

52 R: Um hmm, um hmm, um hmm, um hmm of what//talk
53 about things unnoticed at Community//

Z

54 P: things/things unnoticed at Community//And
55 then have them read something like this/or you could flip flop it//

56 R: Um hmm//

57 P: I thought maybe to have them read it first and then go back//

58 R: it could even be

[

59 P: would be kind of neat

[

60 R: it could even be things unnoticed at their house/too//You
61 know/there's lots of different ways you can work it//

[

62 P: Right/You could/
(VC#3, 11/26/01)

There are several indicators of Rick and Paige's successful negotiation of ideas in Excerpt Two. As mentioned above, the success of this conversation derives in part from the shared topic and reconciliation of their planning roles. Paige needs help and Rick can provide it based on his experience teaching the topic at hand. The comfort also shows in the nature of Rick and Paige's involvement in the conversation. These include the presence of repetition and overlapping talk, and the joint creation of plans that build on both of their ideas and experiences. Segment Seven contains many instances of repetition, both of words and phrases. For example, when talking about the length of the

texts they are discussing, we see two instances of Paige repeating both the *meaning* and some of the words of Rick's utterance:

R: And it's *nothing too lengthy*.

P: No, it's *not too long*.

And then thirty seconds later, a similar repetition of words and meaning:

R: This one is a little longer.

P: This kind is longer.

A few seconds later, Rick and Paige jointly come up with the idea to have students write a piece like the New York piece, this time about things unnoticed in their school, Community High School:

P: Right, cause I was thinking, well, as a preface, you could say, 'What goes on in Community?'

R: Um hmm.

P: Put together one, thing, one piece, you know, one page of

R: of what, talk about things unnoticed at Community.

P: things, things unnoticed at Community.

Here, we see the repetition is used to jointly build an idea for a writing task based on the text that Paige has brought to the table. The repetition serves to link their utterances and ideas as they jointly contribute to creating the writing task. As the conversation continues (beyond the excerpt pulled out here) we see other examples of Paige and Rick using repetition as they jointly plan this literature unit.

While there are many instances of overlapping talk in a collaboratively developed floor in Segment Seven, the two below are the best examples to illustrate the way in which Paige and Rick use this floor to jointly plan the diverse literature unit. Returning to the example where Paige and Rick are planning a writing assignment based on the New York City text, we can see how Rick and Paige, together, come to the idea for a writing assignment. Paige begins by suggesting some writing to follow the text:

Excerpt Two, again

30 P: Yeah, that's what I was thinking//If you do something like this/
31 you could do it in an hour/and ask them to write something

[Z
32 R: Um hmm//And then they would have/And then maybe the
33 last 10-15 minutes we have a chance to discuss/

34 P: Right//

Z
35 R: and talk about some of the things that go on//This one is a little longer/

[
35 P: This kind is longer/so I
36 don't know//

Z
37 R: but this one could still be done in the format that/we could do all the
38 writing or the reading/discussing of it in class/

Z
39 P: Um Hmm

[
40 R: and if you wanted them to do
41 something similar of this/

42 P: Right/cause

Z
43 R: Cause one of the things I did one time/um/we did something of
44 this style/and then what they had to do/was take something in their own life that
45 was similar to this/of things unnoticed/

46 P: Um hmm//

47 R: and they didn't need to have this [the piece] when they wrote it//

48 P: Right/cause I was thinking/well/as a preface you could say/What goes on in
49 Community [High School]?//

50 R: Um hmm//

51 P: Put together one the thing/one piece/you know/one page/of

[[[[[Z
52 R: Um hmm, um hmm, um hmm, um hmm of what//talk
53 about things unnoticed at Community//

Z
54 P: things/things unnoticed at Community//And
55 then have them read something like this/or you could flip flop it//

56 R: Um hmm//

57 P: I thought maybe to have them read it first and then go back//

58 R: it could even be

[
59 P: would be kind of neat

[
60 R: it could even be things unnoticed at their house/too//You
61 know/there's lots of different ways you can work it//

62 P: [Right/You could/

In addition to the presence of repeated words and meanings discussed in the previous section, we see that Paige and Rick are jointly involved in a collaborative floor characterized by finishing each other's sentences and overlapping talk. There are few full stops in this segment, and many instances where one person begins speaking as the other finishes (Z). Paige is aware of this, as she says in her viewing session that "he'll say something and then I'll jump in, cause that's what I was thinking" (PVS#3, 12/04/01). She sees this as an example of co-planning, not as cutting each other off.

Excerpt Three. In an earlier example from Segment Seven, we see Rick and Paige both sharing the idea of having students read and then write. Not only do they share meaning, but their words overlap, indicating that they are on the same wavelength (Edelsky, 1993). Excerpt Three begins with Rick suggesting an activity to follow the reading:

Excerpt Three

63 R: Uh/With some kind of activity or whatever we've done/we've taken two like
64 this and they would read the two essays and then they would have a question they
65 would have to analyze too from it/

66 P: [Yeah, that's what I was thinking/If you do something like this/you
67 could do it in an hour/and ask them to write something

68 R: [Um hmm/And then they would have/ Z And then maybe the last
69 10-15 minutes we have a chance to discuss/

70 P: Right/

Z
71 R: and talk about some of the things that go on/
(VC#3, 11/26/01)

In addition, we see that there are not full stops; the talk is continuous, moving back and forth between Rick's utterances and then Paige's, and then back again.

From the repetition and overlapping in their talk, the shared meanings and ideas, and the collaboration in developing ideas, it appears that this is a productive and comfortable co-planning segment. They are both contributing, building on each other's ideas. The mentor is there to provide experiential knowledge, such as stepping in to say what he did in past years with this unit. What's more, even with the recognition of Rick's experience, the conversation feels somewhat like one of equals, for Paige has brought her texts to the table. In the initial interview with Paige, she says that she feels she can share more when they can both bring ideas to the table, because they are "on equal footing as far as ideas" (Interview, 9/25/01) Here, Paige has brought texts from her college experience, and Rick brings experience from how he has taught the unit in the past.

In addition to the comfort and productivity of the planning, Segment Seven shows further evidence of Paige's planning development. She facilitates the conversation by presenting the texts and issues with which she would like help. Rick and Paige's participation in terms of turn length has reached equality, with a 1.1:1 ratio of words. In terms of suggestions, 35% of Rick's turns include suggestions while 32% of Paige's turns do. 34% of Paige's turns involve sharing SMK, compared to Rick's 26%. And 10% of Paige's turns involve sharing experience, compared to Rick's 23%. As Paige notes, they are like equals. Rick may be providing more experiential knowledge, but they are both equally contributing. Comparing these numbers to those of Segment Six reveals noticeable differences in Rick and Paige's participation in Segment Seven. Table 6 shows a comparison of Rick and Paige's participation in Segments Six and Seven:

Table 6: A Comparison of Participation in Segments Six and Seven

	# Words in Segment		% Turns sharing subject matter knowledge		% Turns sharing suggestions		% Turns sharing experience	
	Rick	Paige	Rick	Paige	Rick	Paige	Rick	Paige
Segment 6	294	975	2%	2%	5%	80%	7%	9%
Segment 7	979	892	26%	34%	32%	26%	23%	10%

There are several indicators of Rick’s decreased participation in Segment Six. Across the series Rick’s participation is lowest—by far—in Segment Six, where he has only 294 words, three times less than Paige. Second, there is very little engagement in the subject matter knowledge of Paige’s ideas in Segment Six. Again, this is atypical when compared to other segments in the series. Third, Rick makes few suggestions and shares little from his own experience—his typical means of assisting Paige with her ideas. Following Story One, one could interpret Rick’s participation as evidence that he is pulling out his support as Paige becomes a more independent planner. But, the dramatic increase in his participation and assistance in Segment Seven suggests otherwise. What’s more, his noticeable discomfort, evident from his body language, suggest that Rick is “out of sorts” in Segment Six. As Paige presents ideas that are new to him, and presents them in ways that suggest she only wants approval, Rick may be unsure how to assist Paige within the expert-novice model of assistance with which he is comfortable.

The considerable contrast between Segments Six and Seven—in terms of speaker participation, the nature of the ideas on the table, and the roles Rick and Paige assume in them—helps us to better understand the conditions that enable Rick and Paige to plan as expert and novice, and those that make it difficult. When Paige presents ideas different

from what Rick has done, it is unclear how Rick can or should assist Paige with these ideas. When Paige presents these ideas in ways that both undermine them but ask for approval, it is not clear what Rick should do. The means for assisting Paige's planning are much clearer when she comes to the table needing help with planning a unit with which Rick is familiar. The implications of this conclusion are important if we value supporting novices' teaching ideas. Though Segment Seven is smooth and productive, it still leaves us wondering if interns must present ideas similar to their mentors' in order to successfully and comfortably co-plan. What conditions would make it possible for Paige to co-plan this diverse literature unit using her own texts and ideas? If she needs help organizing the texts, is her only option to organize them in ways Rick has used in the past?

Summary

Rick and Paige's co-planning conversations tell two important stories about co-planning. The first story illustrates how an experienced teacher assists a preservice teacher to learn how to plan. Close examination of Rick and Paige's co-planning conversations reveals the specific strategies Rick uses to assist Paige as she gradually participates in the planning process. Rick uses modeling, facilitating, providing feedback and knowledge to scaffold Paige's early planning attempts. As Paige's participation in the planning process increases, Rick's fades out aspects of his assistance as he tries to meet her needs. Their ability to comfortably interact as expert and novice in this learning dialogue relies, however, on the use of Rick's ideas and plans from his teaching experiences. Rick is able to scaffold Paige's planning when she plans lessons around teaching methods or practices he has seen or used before. What's more, the use of Rick's

plans secures his role as expert planner, thereby maintaining clear role definitions as expert and novice planners. Story one suggests that the expert-novice learning dialogue is an effective model for learning how to plan if the goal is to learn how to plan like the mentor. This model proves inadequate when the novice brings her own teaching ideas to the learning dialogue.

Story Two uncovers hidden struggles experts and novices can face as they attempt to engage in learning dialogue centered on the novice's ideas. Though a common model for learning, expert-novice learning dialogues offer little guidance for mentors and interns attempting to engage in planning conversations around the intern's ideas. The model implies a form of assistance geared towards the mentor's practice and ways of planning. Throughout the series, Rick's assistance of providing ideas and knowledge based on his experience fails to scaffold Paige's planning development. Without knowledge of the ideas Paige brings, Rick, acting as expert in this model, does not assist Paige to develop *her* ideas. What's more, conceptions of expert-novice roles in this learning dialogue discourage interns from sharing ideas that differ from their mentor's. Doing so threatens the mentor's status as expert planner and jeopardizes the mentor-intern relationship. The high-stakes nature of the mentor-intern relationship—shaped by the summative evaluation the mentor provides at the end of the year—makes it difficult for interns to suggest ideas that diverge from their mentor's experience. This focus on protecting the relationship detracts from the intern's planning development.

Models of assisted performance assume that the novice will appropriate the mentor's tools and theories of teaching, but it does not account for situations where the novice brings a different set of theories or tools for teaching. What's more, it does not

account for the power issues that make discussing these differences difficult, if not impossible. The power issues in Rick and Paige's relationship made even small ideas—such as adding three points to a test score—seem risky. When Paige does propose more substantial different ideas, Rick is unable to assist her with them, perhaps due to a lack knowledge about the idea. This case raises questions about how mentors and interns can plan around interns' ideas when they possess different ideas about subject matter.

Taken together, Stories One and Two raise questions about the extent of Paige's planning development. It is not clear that Paige's increased participation in the planning process is evidence of her development as a planner or her successful induction into planning. At what cost was Paige enculturated into the task of planning? How might her learning and development have been different had she been scaffolded to develop *her* ideas, instead of learning to plan with Rick's ideas? Is Paige equipped to do the thinking necessary to plan from her own ideas next year when she is alone? Understandably, both Rick and Paige are making sense of the planning conversations and their roles from their own perspective. As the expert, Rick is providing assistance based on his past teaching experiences. As the novice, this "help" stifles Paige's own ideas. Their respective senses need to be taken into account to understand how and if co-planning assists novices' planning development.

The case of Rick and Paige raises questions about the expert-novice learning dialogue as a model of learning. It raises questions about the ability of mentors to scaffold novices' learning in directions that diverge from their own experiences. It also uncovers important issues of power that shape how and what novices learn in conversations with more experienced others. Finally, the case asks us to rethink what it

means to be a good mentor. Perhaps effective mentoring involves a sense of loss—a giving up of control and ownership over the teaching process as beginning teachers join the practice. We need new metaphors for mentoring. Instead of thinking of mentoring as passing on a wealth of experience and job lore, or of bringing the novice up to where the expert is, we might think of mentoring as an opening, an opportunity to expand what the mentor and field knows and increase, rather than pass on, teaching knowledge.

Chapter Four takes us inside the co-planning conversations of Carly and Mindy, the second mentor-intern pair in this study. Close examination and analysis of their co-planning conversations provides additional insights about difficulties mentors and interns face engaging in discussion of interns' teaching ideas. The case of Carly and Mindy highlights the role that context plays in shaping their planning roles and discourse, which in turn shape and limit their conversations about Mindy's teaching ideas.

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**HONORING INTERNS' TEACHING IDEAS:
NEGOTIATING DILEMMAS IN THE EXPERT-NOVICE LEARNING DIALOGUE**

VOLUME II

By

Emily Remington Smith

A DISSERTATION

**Submitted to
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Chapter Four

CO-PLANNING IN THE PRIMARY PLANNING DISCOURSE: MISSED OPPORTUNITIES FOR LEARNING THROUGH DIALOGUE THE CASE OF CARLY AND MINDY

Introduction

Two Views of Co-Planning

At 9:52 A.M. the bell rings to signal the end of 3rd hour. Mindy, an intern in Carly's high school English classroom, says goodbye to her students and heads over to her desk, which is right next to Carly's. Mindy slumps into her chair and says, "I am so mad. I forgot to go back to discuss the "Truth" poem on the overhead." This comment begins their daily co-planning session, where Mindy and Carly meet during 4th hour to discuss Mindy's teaching in 3rd hour and plan for upcoming lessons and units. Throughout her poetry unit, Mindy has asked students to respond in writing to the daily poems on the overhead. She collects their responses and gives them individual written feedback. She does not grade them on their individual interpretations, as she feels strongly that all interpretations are valid. For the past few days, however, Carly has been encouraging Mindy to have students' share their responses to the poems to compare their interpretations. Students, Carly feels, need to know if their interpretations are "right" or not. Mindy resists this suggestion, as she feels that poetry responses are individual and thus should not be discussed as "right" or "wrong." She has begrudgingly agreed, however, to discuss the poems to comply with Carly's request. Somehow, though, Mindy keeps "forgetting" to do this. As the intern, Mindy would rather go along with her mentor's suggestion than engage in a potentially threatening and uncomfortable discussion about their different approaches to teaching poetry. As the conversation continues, Mindy and Carly discuss the logistics of her 5th hour lesson, where she will re-teach the poetry lesson on "Truth." By the end of the planning hour, Mindy has made several notes on her lesson plan to tweak her instruction for the sophomores, but she has made no adjustment to her ideas about how learners respond to poems, and how they might be evaluated on these responses.¹

As the above vignette indicates, Mindy (intern) and Carly (mentor) are engaged in a central activity of teaching—planning and revising lessons to prepare for students' instruction. With the goal of preparing to teach students,² Carly helps Mindy to revise her lesson plan to provide greater opportunity for students to share and get feedback on their

¹ I drew on data from Mindy and Carly's videotaped co-planning sessions, viewing sessions and lesson plans to craft this vignette.

responses to the daily poem, “Truth.” As the intern, Mindy yields to Carly’s advice, even though she feels it goes against her own reader response theory of teaching poetry. Like Paige in Chapter Three, Mindy hesitates to initiate discussion of her different ideas about teaching because it may cause a riff in her working relationship with Carly. In addition, such discussions move them away from the immediate focus on preparing plans for upcoming lessons. Instead, Carly and Mindy focus on revising the logistics of the lesson—when and how Mindy will elicit students’ responses to the poem—a safer and more practical topic to discuss. As a result, they do not engage in a conversation about their different ideas about teaching poetry, and Mindy leaves the conversation with her ideas about teaching text unchecked and undeveloped.

The opening vignette points to two central purposes of co-planning. With respect to students’ learning, co-planning allows mentors and interns to jointly create and evaluate lesson and unit plans necessary for the ongoing instruction and learning of the high school English students in Carly’s charge. In pursuit of this goal, Carly acts as the more experienced planner and teacher, assisting Mindy to engage in what for her (as an experienced teacher) are the key components of planning: choosing materials, designing activities, and providing assessments. Pursuit of this goal is action-oriented, aimed at producing daily teaching plans. With respect to interns’ learning, co-planning aims to help novice planners, such as Mindy, learn the thinking, knowledge, and skills involved in planning. Pursuit of this goal is more thought-oriented, focused on how Mindy understands planning and teaching, and ways of developing this understanding. In the context of this expert-novice learning dialogue, interns and mentors make their ideas and knowledge about planning and teaching explicit and engage in dialogue to evaluate and

² I use “students” to refer to the high school language arts students enrolled in Carly and Mindy’s classes.

develop these ideas. To support this goal, Carly would act as a facilitator and co-learner, engaging with Mindy in discussions of their beliefs, ideas, and knowledge as they discuss their ideas and co-create plans from them. As the opening vignette indicates, Mindy and Carly have different approaches to and ideas about teaching poetry. Discussion and evaluation of these ideas is an important means of Mindy's learning to plan and teach.

Primary and Secondary Planning Discourses

The goal of co-planning for students' instruction is a comfortable and familiar one for Carly and Mindy to pursue as expert and novice planners. Engaging in co-planning aimed at students' learning draws on Mindy and Carly's *primary planning discourse* (Gee, 1989). Discourse, Gee explains, is "a socially accepted association among ways of using language, of thinking, and of acting that can be used to identify oneself as a member of a socially meaningful group or 'social network'" (p. 1). As a member of a high school teaching community, Carly's discourse focuses on choosing materials and designing activities and assessment to promote students' learning (Clark & Peterson, 1984; Clark & Yinger, 1980). As an experienced teacher, Gee would argue that Carly has *acquired a primary* planning discourse in the natural and functional context of her classroom, where ongoing planning for her students' instruction, and a process of trial-and-error, helped her to develop a practical discourse for planning through a process of enculturation (Gee, 1989, p. 3, 5).

At the same time, this primary discourse is consistent with images of instructional planning Mindy witnessed as a student during her apprenticeship of observation (Lortie, 1975). From the student perspective, Mindy observed evidence of her teachers' planning in the physical activities and assessments she was assigned. Planning in this primary

discourse, Carly can provide Mindy with practical feedback on her plans based on her extensive planning and teaching experiences. Mindy's need for suggestions and feedback to create workable lesson plans reinforces use of Carly's primary planning discourse and her identity as an expert planner. Engagement in the primary discourse of planning, however, does not help Mindy to develop fully as a planner, as it does not engage them in joint inquiry and dialogue about their teaching ideas and the theories behind them (Newman, Griffin & Cole, 1989).

The goal of co-planning for Mindy's learning requires learning a new discourse for instructional planning, which, Gee (1989) argues, requires a more conscious process of gaining knowledge through teaching, explanation, and analysis (p. 3). This secondary discourse would emphasize teacher learning through assisted performance (Feiman-Nemser & Beasley, 1997b). Instead of serving as a model of planning to copy, Carly would engage as a co-learner with Mindy, co-investigating subject matter and pedagogical theories related to their teaching and planning ideas (Wells, 2000). This secondary discourse takes Mindy's development into account; the planning dialogue occurs in Mindy's zone of proximal development, the place where she cannot fully function on her own (Vygotsky, 1978). Because such scaffolded instruction is dialogic, it cannot be fully scripted; it must remain reflective and improvisational, open to their thought-in-action (Newman, Griffin & Cole, 1989). Engaging in this unpredictable and deliberative talk about knowledge is difficult for mentors and interns to do; it runs counter to the type of talk needed to address the immediate planning situation of having to teach real students and wanting to do it well—a decidedly performative problem. Thus, amid the daily presses of teaching, Carly and Mindy plan in the primary planning

discourse, as there is little encouraging or helping them to move away from this practical discourse (Cazden, 1988).

The secondary planning discourse also requires particular norms for social interaction that run counter to traditional expert-novice roles. Dialogic instruction in Mindy's zone of proximal development, where both of their ideas are open to investigation, requires changes in the social "footing" of both participants by calling for authentic give and take about ideas (Goffman, 1981). In the secondary discourse, Carly is no longer the expert sharing certain knowledge. This exploratory talk makes more explicit and tentative Carly's internalized models of planning which she has acquired over many years of practice. Situated in an educational context where certainty and expertise are valued (Floden & Buchmann, 1993), Carly may be hesitant to learn and engage in a secondary discourse that questions what she knows and how she plans (Gee, 1989).

At the same time, the authentic give and take of ideas grants Mindy's ideas an equal place in the conversation. Consequently, Mindy might hold the expert status at times when she brings ideas from the university with which Carly is unfamiliar. In the context of this high-stakes evaluative relationship, Mindy may be hesitant to suggest ideas that, by virtue of the status they confer, threaten their relationship and thus her recommendation for certification. The difficulty of engaging in the secondary planning discourse is, thus, compounded when the expert and novice bring different ideas about teaching—such as Mindy's and Carly's different approaches to teaching poetry—to the learning dialogue. Discussion of these differences can further question mentors' expertise and ways of planning, and threaten their working relationship. Use of this

secondary planning discourse allows Carly and Mindy the ability to “trade conversational places” (Florio-Ruane, 1991), thereby requiring them to figure out how to negotiate new speaker rights and obligations in their face-to-face interactions (Goffman, 1957).

Ironically, the social context of the co-planning dialogue, intended as a site of teaching and learning through conversation, makes it difficult for mentors and interns to communicate about their ideas.

Given the shifts and threats involved in engaging with Mindy’s ideas in the secondary discourse, Carly and Mindy understandably opt to co-plan in ways that draw on their primary planning discourse. This makes sense from both a practical perspective—they must get these plans done—and from a social perspective—there is a lot at stake in their expert-novice relationship. Consequently, Mindy’s and Carly’s co-planning conversations focus on planning for students’ learning, not Mindy’s. In response to the study’s central research question: *Why is it difficult for mentors and interns to engage in discussion of interns’ teaching ideas?*, this chapter argues that discussion of Mindy’s teaching ideas, particularly when they differ from Carly’s, requires a planning discourse that is both foreign to expert and novice teachers and a threat to their working relationship. As a result, Mindy and Carly co-plan in their primary planning discourse, one that focuses on planning for students’ learning, on planning workable activities and lessons.

Throughout the chapter, I draw on relevant literature and data to: 1) show how and why the content and nature of Mindy and Carly’s co-planning conversations focus on the technical aspects of planning—solving problems and producing workable plans; and 2) how this focus precludes “educative” dialogue that promotes further growth around

their teaching ideas (Dewey, 1938/1997). In the end, Mindy learns the technical aspects of planning instruction, but it is not clear that she has examined or developed the ideas about teaching and planning that she brought to her internship. As such, it is not clear that she has developed as a planner. Co-planning for interns' development requires a type of expert-novice talk and interaction that conflict with existing models of planning and expert-novice social interaction. In pursuit of powerful teacher learning through dialogue, this chapter further investigates the nature and content of mentor-intern co-planning dialogue and an intern's opportunities for learning in such conversations.

Chapter Overview

The chapter is divided into two main sections. The first section describes Mindy and Carly's different ideas and theories about teaching literary texts. Understanding these differences is important for recognizing when these differences show up in their planning conversations and how they are handled (and avoided) in the context of the primary planning discourse and high-stakes relationship. The second section illustrates how Mindy and Carly's co-planning conversations focus largely on logistical aspects of the plans instead of discussing their ideas and theories about teaching text that shape their plans. This focus on planning for students' learning—focusing on the immediate questions of what and how they will teach—bypasses opportunities for Mindy's learning through evaluating and developing her teaching ideas. Mindy and Carly's co-planning and viewing sessions reveal the difficulty of talking about their different ideas about teaching literary texts and their retreat to “safer” topics related to technical elements of the plans. Throughout the analysis, I draw on their viewing session comments and relevant literature to understand and explain their focus on planning for students' learning

and the difficulties they face discussing Mindy’s teaching ideas. Taken together, I argue that the complexities of engaging in discussion of Mindy’s ideas—due to the social and contextual norms and obligations of mentors and interns in co-planning conversations—make it easier, and more comfortable, for Mindy and Carly to focus on planning for students’ learning at the expense of Mindy’s.

Data & Data Analysis

In this case study I analyze six co-planning segments³ from two units Mindy taught during her Fall Lead Teaching. The first unit focuses on poetry and the second on *The Adventures of Huckleberry Finn*. Table 7 lists the segments used from each unit:

Table 7: Data Segments from Two Units

Unit	Segment	Topic of Conversation
Unit 1: Poetry Unit	Segment 1	Planning a Poetry Lesson
Unit 2: Teaching <i>Huck Finn</i>	Segment 2	The 3 Boys Idea
Unit 2: Teaching <i>Huck Finn</i>	Segment 3	The Meaning of the River
Unit 2: Teaching <i>Huck Finn</i>	Segment 4	Creative Projects—Draft Ideas
Unit 2: Teaching <i>Huck Finn</i>	Segment 5	Logistics of Creative Projects
Unit 1: Poetry Unit	Segment 6	Responding to Poems

Data for each segment include: 1) transcripts from each videotaped co-planning conversation; 2) transcripts of Mindy and Carly’s viewing sessions of the co-planning sessions; 3) lesson plans from Mindy’s unit that are discussed during the co-planning sessions; and 4) my observation notes from observing Mindy teaching lessons in these two units.

In Section One I draw on viewing session comments, Mindy’s unit plans, and observation notes to describe Mindy and Carly’s different views of teaching literary texts.

³ As in Case One, a segment is a substantial part of a co-planning session, ranging from twenty to forty minutes in length. I divided individual co-planning sessions into segments as I coded the different types of planning talk going on in relationship to Mindy’s ideas.

In Section Two I take a detailed look at the six segments to illustrate *how* Carly and Mindy address Mindy's teaching ideas during co-planning. In particular, I illustrate how their planning in the primary discourse—with a focus on the logistics of planning for students' instruction—results in an absence of substantive talk about their different teaching theories and ideas. I show this by analyzing responses to Mindy's ideas in the conversations, differences in their verbal and nonverbal participation around Mindy's ideas, and Mindy's strategies for protecting her ideas. In addition, I analyze Carly's verbal and nonverbal responses to Mindy's ideas as a measure of the way Mindy's ideas are discussed and supported. I analyze Mindy's presentation of her ideas, and her strategies for protecting them when she does not feel support for them.

I have also analyzed segments with codes for repetition, overlapping or latched talk, and singly or collaboratively developed floors. As Tannen (1989) and Edelsky (1993) argue, these features of talk indicate and create interpersonal involvement in conversation. Close analysis of Carly and Mindy's co-planning conversations along these features of joint engagement—or lack thereof—is important for understanding the nature of their involvement in discussions of Mindy's teaching ideas versus the technical aspects of the lesson plans. In conjunction with the analysis of the co-planning conversations, I draw on viewing session comments and relevant literature to explain the nature and content of their talk and identify factors that discourage discussion of Mindy's teaching ideas in co-planning conversations.

Section One: Two Views of Teaching Text

Though signs of Mindy and Carly's different theories of teaching text surface throughout their co-planning conversations, there is little explicit discussion or

investigation of these different views during their co-planning conversations. Most discussion of their views occurred in viewing sessions, removed from the high-stakes co-planning context and discourse. Discussion of their different approaches to teaching text is, it appears, not part of the primary planning discourse, and may disrupt their working relationship. This first section describes the different views of teaching text that clearly inform their practice, but are not discussed during co-planning. Awareness of these views is important for answering the study's research question. As a researcher, I need to recognize how the views of teaching literature that shape their practice are addressed and avoided in their co-planning conversations, and the missed opportunities for Mindy and Carly's joint engagement and learning about their teaching ideas.

Mindy and Carly's differing formal and implicit theories of teaching literary texts (drawn from course work and teaching experience) surface early in Mindy's internship. Mindy's views become apparent in Unit One, the poetry unit. Data from her poetry unit plans, coupled with her viewing session comments, reveal her strong position on a reader-centered approach to teaching poetry. Mindy feels strongly that there is not a "right" or "wrong" interpretation of poetry. Carly, on the other hand, sees this as an immature approach to teaching poetry. She believes that students can be led to more collective meanings of texts that can be verified in the texts themselves. Mindy's reader-centered views—and their clash with Carly's—resurface in Unit Two as they discuss Mindy's plans for teaching *Huckleberry Finn*. Evidence of these views surface consistently in Mindy's lesson plans, in their co-planning sessions, and in their viewing session comments. This section draws on data from the poetry unit to exemplify Mindy

and Carly's different positions on teaching literary texts and to locate their views in reading theories.

Mindy's View: A Reader-Centered Approach

Mindy designed a poetry unit for her first lead teaching that provided students with multiple opportunities to read and respond to poetry by a variety of authors. At the beginning of each lesson in the unit, Mindy put a poem on the overhead and asked students to "respond" to questions about it in their journals. On Day 4 of the unit, for example, Mindy's lesson plan reads:

- A short poem by Gwendolyn Brooks will be put on the overhead with questions underneath it.
- Students will get out a blank piece of paper, read the poem, and respond to it by freewriting in their poetry journals.
- When students are done writing for their poetry journals, they will put their piece of paper in their folder.

The lesson plan for Day 5 is identical—with the exception of the poem choice—in the directions to respond to the poem and put their responses away in their folders. Mindy makes clear during the lesson that there is no "right or wrong" way to respond to the poem, as long as students explain and support their interpretations and reactions to the poem and do not just say "the poem is stupid." When a student asks, "So, there is no wrong answer?" Mindy replies, "A wrong answer is, 'This poem sucks'" (observation field notes, 10/9/01). I spoke with Mindy after this lesson, and she further explained her stance on teaching poetry. My field notes capture her views, and her perception of Carly's views of teaching poetry:

Mindy explained that she and Carly disagreed about the notion of whether or not there were "right" answers when students respond to a poem. Mindy feels that it is important for students to learn to feel confident about and stand behind their opinions. She stresses the importance of backing up ideas and that there is not really a wrong answer to what students write except for things such as "this

poem sucks” and “I hate this class.” According to Mindy, Carly is more of the mind that students should come to particular right answers about what a poem means and does. Mindy said that she and Carly disagree on this issue. (Post-observation field notes, 10/9/01).

Carly's View: A Text-Centered Approach

My field notes record Mindy's report that Carly holds a quite different view about teaching poetry. While Mindy feels that all supported responses are “right,” she sees Carly saying that some responses are more correct than others given what is written in the text. In her viewing session, Mindy further describes her perception of the differences between her and Carly's stances towards teaching poetry, emphasizing her desire to value students' personal interpretations. Mindy says:

M: Carly is one of those people that believes that there is a right interpretation of poetry, and I'm not. So, that's one thing that's really conflicting....She's always like, “There is a right interpretation, and there is a right answer.” But I don't think there is because this whole unit we've been talking about how there is no right answer...And if they're [students] telling me that they think this poem is about, you know, her family...she's using snowflakes as a metaphor for her family. Like, that's looking into a poem and finding their own interpretation, even if it's not really what the author intended. I mean, how am I supposed to know? I told a kid yesterday, “There's not a whole book of every poem that Robert Frost ever wrote telling us what it means.” But Carly is like, “Well, if they say this and it is totally off base, what are you going to do?”...But, we don't talk about what a poem *means*. And I do that on purpose, cause I don't want them to think there's a right or wrong answer (MVS#1, 10/18/01).

In contrast to Mindy, Carly says that students should discuss their journal responses so that they can see both how their response compares to others', and if they wrote a “right” response to the poem. She compares this approach to how she teaches writing. Carly says, “It's like writing. Kids don't know if they are good writers until they see good writing,” thus implying that there are “good” and “bad” interpretations of poetry. When Carly talks to Mindy about her poetry lessons, she expresses concern that students leave their poetry response without knowing if what they wrote was right. She

expresses this concern to me in her viewing session, saying, the students “don’t know what the poem is about...and they’re not going back to it. [Students must think], ‘So we read this and wrote about it, why? We have no idea what it meant and we are not talking about it.’...She didn’t tell them what it meant.” Carly fears that students do not know if their response was right or not (CVS#1, 10/18/01). According to Mindy, Carly believes that answers to what a poem means can be found in the text. Mindy recalls a co-planning session where she and Carly talked about this belief. Mindy says:

M: I think I said something to her like, “Some of these kids read a lot into these poems. Some are like, ‘This poem is about snow.’ And somebody else will say, ‘This poem is using snow as a symbolism for,’ something I never even thought of, but it could be true.” And so I said that to Carly, and she is like, “But there is always like one line in there that dispels that theory, and you can say, ‘What about this line in this poem? Does that fit along with your interpretation?’” And I think she is like, “If they are way off base or if they’re not thinking what the author intended, then that’s a skill they need to learn how to read poetry...and read every line so that they know what the author meant to say.” But poetry, I think, is up to the reader. (MVS#1, 10/18/01)

In conjunction with this stance that there is a correct interpretation of a poem, Carly asserts that the teacher should know the answer to what a poem means. Carly suggests in her viewing session that teachers should come across as all knowing and not tell students that they do not know the answer to something. She says in her viewing session, “You can’t always say, ‘I don’t know’ when they [students] ask you questions. They go, ‘Aren’t you an English teacher?’ How do you not know that?’ They see you as the main person [the teacher], and they are not going to respect you as a teacher if you don’t know” (CVS#1, 10/18/01). In contrast, and in conjunction with her belief that there is not one right answer to a poem, and the teacher knows it, Mindy does not feel the teacher has to present herself as having all of the answers. She says in her viewing session:

M: There will be days and somebody will ask me a question and I will not know the answer and I will tell them [that]. Carly doesn't like it when I say stuff like, 'I don't know.' ...She'd, I guess, rather have me pretend that I know instead of be honest....And Carly is like, "You know, if you say you don't know, then they are going to say that you are an idiot. They are going to call you on it right away."
(MVS#1, 10/18/01)

Mindy's resistance to telling students she has all of the answers is consistent with her position that the teacher does not have all of the answers, and there is not a right answer to the texts they read.

Situating the Views in Reading Theory

Mindy and Carly's views of teaching poetry evoke two formal theories of teaching reading. Mindy's views of teaching poetry suggest an extreme version of reader-centered or a personal-response approach to literature, where there are no standards for evaluating responses. In this view, the student is at the center of the reading act, and *his/her* response, not the text, is central (Appleman, 2000). The student, Rosenblatt (1968) argues, is the creator of meaning, and her/his interaction with a text is unique. She writes, "A reader makes a poem as he reads. He does not seek an unalterable meaning that lies within the text. He creates meaning from the confrontation" (cited in Appleman, 2000, p. 38). We see Mindy enacting this view in her insistence on valuing all students' responses and not attempting to find a universal meaning among students' different responses to the text (Beach & Marshall, 1991). In terms of pedagogy, reader response theory calls for shifts in teacher's role in the classroom. The teacher, as Mindy contends, is not the final determiner of what a text means (Appleman, 2000). The pedagogy shifts from teacher-centered instruction to the use of reading logs and journals, which intend to make students more comfortable sharing their personal responses. In the end, Mindy's goal, and that of reader-centered proponents, is for students to "realize that

their interpretations are appreciated. They are not wrong. They did not miss the point” (Tucker, 2000).

Carly’s beliefs about teaching poetry align her more closely to another reading theory, that of textual, New Critical, or cognitive responses to reading. In the textual or cognitive approach, emphasis is placed on the text; the meaning of a text is found “*in* the text, and the act of skillful readings requires the reader to get it *out*.” Textual responses focus “students’ attention on how the close reading of words, images, syntax, symbols, verbal ambiguity, and figurative language can lead to a firmer purchase of what a text ‘says’” (Beach & Marshall, 1991, pp. 10, 248). In the cognitive approach, there is a sense that one reading is more correct than another, and the teacher’s job is to help students to come to this meaning (McCormick, 1994). Carly’s view of the role of the teacher in the reading classroom is consistent with a textual or cognitive approach that sees the teacher as the “sage on the stage” explaining what a text means (Tucker, 2000). Carly’s version of new criticism is filtered into a high school context, where the need for assigning grades requires standards for assessing the “correctness” of students’ poetry interpretations.

Discussion of Ideas and Theories in Co-Planning

Mindy and Carly’s versions of reading theory reflect difference stances in the field of reading pedagogy. Discussion of their different approaches, though, is secondary to planning talk in the primary discourse. Throughout their co-planning conversations, Mindy and Carly do not explicitly or productively discuss their different stances or theories on teaching text. Discussion of these ideas is not connected to their immediate planning goals or model of learning to plan. Discussion of these theories would require Mindy and Carly to learn a secondary planning discourse, one where discussion of their

teaching theories and beliefs is a crucial part of planning and novice planners' learning. As analysis of the six segments in Section Two reveals, Mindy and Carly's co-planning conversations draw on their primary planning discourse, on the logistical features of their ideas about teaching literary texts. This focus on the details and procedures of planning—what they will *do* with students—bypasses important meta-level discussion of pedagogical content knowledge and theories behind their ideas. Such discussion is necessary for Mindy's learning to plan, to evaluate and develop her ideas. Drawing on the data and relevant literature, Section Two explains how co-planning in the primary planning discourse discourages co-investigation of their different approaches to teaching text and opportunities for Mindy to evaluate and develop her planning and teaching ideas.

Section Two: The Co-Planning Conversations

Section two draws on six co-planning segments to illustrate how Carly and Mindy's planning in the primary planning discourse bypasses opportunities for Mindy to learn through substantive discussion of her ideas. This analysis of Carly and Mindy's co-planning conversations focuses on how planning in the primary discourse shapes the *content* of their planning and the *nature* of Mindy's learning to plan. In addition, this analysis reveals contrasts in their comfort and involvement in the conversations with respect to the nature of their talk about their different teaching ideas. Part one of Section Two describes Mindy and Carly's definition of co-planning (the primary discourse) and illustrates how their planning focuses on producing workable plans, not discussing their different ideas. Part Two focuses on the nature and extent of Mindy's learning to plan within the primary planning discourse. Part Three highlights tensions in their co-planning conversation as they try to sidestep difficult conversation about their different approaches

to teaching text. It shows how their engagement in the primary planning discourse averts difficult discussion of their different teaching ideas. Together, the six segments reveal a type of planning focused more on producing lesson plans that work and less on the discussion of Mindy's ideas, which is central to her learning to plan.

Part One: Planning for Students' Learning

Analysis of data from Mindy and Carly's interviews and co-planning conversations reveals their focus in co-planning conversations on what Mindy will *do* in her lessons. With the goal of students' learning at the forefront, Mindy and Carly's co-planning conversations focus on *what* Mindy will teach and *how* she will teach it. Conversations about their ideas and theories of teaching text are not discussed, as such discussions do not directly move them towards getting down the nuts and bolts of the plans. What's more, such discussions require use of a planning discourse that is different from the one Carly uses as an experienced planner. The three data segments in Part One show how their planning discussions focus on what plans will "work" and on solving planning problems to get the plans down on paper. In pursuit of this planning goal, Mindy and Carly bypass discussion of their different teaching ideas and the principles or conceptions of subject matter that shape them. I begin with a description of Mindy and Carly's definitions of co-planning, which reveal their focus on the what and the how of planning over the why.

Mindy & Carly's Conceptions of Co-Planning

Mindy and Carly have little information and few models to draw on in their attempt to understand and enact co-planning in ways that differ from experienced teachers' primary planning discourse. Despite a plethora of recent research on teacher

planning (Borko & Niles, 1987; Clark & Peterson, 1984; Kagan & Tippins, 1992; Moallem & Applefield, 1997; Ornstein, 1997), literature on the joint planning of experienced and novice teachers is sparse (Dunn, Taylor & Henning, 1989; Feiman-Nemser & Beasley, 1997b). Existing literature tends not to discuss how joint planning addresses and supports interns' developing teaching ideas, or their learning at all. Instead, it focuses on issues such as the nature of mentors' advice (Dunn & Taylor, 1993), styles of planning (Dunn, Taylor & Henning, 1989) and various players' roles in teaching and planning conversations (Page, 1980). In addition, the teacher preparation program in which Mindy and Carly work provides little information about what co-planning entails. As stated in the *Intern-Mentor Teacher Handbook*, mentors are expected to engage in co-planning with their intern, but they are offered few tools or guidelines for engaging in this central work of learning to teach (2002, p. 11). Thus, Mindy and Carly understandably draw on what has been their "primary" planning discourse as teacher and student, which focuses on planning for students' learning, not novice planners'.

In their viewing sessions, both Mindy and Carly describe co-planning as a place to figure out the logistical details of planning. Carly describes co-planning as a place to get things done and find quick solutions to problems. When I asked Carly what a good co-planning session was like, she said, "I think when decisions are made, [and] when something is accomplished at the end" (CVS#1, 10/18/01). Discussions about teaching theories or beliefs may not feel like getting things done. The purpose of co-planning, she says, is "to come up with activities and also to anticipate flaws in the coherence of a lesson or a unit" (Interview, 9/21/01). Carly tries to keep co-planning conversations focused on what needs to get done for today and tomorrow's lessons, and on finding

quick solutions to planning or teaching problems. Carly's conception of co-planning is consistent with how experienced teachers plan (Clark & Peterson, 1984; Clark & Yinger, 1980). This planning is future-oriented, focused on designing activities and solving planning problems.

Through her apprenticeship of observation as a K-12 student, and through watching Carly plan (Lortie, 1975), Mindy holds a conception of co-planning consistent with Carly's. Like Carly, Mindy describes co-planning as a place for determining the plans for the next lesson. During co-planning, she says, Carly helps her to put her ideas into some kind of logical order and organize the unit (MVS#2, 11-9-01). In addition, Mindy says in her viewing session that co-planning involves talking about what they are going to do tomorrow, what they need for the lesson, and changes that need to be made to a lesson already taught. Mindy describes co-planning in her initial interview as follows:

M: She'll tell me what we are going to do tomorrow and we'll go over what we need for the lesson and stuff like that. And I observe her teach 3rd hour and then I teach 5th hour. And if there is anything I want to change in the middle of it, I do....And if there is anything she thinks might not work or think I might change, she lets me know. And, if I don't want to change it I tell her. (Interview, 9/24/01)

Both Carly and Mindy define co-planning as a place to accomplish the work of planning for instruction—identifying activities, foreseeing problems, and pinning down what they will do in the next lesson. Given this conception of co-planning, conversations about the theories and subject pedagogy behind their teaching ideas would derail Mindy and Carly from discussing the immediate needs of planning upcoming lessons. Their focus on the what and how of planning allows them to meet their goals of planning for students' learning but discourages substantive discussion of their teaching ideas. In addition, as Part Three illustrates, conversation about what to do tomorrow allows them

to avoid conflict about their different theories of teaching text. The following analysis of Excerpts One, Two and Three illustrates their focus on figuring out the plans and the missed opportunities for discussing the ideas and theories behind these plans.

Segment One: Getting Down the Planning Details

Segment One illustrates the type of planning talk Mindy and Carly engage in in their goal of planning for students. In this segment from their planning of the poetry unit, Mindy lists what she will do in tomorrow's poetry lesson on rhyme scheme. As Mindy outlines what she has planned, Carly points out potential problems Mindy might face in her lesson and helps her to remedy them:

Excerpt⁴ One: Planning a Poetry Lesson

01 M: Okay, tomorrow...Tomorrow we are doing rhyme scheme. I have to check
02 homework and their lists.

03 C: I know another thing to watch out for. You told them first of all not to write on
04 their folders, and then you said if you do, then—that makes it sound like what you
05 say isn't really what you mean...You are going to look at the homework
06 tomorrow?

07 M: Yup, and then we're going to review today, which wasn't that much, but we
08 are going to do it anyway, while I am doing that. And then we are going to go
09 over the definition of rhyme scheme and I've an overhead for that.

10 C: And they should know that from last year.

11 M: Yeah, I have a definition that I got out of a poetry book, it's just like, 'end
12 words that rhyme', basically. And then we are going to go over some song
13 choruses that rhyme and do the abab thing. Then we are going to do the Emily
14 Dickinson list thing. Make a list of all the things they underlined. And then we are
15 going to do that, "There is no frigate like a book" poem, do the rhyme scheme.
16 And then at the end of class I am going to explain the poetry journals and hand
17 out the Carl Sandburg file.

Mindy begins by stating the topic of the lesson—rhyme scheme—and lists the first thing she will do—check students' homework (ll. 1-2). Carly immediately responds with a problem that might come up (ll. 3-5), that of remaining consistent in her expectations, and then gets them back to Mindy's listing of what she will do (l. 7). Mindy then lists,

step by step, what she will do in the lesson to teach rhyme scheme (ll. 8- 9, 11-17). As the excerpt continues, Carly brings up another potential problem: how to catch up students who are absent (l. 18):

18 C: What are you going to do with the kids today who weren't here when they come
19 in tomorrow?

20 M: Um. Get them a folder and a Dickinson file and all the stuff that we got today.
21 The study guide. I should probably do that now.

22 C: And what are you going to have them, just jump right in where we are?

23 M: Um, I am going tooo, give them, I'm going to have to give them the definition
24 of poetry. I'll probably have them copy this from mine.

25 C: You might just want to have that as part of a review at the very beginning of
26 class and the people that were absent can just write it in again.

27 M: Okay.

28 C: That wouldn't be a bad idea to remember, this is what we decided and Sally, and
29 who else was gone, I think she was the only one who was gone the whole hour
30 wasn't she?

31 M: Yeah.

32 C: Sally go ahead and write this in. This is what the class decided...Some teachers
33 do big calendars that they will have on the board and they will fill in what they've
34 done each day so when a kid comes in to class that they've missed the day before,
35 they have to look right there and get it.

(AC#1, 10/3/01)

Drawing on her teaching experience, Carly helps Mindy plan her poetry lesson by helping her to prepare for problems that might arise in executing the lesson. Together, they discuss an action plan for reviewing what was covered in an earlier lesson. Carly suggests asking students to recall what they did yesterday to help *everyone* review the material, not just the students who were absent (ll. 25-26). Carly's troubleshooting helps Mindy to make changes in her lesson that will result in better student learning. Excerpt One shows how Mindy and Carly's planning focuses on working out the how and what of Mindy's lessons to provide effective learning opportunities for students. From her experience as a teacher and planner, Carly can foresee problems and make suggestions to help Mindy plan her lesson.

⁴ As in Case One, an excerpt refers to a part of a segment, ranging from a few turns to as many as 50.

Mindy and Carly's familiarity and comfort with the type of planning talk in Excerpt One are evident in their verbal involvement in the conversation. Closer analysis of their talk indicates that Mindy and Carly are mutually involved in this conversation about Mindy's plans. Signs of their involvement include latched (Z) and overlapping talk (J), coded in the first part of the excerpt below:

M: Okay, tomorrow... Tomorrow we are doing rhyme scheme. I have to check homework and their lists.

C: ^Z I know another thing to watch out for. You told them first of all not to write on their folders, and then you said if you do, then—that makes it sound like what you say isn't really what you mean... You are going to look at the homework tomorrow?

M: ^J Yup, ^Z and then we're going to review today, which wasn't that much, but we are going to do it anyway, while I am doing that. And then we are going to go over the definition of rhyme scheme and I've an overhead for that,

C: ^Z And they should know that from last year.

M: ^Z Yeah, I have a definition that I got out of a poetry book, it's just like, 'end words that rhyme', basically...

Another sign of their involvement in this excerpt is the absence of pauses within their individual turns and between their turns. Carly and Mindy quickly respond to and ask questions of each other, jointly working out the plans for this poetry lesson. The steady pace of their exchanges is consistent with the goals of the primary discourse—the need to get down these plans on paper.

The planning in Excerpt One is consistent with how experienced teachers, like Carly, plan. Carly (and Mindy by association) make use a “discourse of practicality,” one that “privileges the immediate, the particular, and the concrete conditions and events in classrooms” (McWilliam, 1994, p. 73). Carly and Mindy plan in ways that efficiently and

effectively meet immediate planning needs and goals, which include “structuring, organizing for, and managing limited instructional time” (Clark & Peterson, 1984, p. 22). This involves preparing and acquiring needed curricular materials and making decisions about lesson content, pace, and sequence given the students at hand. Planning, thus, requires knowledge of students, curricular materials, subject matter, assessment measures and district policies. This is knowledge that Carly has acquired through her extensive teaching experience and can use to assist Mindy’s planning. In addition, planning is future-oriented, focusing on action rather than exploring ideas or developing knowledge (Clark & Yinger, 1980). With a focus on meeting immediate planning needs for tomorrow’s lesson, planning “talk” (either internal or with another colleague) focuses on the what and the how of daily planning needs. Planning questions aim for closure and deal with which texts will be taught, what assignments will be assigned, and which students need special accommodations. “In short, much of teacher planning for instruction is an attempt to answer the two-part question: ‘What do I have to work with and how can I best present it to my students?’” (p. 20). The emphasis is on finding answers to these questions to produce workable plans. In this conception of planning, experienced teachers are problem-solvers, finding answers to questions and problems that arise out of the planning details. Carly’s experience as a seasoned teacher positions her as an expert in the planning process, knowing what will work best with Mindy’s students. Excerpt One shows Mindy and Carly’s comfort with and use of this planning discourse.

New to planning, Mindy relies on Carly’s experience and ways of planning in their co-planning conversations. She sees Carly as the expert planner whose years of experience include a repertoire of materials and learnings that she can draw on to plan her

lessons. Having finally arrived at the “practical” phase of learning to teach, Mindy may be eager to engage in conversations about what she will teach and how she will teach it. What’s more, she is as eager—if not more—to figure out what she is going to do in the next lesson. Thus, Mindy has good reason to engage in planning conversations that focus on the how and what of teaching—what books to teach, what neat activities to use, and how they will put these pieces together.

The ease with which Mindy and Carly plan in Excerpt One stems from the match between their goals for planning—designing instruction for student learnings—and their ability to engage in this type of planning discourse. Signs of mutual involvement seen in Excerpt One are not present in Excerpt Two, where Mindy’s ideas, instead of workable plans, are the topic of the conversation. In Excerpt Two, Mindy suggests a planning idea that does not seem to work, and does not forward their planning. Carly’s involvement in the planning is noticeably reduced as she resists diverging from the primary discourse.

Segment Two: Staying on Track, Missed Opportunities to Discuss Ideas

In Segment One, Carly and Mindy meet the goals of co-planning in the primary discourse by discussing specific details of Mindy’s lesson plan. In Segment Two, Mindy begins the conversation with an idea she has for an activity in the *Huck Finn* unit. Carly does not think this idea will work, and does not see how it will lead to a workable lesson plan. Consequently, she does not engage in a conversation about it. Instead, she remains silent and changes the focus towards what Mindy has written down in her plans.

Engaging in discussion of Mindy’s seemingly unworkable idea calls for a different planning discourse, one where their uncertainties and different ideas are explored. In the absence of this discourse, Mindy and Carly engage in an unproductive and uncomfortable

encounter about Mindy's idea. Towards the end of the excerpt, Carly makes a move to return to the primary planning discourse to focus on getting the plans down on paper.

In Segment Two Mindy shares an idea she has to help students connect personally with the characters in *Huck Finn*. In the "3 Boys Idea", Mindy would ask three guys in her class to talk about their friendship, and how they influence each other, as a way to understand the friendship between Huck and Tom. During Segment Two, Mindy shares her disappointment that the guys say they do not want to help with her idea and suggests that it probably will not work. Instead of discussing the idea, however, Carly remains silent. According to Mindy, Carly does not do these kinds of activities where students would talk about their friendship (MVS#2, 11/9/01). Because such activities do not effectively translate into student learning, Carly may not see a point in discussing them during co-planning. Though this specific idea may not work, Mindy and Carly could have talked more generally about how to help students make personal connections with the text, which is central to Mindy's theory of interpretation based on reader response. Such discussions, however, move outside the familiar planning discourse, because they remove the focus from planning for students' learning to investigating implicit theories of teaching text. This is a difficult move for Carly to make, as shifting away from the familiar planning discourse requires her to step down from her expert status to allow them to explore and question their theories. It also move them away from directly preparing for students' learning, for which Carly is highly accountable.

Segment Two points to missed opportunities for discussing Mindy's 3 Boys Idea, or how she might pull it off despite the guys' lack of interest. Carly responds to her idea with silence, and eventually moves the topic away from Mindy's idea:

Excerpt 1: The 3 Boys Idea

01 **M:** And I asked/I was going to do this fun activity where like/Carl/I was going to
02 take Carl and Stan and like Sam and Matt/and be like/and Stan and Anwar
03 maybe/and be like/'Has one of you guys ever told'/kind of like a Tom and Huck
04 example/like 'Has one of you guys ever told the other one to do something that
05 you knew was wrong/and/you did it anyway cause the one guy had so much
06 influence over you?'/Carl and Sam are like/'Uh, no/I can't think of
07 anything/no'//So I was like/eh/I'm like eh/you lose/can't help me with class//
08 (...)
09 **M:** So/that didn't work/
10 (...)
11 **M:** Cause I thought I could tell a story or something like that//'They're like Tom
12 and Huck// Tom is a dreamer and a risk taker/and Huck is very/has his feet on the
13 ground/and just like logical//But/we'll do something else with that/
14 [laughs] cause it didn't work//
]
15 **C:**[laughs]
16 (...)
17 **M:** Anyway//That's about it//
18 (...)
19 **C:** Okay, so you have something written down in there?
20 **M:** For my lessons?
21 **C:** Yeah//
22 **M:** Some of the stuff I haven't written in yet...but, I have/like/all my ideas//And I
23 have some stuff on my computer...
24 **C:** Okay, I want to see the whole package...When can you get that to me?
(VC#2, 10/29/01)

Mindy presents her idea with excitement, indicated by the increased pitch and pace of her voice. Despite this excitement, there is no verbal response from Carly. Instead, there are noticeable pauses {(...)} in lines 8, 10, 16 and 18 as Mindy shares her idea. Carly's first verbal response in line 19 is a move away from Mindy's idea towards getting some plans down on paper. This drastic move away from her idea leaves Mindy unsure of what Carly is talking about, prompting her to ask Carly if she is referring to her lesson plans (line 20). Mindy explains that she has a lot of her ideas, but they are not all written out yet (ll. 22-23). Carly simultaneously asserts her authority and reiterates the planning goal by telling Mindy she wants to see her plans in writing (l. 24). The implicit

message is that talking about ideas that may not work is not a useful part of their planning work. This tension between Carly's desire to plan workable lessons and Mindy's need to talk about her ideas results in an uncomfortable interaction in Excerpt One of Segment Two.

There is both verbal and nonverbal evidence that this is an uncomfortable encounter for Mindy and Carly. Analysis of the talk and nonverbal behavior in Excerpt One reveals the contrast between Mindy's excitement for the idea and Carly's lack of involvement in response to it. As Mindy presents her 3 Boys Idea in lines 1-7, her voice is animated, and she uses different voices to revoice her asking the boys to do the idea and their response. In addition, Mindy smiles as she shares her idea, raises her eyebrows as she gets excited, and looks at Carly. Her smile fades in line 8 when there is silence—no response to her idea. At this point, she changes her gaze to look away from Carly and out into the room. Hearing no response from Carly, in line 9 Mindy says that the idea did not work. After there is still no response in line 10, Mindy tries again with her idea. The excitement in her voice returns as she explains what she wanted to do with her idea. Mindy laughs as she says she will have to do something else cause this did not work (l.14), perhaps a nervous laugh to ease this awkward interaction (Brown & Levinson, 1987). Given the lack of response, Mindy looks down and turns her head 90 degrees away from looking at Carly. Mindy's body language suggests that she has become uncomfortable in this encounter. In addition to looking away, she shifts in her seat, taps her foot on the floor, and ends her turn by looking down at her planbook on her desk. During the silence, Mindy fidgets with her mouth.

Carly's first verbal response to Mindy's idea is her laugh in line 15 after Mindy laughs in line 14. Carly's body's language as Mindy shares her idea gives little indication that she is focused on discussing Mindy's idea. She adjusts her necklace as Mindy begins to explain her idea. In line 5, Carly looks around for her water bottle, leans over to pick it up off of the floor, drinks from it, and leans over again to put it down. Her main sign of involvement is small nods as Mindy talks in lines 9 and 11. For most of the interaction, Carly sits still, looking at Mindy, with little expression on her face. In her viewing session, Carly says that this idea would probably be a waste of time:

E: What was your reaction to that [3 Boys] idea? Cause you don't say anything there.

C: Well, part of it, part of what I was thinking is, the guys she named are the biggest screw offs in the class, and if, the kids would probably pay attention to them, but the kids probably wouldn't carry out her assignment the way she intended. And that would probably just become an entertaining waste of time. (CVS#2, 11/8/01).

Carly's response reveals her concern about the feasibility of this idea, and the problems it might cause in Mindy's lesson. Though she does go on to recognize that this may help "connect the kids to the book" (CVS#2, 11/8/01), she does not invite conversation about this idea to help Mindy to think about connecting students to texts. Instead, she remains silent and changes the topic. When Mindy looks away in line 17, Carly looks down at Mindy's planbook and then changes the topic to ask Mindy if she has her plans written out. Confirmation that talk about Mindy's idea is over comes through this shift, with Carly asking Mindy for her completed unit plan. This change of topic avoids discussion of a seemingly unworkable idea that does not move the planning forward.

Mindy has attempted to start a conversation about her idea, but she is left to develop this floor on her own. When Carly does not respond to her idea, Mindy does not

pursue it. She follows Carly's lead and moves on to talking about the written plans. There is no indication of Mindy and Carly jointly building a floor to talk about Mindy's idea (Edelsky, 1993). Other signs of the lack of involvement include no overlapping or connected talk, and no repetition of words, phrases or ideas. None of these typical indications of mutual involvement are present in this conversation (Tannen, 1984). Excerpt One highlights the lack of discussion and involvement around Mindy's teaching idea and Carly's efforts to keep them focused on getting the plans completed. Though the goal of completing the plans is an important part of co-planning, and what Mindy needs to learn how to do, the absence of discussion about Mindy's 3 Boys Idea closes off opportunities for Mindy and Carly to reflect on and develop ideas for teaching texts in reader-responsive ways.

The fact that Mindy suggests an idea that Carly would not do herself ("Carly...[is] not into creative projects") may further discourage discussion of Mindy's idea (MVS#2, 11/9/01). Engaging in discussion of the 3 Boys Idea invites discussion of their different ideas for teaching text—reader versus text-centered approaches. As I argue in Part Three, engaging in discussion of their different ideas not only moves away from the primary planning discourse, but also changes the distribution of knowledge and expertise in their expert-novice relationship. This change requires a renegotiation of rights and obligations in their interactions that is difficult to make in the context of their high-stakes relationship (Goffman, 1957). In the end, an opportunity for Mindy's learning is eclipsed by the focus on immediate planning needs and preserving their existing relationship. Familiarity and comfort with a discourse aimed at planning for students' learning discourages conversation about Mindy's ideas. The lack of discussion about Mindy's ideas for

teaching text continues in Excerpt Three where the focus is on solving planning problems.

Segment Three: Solving Planning Problems

In Segment Three Mindy and Carly discuss a worksheet Mindy would like to use in a lesson about the meaning of the river in *Huck Finn*. The worksheet asks students to consider what the river symbolizes. Given her reader-centered belief that there is not a “correct” interpretation of a text, Mindy struggles with how to use this worksheet without sending the message that there is one, “right” meaning of the river. This concern invites discussion of how one teaches textual interpretation in a reader-centered approach to teaching text. Instead of engaging in such a discussion, however, Carly responds to Mindy’s concern from her primary planning discourse, responding to Mindy’s concern as a planning problem that needs to be fixed. As a result, their planning discussion in Segment Three focuses on a logistical problem of grading instead of on the issues of reader-response pedagogy and assessment with which Mindy is struggling. Given the goal of planning for students’ learning, Carly’s assistance makes sense. She tries to help Mindy find a way to use the worksheet with her students without requiring a “right” answer. But, this assistance does not go far enough to engage Mindy in inquiry about her (somewhat problematic) theories and pedagogy of reader response.

In Segment Three Mindy raises concerns about using the river activity worksheet that asks students: “What does the river symbolize?” She does not like the way the question implies that there is a “right” interpretation of the river that the students will just *know*. Despite Mindy’s explicit reference to her stance on reader response, Carly’s response to Mindy’s concern focuses on the logistical problems of Mindy’s stance,

bypassing discussion of Mindy's approach to interpreting literary texts. As Segment Three begins, Mindy expresses her strong reaction to this activity:

Excerpt One: The Meaning of the River

01 M: I don't like [this.] The book...has the philosophy that there *is* a right
02 answer for this stuff. There *is* a symbolization for the river,...and the way the
03 questions are asked, I don't like how they are asked. Like, 'What does the
04 river symbolize?' rather than, 'What do *you* think the river symbolizes?' I
05 mean, I know we could get a variety of answers for that, but if we talk about
06 it...I don't like how it implies that they are just supposed to know: what does
07 the river symbolize? To me, I would think that that would make them feel
08 anxious. (VC#2, 10/29/01)

In Excerpt One Mindy clearly states her view that the meaning of a text is not singular, and it is not located in the text. Rather, the meaning is what *students* make of it, what *they* think the river means (l. 4). Carly responds to Mindy's concern by trying to solve the planning and teaching problem posed by Mindy's desire to tell students there is no "right" answer. Instead of addressing Mindy's views of teaching text, Carly logically responds to the logistical grading problem these views present in her teaching:

Excerpt Two

08 C: Well, if you have been talking about it, seems like they could have a. Just
09 don't get yourself in the same predicament where, like in the poetry unit one,
10 there's not a right or wrong answer—whatever you say is going to count, and
11 then they say: 'How come I didn't get my points, then?' Well, cause you
12 didn't say it well enough or supported enough. Sometimes they get those two
13 confused. 'If there's not a wrong answer, anything I say is okay.' And then
14 when it gets marked wrong, they are upset. (VC#2, 10/29/01)

Carly responds to Mindy's stance on teaching by warning her not to get into the sticky situation she was in in the poetry unit. During the poetry unit, Mindy told students that they could interpret the poems anyway they want, but they have to support their interpretations. This caused confusions for students, who did not understand why their 'correct' interpretations did not always get the full points when they were not supported.

After seeing this segment on video, Carly stopped the tape in her viewing session to comment on this “predicament.” She says:

C: What I was talking about there is that a lot of the kids were complaining that they were losing points. They’d complain to me or they’d complain to each other or directly to Mindy. Cause she would stand in front and say, ‘There’s not a right answer, whatever you say, as long as you support it.’ But she’d take off points because it wasn’t the right answer supported enough kind of thing. So, I kept trying to tell her maybe you need to rephrase what you are saying, cause they’re hearing one thing, and you’re thinking of another. (CVS#2, 11/8/01)

Though Carly makes an important point about the ramifications of Mindy’s stance in terms of assessment issues, she does not use this as an opportunity to further discuss Mindy’s stance on textual interpretation, or how Mindy could help students to understand their graded responses. Carly sees Mindy’s view as causing a “predicament” for students, which requires attention to its logistical ramifications—the grading problems it causes. It seems that Mindy needs help, however, figuring out how to enable students to support their interpretations without feeling that there is a right interpretation.

Drawing on her primary planning discourse, Carly helps Mindy to solve a grading problem by rephrasing the activity’s directions. She uses her experience with students and giving clear directions to help Mindy to rework the directions on the worksheet. In Excerpt Three, Carly offers Mindy a way to rephrase the activity’s question to allow for more than one response:

Excerpt Three.

15 **C:** Maybe you want to say, ‘What’s one of the possible things the river could
16 mean?’ And usually what I do when things are like that...I’ll say, ‘There’s more
17 than one answer to some of these.’

18 **M:** Yeah, that’s good, cause I don’t feel like retyping the whole thing [river
19 activity worksheet]. (VC#2, 10/29/01)

Carly's offer of a solution for her concern—just rephrase the question—suggests that Carly sees the problem as an issue of how Mindy gives directions to the students. She says in her viewing session:

C: And she doesn't know how to explain to them exactly what she's thinking. So, that's one reason I gave the suggestion, tell them that there's more than one right answer. Don't tell them there's no wrong answer...And I guess that's part of directions that she's been trying to work with, too, is how to best give out directions for an activity. Instructions and stuff. (CVS#2, 11/8/01)

Though this solution partially addresses Mindy's "problem," it does not help Mindy to think about or evaluate her approach to teaching texts. It also does not address Mindy's philosophical concern with the river activity. Though Carly recognizes in her viewing session that Mindy's stance on teaching texts is problematic, she does not see this conversation as an opportunity to address Mindy's views behind her concern (CVS#2, 11/8/01). In her primary planning discourse, the goal of co-planning is to help Mindy plan workable lesson plans. To this end, Carly provides assistance that helps Mindy to use her worksheet without causing grading problems. In line with this goal, Mindy drops the issue and agrees to use the worksheet with the disclaimer about more than one answer (l. 18). Once Carly helps her to "solve" the problem, Mindy moves on from the issue.

Evidence of this primary planning discourse, of "solving" the planning problems that arise from Mindy's ideas instead of discussing the ideas or theories behind them, shows up in other places in Mindy and Carly's co-planning conversations. Consistent with the goal of planning for students' instruction, Carly views some planning issues as off topic, or treats them as problems that need to be solved. Carly expresses her desire to efficiently solve problems and stay on topic when I asked her why she did not respond to Mindy's concern about a student and some quiz scores in one of the poetry co-planning

sessions. Carly said, "I think...if we start talking about Anne,...it would have just been, it wouldn't have been about ways to solve the problem,...and it would have just stressed her out more. So, I didn't talk about that. And I think with the quiz score, that was a little off topic...from where we needed to go next" (CVS#1, 10/18/01). At another point in the conversation, Mindy expresses concern about students' misbehavior in class. Carly's approach to co-planning is to quickly solve this problem. She said, "I was listening to her and letting her get her feelings out, you know, and validating them, you know, I agree, I agree. Then I said, 'New seating chart. That is the simple solution right there'" (CVS#1, 10/18/01).

Carly's planning discourse focuses on accomplish planning details and quickly solving problems; this discourages in-depth conversations about Mindy's teaching ideas and the theories and beliefs behind them. Through her participation in Carly's primary planning discourse, Mindy has internalized this understanding of co-planning as organizing and fine-tuning her plans. As a result, she believes that her ideas are fine, and that she does not need help with her ideas for teaching literature. When I asked her about how they talk her ideas in co-planning, Mindy responded:

M: I would see me as being a jumble of good ideas and her putting them into some sense of order for me, and saying, 'Do this, do that. This might not work. What do you think you are going to do about this?' Taking care of the housekeeping and the organization. Which is what I need. I think my ideas are pretty good....I think Carly's interns before have needed a lot of guidance...And from what she has said to me, I don't think I need that. I think that he just being there and listening to me and saying, 'You have to think about this...and you have to think about assessments. (MVS#2, 11/09/01)

Though Mindy does need help with organization, she also needs help expressing and explaining her ideas for adopting a reader response approach to teaching text. The content and nature of their co-planning, however, sends the message that Mindy's ideas are fine,

and that co-planning is for organizing her ideas and working out the kinks. Consequently, their planning is aimed at students' instruction, not Mindy's learning. Equipped with an experienced teacher's planning discourse, Mindy and Carly focus on the procedures over the principles and subject pedagogy behind Mindy's ideas.

Mentor-Intern Planning Talk

Carly and Mindy's focus on the technical aspect of planning is consistent with research findings on the content of mentor-intern dialogues in the process of learning to teach. Mentor-intern planning discourse typically focuses on *what* happened in particular lessons rather than *why*. Co-planning talk about plans for tomorrow, the practical, tend to exclude discussion of subject matter or theories of teaching and learning (Arthur, Davison & Moss, 1997). What's more, "Debates about what is taught, how it is taught and why it is taught—the central questions of teaching—are, for a variety of reasons, often not covered explicitly in mentor-student dialogue" (Dart & Drake, 1996, p. 63). Investigation of these central questions, however, are an important part of Mindy's learning.

Research on mentor-intern planning discourse also finds an absence of talk about larger issues of practice, such as the theory and pedagogical principles that shape their planning. What's more, this research tends not to focus on the importance of discussing theory and practice in novice teachers' development. Feiman-Nemser and Parker (1990) note that subject matter tends to be absent from conversations about learning to teach. Instead of focusing on difficulties arising from interns' subject matter knowledge or principles of practice, conversations about learning to teach often focus on interns' concerns about discipline and control, or on situation-specific problems (Richardson-

Koehler, 1988). Though there is a growing body of literature, particularly in mathematics education, on the inadequate subject matter preparation of preservice teachers (Ball & McDiarmid, 1989; Ball & Wilson, 1990), there has been little attention to how this inadequate knowledge impacts attention to, support for, or development of novices' teaching ideas. Studies that *do* focus on mentors and interns' discussion of subject matter find that novice teachers and mentors are reluctant to discuss subject matter. This may be due, in part, to their lack of confidence in their knowledge of subject matter, or to their lack of recognition of the depth of subject knowledge needed to teach (Furlong & Maynard, 1995). These studies suggest that mentors and interns think other issues—such as how children learn and what teaching activities work or do not work—are more important than discussing subject or pedagogical issues. Focused on immediate planning and teaching needs, mentors and interns feel too pressed for time to talk about subject matter pedagogy (Arthur & Davison, 1997; Dart & Drake, 1996; Maynard, 1996).

Typical descriptions of mentoring also do not emphasize the place of subject matter and pedagogy in mentors' work with beginning teachers. Traditionally, research on the essential skills of mentoring overlooks the need for mentors to draw on subject matter knowledge and theory in their work with novice teachers. In fact, literature on mentors' pedagogical and content knowledge has only recently become a focus of research on mentoring and learning to teach (Furlong & Maynard, 1995), let alone co-planning. Traditionally, research on the critical requirements of mentor teachers has focused on the personal qualities mentors need—interpersonal skills, sensitivity, empathy—and the practical knowledge from their experience they must possess in order

to support preservice teachers' learning (Copas, 1984; Rowley, 1999; Wildman et al., 1992; Zanting, Verloop, Vermunt & Van Driel, 1998).

Discussions of a knowledge base for mentors tend to overlook content and pedagogical knowledge or assume that mentors have the necessary content knowledge to support novices' learning (Richert, 1990; Vonk, 1993;). Vonk's (1993) description of a mentor's knowledge base identifies mentors' knowledge of beginning teachers' learning development and processes, underestimating the need to acquire and use adequate knowledge of content and content pedagogy. Their knowledge base, he writes, assumes that the mentor is an "expert in the subject and subject methodology" (p. 8). Discussions of the challenges of mentoring fail to address issues related to mentors' subject and pedagogical knowledge and instead focus on mentors' relationship with student teachers, the ambiguity of their role, and the complicated contexts for mentoring (Hawkey, 1997; Healy & Welchert, 1990; Hoover, O'Shea & Carroll, 1988; Little, 1990; Koerner, 1992; McIntyre, Hagger & Wilkin, 1993).

Mentors and interns' discussion of content and pedagogical knowledge is important for supporting interns as they develop and evaluate their ideas about teaching content. Studies show that much of teachers' subject-based understanding is learned while teaching, not in university courses (Furlong & Maynard, 1995). However, interns' ideas about teaching subject matter, and the beliefs and theories they are grounded in, often go unchecked during field experiences, as we see in the case of Mindy and Carly. This reality underscores the importance of mentors and interns' co-inquiry into the theory and pedagogy that shapes their practice.

The inattention to discussions of subject matter and pedagogical knowledge in Mindy and Carly's co-planning conversations, thus, is consistent with studies of the discourse of mentor-intern planning conversations and the research on mentoring and learning to teach. There is little precedence and few models for Mindy and Carly to emulate for engaging in a planning discourse that differs from the primary discourse of experienced planners. Engaged in the primary discourse, their planning talk focuses on the logistics of Mindy's ideas, and Mindy and Carly are not encouraged to investigate the larger issues of subject matter and pedagogy that shape their practices. Instead, Mindy learns about logistical problems with her ideas that can be fixed by giving better directions or being better organized.

Part Two: Two Views of Learning to Plan

Segments One, Two and Three illustrate how use of the primary planning discourse encourages conversation about the *what* and the *how* of the lessons. With the main goal of designing instruction for students, conversations about Carly and Mindy's different ideas about teaching text, and the theory and pedagogy behind them, are not discussed. Such discussions are not directly connected to the completion of workable teaching plans. Thus, the primary planning discourse shapes a particular *content* of planning talk.

The primary planning discourse also shapes the *nature* of learning to plan in their co-planning conversations. As Carly's describes in her definition of co-planning (Interview, 9/21/01), learning to plan involves learning to foresee and solve planning problems and working out the technical aspects of a lesson. For Mindy, part of this learning occurs as Carly identifies potential problems and solutions in her lesson plans.

As her viewing session comments will reveal, Carly also locates Mindy's learning to plan in practice through trial-and-error. Instead of discussing Mindy's ideas during co-planning, Carly says that Mindy will learn whether or not her ideas are sound when she tries them in practice. Consistent with her primary discourse, co-planning is for fine-tuning these ideas once Mindy has them worked out on her own. This discourse encourages Mindy to work independently in the difficult phases of thinking through her ideas. Mindy's support comes during co-planning, when she is supported by a more experienced planner to organize and fine-tune these ideas. This reliance on trial-and-error rules out a kind of listening and reflection during co-planning that would transform both Mindy and Carly's ideas and their working relationship.

In contrast to the primary discourse, a planning discourse aimed at Mindy's learning sees discussions that help Mindy to express and think through her ideas as central to her learning. Dialogue about her ideas helps Mindy to learn the thinking involved in planning (Feiman-Nemser & Beasley, 1997b), and to evaluate and develop her entering beliefs about teaching and planning (Freeman, 1991; Furlong, 2000; Zeichner & Liston, 1987). The joint planning is a place for Mindy to practice a dialogue about planning that is ultimately internalized in mature, self-regulated practice. Co-planning conversations that focus on Mindy's learning draw on features of a learning dialogue. In such dialogues, Carly would assist Mindy in her zone of proximal development, helping her to develop her existing models and theories for teaching text (Vygotsky, 1978). The primary planning discourse, on the other hand, puts less emphasis on dialogue as a site of learning through exploration and more emphasis on dialogue as "final draft" talk (Barnes, 1976). Without opportunities for Mindy to represent her ideas

to herself and in dialogue with her mentor, it is difficult for her to think hard about what she thinks. Continued analysis of Mindy and Carly's co-planning conversations, coupled with their viewing session comments, highlight this focus on learning to plan through trial and error, and missed opportunities for discussion of Mindy's ideas in the exploratory phases of developing them.

Segment Four: Discussing Final Draft Ideas

In Segment Four, Mindy presents some draft ideas she has for students' final projects for *Huck Finn*. Consistent with her stance on reader response, Mindy wants her students to have multiple options for expressing their personal understandings of and connections to *Huck Finn*, such as writing a handbook of morals and lessons from the novel, creating a game, or collecting examples of racism in their own lives. In addition, Mindy is also going to assign an essay test. At this point in her planning, Mindy does not have these ideas fully worked out. She comes to the planning session to talk about these ideas. This process of thinking through draft ideas, however, is not part of the primary discourse. In this discourse, Mindy would do this part of the learning on her own.

Analysis of their conversation about these projects reveals little discussion about Mindy's draft ideas. Instead, they focus only on her proposal for the essay assignment, a project that Carly has done before and has already "figured out." As Carly's viewing session comments reveal, Mindy has not fully figured out her ideas for the creative projects. In the trial-and-error approach to learning to plan, Carly refrains from discussing Mindy's tentative creative project ideas until she has them figured out on her own. Segment Four illustrates the focus in their co-planning conversations on the essay project and only minimal discussion of the draft creative project ideas. In the end, they discuss the idea

that Carly knows will work—the essay assignment—and engage in little discussion of Mindy’s draft ideas for her creative projects.

Segment Four begins with Mindy describing her ideas for the final assessments for *Huck Finn*. As she says in the first line, Mindy is in the beginning stages of working out these projects:

Excerpt One: Creative Projects—Draft Ideas

01 M: And my assessment/is gonna be the project/which I don’t/I’ve started to look
02 at things I want to use//And I’ve got a couple in here [resource book] too//But,
03 they’re kind of a different kind of project/like//When my 802 teacher asked me
04 about my assessment options...I said that I was going to do a creative project and
05 a final essay test/where they would pick/um/a question and write an in-class exam
06 about it//That way it is not as overwhelming as the whole entire test//and they are
07 getting a theme/ and they did a creative project about plot summary and things
08 too/

Z

09 C: So the essay question is going to be kind of related to the theme, the novel,
10 and that kind of thing?

Z

11 M: Oh yeah/society versus the individual//I am probably going
12 to make up three questions having to do with that theme//But I don’t know/I
13 haven’t done that yet//

Z

14 C: And there’s questions all throughout all these books/

Z

15 M: Yup/
16 um hmm/and I did star some/like/there’s good/

Z

17 C: of interpretive level//
(VC#2, 10/29/01)

In Excerpt One of Segment Four, Mindy gives several indications that she is just beginning to think about these assessments, and that she is still unsure about how she will pull them off. In lines 1 and 2 she says, “I *don’t*, I’ve *started* to look at things I *want* to use,” and “I’ve got a couple in here, too, but they’re *kind of* a different kind of project (emphases added). Again, in lines 11 and 12, Mindy indicates the tentativeness of her

ideas, that they are in draft stage. She says, “I am *probably* going to make up three questions....But *I don't know*, I haven't done that yet” (emphases added). Despite Mindy's presentation of her draft ideas, Carly's responses focus on the idea she knows will work—the essay—and pushes towards pinning down the specifics of the plans. Her first response in lines 9-10, “So the essay question is going to be kind of related to the theme, the novel, and that kind of thing?” makes a move toward figuring out what the essay question is going to be. In her next response, Carly tells Mindy that the teaching books have many questions that she could use for the essay question (line 14). Carly responds only to the essay assessment, an assignment that she knows will work, not to Mindy's tentative ideas about the creative projects.

Analysis of the talk in Excerpt One shows that Carly does not become involved in the conversation until Mindy mentions the essay assessment. Carly makes clear in her body language, her responses, and her viewing session comments that she does not want to discuss the creative project ideas in their draft stage. While Mindy talks about the creative project in lines 1-4, Carly sits still, leaning on her arm, with her hand covering her mouth. She nods her head slightly in line 2 when Mindy picks up the teacher resource book. Her body language changes in line 5 to reveal more involvement when Mindy brings up the traditional essay question. Now, Carly's nods are bigger and more obvious. In line 6 she moves out of her still pose on her arm and adjusts to sitting back more relaxed in her chair as she talks about the essay. Carly's verbal responses are accompanied by two other indicators of her involvement. First, she gestures with her hands as she talks, indicating with her body that she is involved in the topic. Second, Mindy and Carly's discussion of the essay question consists of all connected talk (Z), talk

where one speaker begins speaking at the same time the other is finishing (ll. 8-17).

These signs of involvement decrease when they return to talking about Mindy's creative project ideas in the second part of the excerpt below.

When they return to Mindy's creative project idea in Excerpt Two, there is little discussion of Mindy's idea, and several indicators that Carly is not involved in the conversation. The second time Mindy brings up her ideas for the creative project, Carly says little in response to Mindy's creative project ideas, except to respond to a direct request for help identifying themes. Carly is more responsive when Mindy presents the option of having students write an essay, a more traditional, text-based task. Analysis of their conversation reveals the changes in Carly's verbal participation and involvement as Mindy talks about draft versus tried-and-true ideas. The conversation begins with Mindy describing ideas for the creative project and asking Carly for help thinking of themes:

Excerpt Two.

18 M: Oh/that's one other thing I was going to ask you too/about the [creative]
19 projects. Like/these are cool/and/ you know/events and characters/journals/
20 newspaper//I was wondering if maybe like/cause there's a couple projects in here
21 [teacher book] that are like//

22 C: Yeah/these are just general/these are for *any* book//

23 M:] Yeah/and this has comprehensive/but it's mostly about slavery
24 ...But this one like/[reads] "Throughout the unit have students individually or in
25 small groups collect newspaper or magazine articles/music lyrics poems/excerpts
26 from books/artwork and so forth that they believe in some way express how
27 America is still effected by slavery today"/Like/wouldn't that be *so* cool?/Like I
28 mean/just have one person as their project option/to have them do that?//I was
29 wondering if maybe I could pick out other themes that weren't as prominent/like I
30 am doing society versus the individual/but like slavery/

31 C: Child abuse//

32 M: Child abuse/um/um/growing up/maturity/things like that that have to do with
33 the book/I am trying to think of what else/

34 C: Alcoholism//

35 M: Grammar/dialect/the way you talk/things like that/and I don't know how the
36 world I would do a thing on that//but like/things on that/and have a creative

37 project that has to do with a comprehensive theme rather than just you know/
38 having like/I could take ideas from this [teacher book]/and be like/“Oh/make a
39 board game about events in the book that show that Pap was a hypocrite/or/you
40 know/I don’t know/stuff like that//
41 C: Um hmm/
42 M: That’s more comprehensive/Wouldn’t that be cool?//
43 C: Um hmm//
44 M: How fun//I am so excited//I love creative projects//I am such a dork//
(VC#2, 10/29/01)

As in Excerpt One, there is little uptake of Mindy’s idea or response to her excitement.

When Mindy mentions the different ideas in the book (l.18-19) Carly seems to undermine these ideas by saying they are just “general” projects for *any* book (l.2). Carly does help Mindy to list some themes (ll. 31, 34), but she shows little excitement or encouragement for Mindy’s idea. For example, when Mindy says, “Wouldn’t that be cool?” (l. 42) Carly quietly says “Um hmm” (l. 43). What’s more, there is little linguistic or nonverbal involvement from Carly until Mindy mentions the idea to do the essay. When Mindy shares her ideas for the creative projects (ll. 18-30), there is noticeable excitement and animation in her voice. She gestures actively with her hands and looks back and forth between Carly and the idea materials on her desk. Carly, on the other hand, sits quite still. She nods her head occasionally as she listens to Mindy. Mindy does most of the talking about the creative project, with Carly only speaking 15 words, 5% of the total word count during the part about the creative project (ll. 18-44). In addition, there is only one instance of overlapping or connected talk, and it is Mindy who overlaps to continue to talk about her idea (l.23).

When Mindy switches to talk about the option to write an ending for the novel in Excerpt Three, Carly’s involvement increases noticeably:

Excerpt Three

45 M: Oh yeah/and this is um/this one/too/like/Twain's been criticized for the
46 ending/like how he ends it/and this is like/write a letter to Mark Twain telling him
47 how he should have ended it/
48 C: Yeah//
49 M: or rewrite the ending yourself/
50 C: Those are always really good one/
51 M:] Yeah/
52 C: Kids like those//
53 M: Z Oh yeah/I am going to do that//
54 C: Z Cause then they feel like they have
55 some control over it/too//
56 M: Z Yeah//
57 C: Z And they turn out really well//
(VC#2, 10/29/01)

In Excerpt Three Carly now speaks 35% of the words as she talks about the benefits of offering a writing task option. In addition to her increased word count, Carly and Mindy's talk shows signs of involvement. Five of the nine turn exchanges are linked with either overlapping or connected talk (ll. 51, 53, 54, 56, 57). In contrast to the first part of the segment, Mindy and Carly now collaboratively develop a conversational floor about the writing task for the ending of the novel. Finally, Carly's body language changes; she smiles, gestures with her hands, and nods her head in agreement. All of these features indicate Carly's increased involvement in the conversation about the writing task.

This comparison of the talk around the creative project versus the essay assignment shows Carly's lack of involvement around ideas in their draft stage, which we later learn from her viewing session stems from her belief that Mindy should work out these ideas before she come to co-planning (CVS#2, 11/8/01). Her primary planning

discourse is well-suited to discussion of the essay assignment, since this assignment is already “worked out.” Discussion of Mindy’s draft creative project ideas requires a different kind of planning talk, one that focuses on the thinking behind Mindy’s ideas, including the theories of responses that shape this idea. Discussion of her ideas and theories not only moves away from the primary planning discourse, but also invites potential conflict amidst their different views of teaching text. As Mindy notes, Carly is not into creative projects (MVS#2, 11/09/01). As I argue in Part Three, discussion of their different ideas can threaten Carly’s expert status and their working relationship. Such discussion requires Carly to engage with tentative and uncertain ideas, ones that conflict with how she would assess students’ learning in this text (with an essay). Leaving Mindy’s learning about her ideas to trial-and-error gets them out of a difficult conversation about conflicting and tentative ideas.

Don’t Tell: Learning to Plan through Trial-and-Error

A look at Carly and Mindy’s viewing session comments reveals an approach to learning to plan through trial-and-error, not dialogue, and how this common view of learning to plan discourages discussion of Mindy’s creative project ideas. First, Carly feels that Mindy will learn how to plan by *doing* the planning herself and getting feedback on these plans as she *tries* them out with students. To this end, Mindy should come to co-planning with her ideas already worked out. With a focus on planning for student instruction, co-planning conversations focus on finalizing plans, not discussing ideas. In this approach, Mindy thinks through her ideas in the act of planning independently and making revisions based on trial-and-error. This belief that one learns to plan and teach from practice, not from talking about it, is not uncommon in the

literature on teacher education (Richardson-Koehler, 1988). Second, Carly feels that she should not *tell* Mindy how to plan her lessons. This would get in the way of her learning and planning freedom. Rather, Mindy should figure her plans out on her own—this is how she will learn to plan and teach. It is through trial-and-error, not through discussion with her mentor, that Mindy will learn how to plan and teach. The goal of planning for students' learning renders Mindy's learning incidental, something that happens outside of co-planning so that they can focus in co-planning on getting the plans ready for the next lesson. This goal leaves out conversation and learning about Mindy's ideas.

Carly's responses in interview and viewing session comments point to her beliefs about learning from experience, not from dialogue. In her initial interview, Carly describes the purpose of the internship as letting interns experience what it is really like to be a teacher. She says, "I think the purpose of it [the internship] is to get the full effect of school and what the teacher goes through, instead of just a slice of it." Part of this "full effect" is planning for students' instruction by trying things and learning from one's mistakes. Carly describes one of the challenges of mentoring as holding back to allow the intern to make mistakes. This was one of the hardest things for her to learn. She says what was hard was:

C: Learning how to let them make little mistakes, not stopping them before. You always want to [say,] 'no, don't do that.' Well, try it. That's hard to do. Just like when little kids learn to walk. And that was really hard for me to learn.
(Interview, 9/21/01)

Carly recalls learning things "the hard way," and feels that Mindy should make decisions about doing a creative project by trying it herself. She says in her viewing session comments about Segment Four:

C: I know it's going to be more of a learning experience for her....I was really careful not to say don't do both [a creative project and an essay]...I learned that the hard way....She might learn that might not be the best thing to do. She might want to choose a different type of final assessment than an essay if they are going to do written projects...[B]ut I wasn't going to say no. I wanted her to do it and find out. (CVS#2, 11/8/01)

Though this belief allows Mindy planning freedom, it discourages conversations about her ideas that are important for her learning. As Feiman-Nemser & Buchmann (1987) and Dewey (1904) have noted, teaching experience alone—without supported opportunities to reflect on or learn from this experience—is not necessarily educative. Encouraging Mindy to learn from the experience of planning on her own stems from this myth that “experience is the best teacher.” What’s more, it “presents experience as a given and implicitly requires the student teacher to accept preordained meanings as natural and self-evident” (Britzman, 1991, p. 7). Through trial-and-error, Mindy is supposed to discover the predetermined ‘Truth’ of what works in teaching. Acceptance of this ‘Truth’ from experience discourages talk as a way to transform and create teaching knowledge.

This belief about learning through trial-and-error surfaces several times in Carly’s viewing session comments. In the poetry unit, Carly explains that Mindy will figure out her mistakes by seeing her ideas fail in practice. For example, instead having a discussion with Mindy about her approach to teaching poetry, Carly says that Mindy will learn that her method is flawed from the results of students’ poetry tests. She says:

C: And...maybe then on the assessments she realizes afterwards, ‘You know, I probably should have done that.’...I think that some of the kids won’t be able to...answer some of the questions on there, like analyzing poetry, because they analyzed it in their journal but never talked about it. (CVS#1, 10/18/01).

Carly also believes that Mindy will realize the problems with her approach to teaching poetry as she enacts it. She says:

C: [M]y experience has been that they realize their mistakes afterwards and they go, 'Ooh, you know, I should have done this; I should have done that.' ...I think it won't be until her assessment, and then maybe a couple days after that, when she's thinking, 'Did I really get them to do what I wanted them to do?' (CVS#1, 10/18/01).

Carly views Mindy's approach to teaching poetry as a "mistake" that Mindy will realize once she sees students' test results. She does not identify discussion of Mindy's approach to teaching poetry as a vehicle for her learning about it. Discussion of interns' ideas comes *after* the intern tries the idea with students. If it does not work, the mentor is there to talk about why it did not work. Carly explains that interns "have the support in case it doesn't work to at least talk about it" and they can "talk about what they saw was a problem" (Interview, 9/21/01).

In addition, Carly says that she cannot tell Mindy how to plan her lessons, as this will get in the way of Mindy's learning by figuring it out herself. In her viewing session about the poetry co-planning, Carly says, "I didn't really want to tell her, cause it's her lesson, you know, and she's experiencing things" (CVS#1, 10/18/01). We see the same hesitancy to tell Mindy how to plan her lessons in Unit 2, the *Huckleberry Finn* unit. In Segment Four, Carly does not say much about Mindy's creative project ideas. She says in her viewing session comments that she does not want to tell Mindy how to plan this unit:

C: I don't want, especially since this is one of her big lead teachings, I don't want to be the one to say, you should do this. And even if I just give a suggestion, it is still a suggestion from the mentor teacher, so I wanted to see how much she can work that out on her own. (CVS#2, 11/8/01)

With the goal of getting plans ready for the next lesson, Carly says that Mindy should have come to this co-planning conversation with her creative project ideas worked out,

not in draft form. Carly says she wanted to talk about this unit when Mindy had it completed. But Mindy, she says, is “still thinking of...things. Not even a rough draft of a handout, or handwritten anything. It’s just, ‘I am thinking about all these things’” (CVS#2, 11/8/01). Carly is hesitant to offer suggestions because this could deter Mindy from making her own decisions, particularly about a plan for the creative projects, which are complicated. Carly describes her hesitancy to discuss Mindy’s ideas:

C: To me, it doesn’t seem like it was a complete unit yet. And I was also thinking with that particular project that it is harder to have a kid do that type of project than a regular, not as fun project. Explaining it to them, setting guidelines, grading it, all those things she hadn’t yet thought about. But I wasn’t going to bring it up yet, cause she hadn’t even set it out yet. She might come, figure it out on her own, so I wasn’t going to bring that up yet.

E: Cause you didn’t want to infringe, or because you didn’t feel like she was ready yet?

C: Both of those things. Cause, obviously she has a lot of ideas going on in her head, so I wanted to get some of them down on paper before we talk about it anymore. (CVS#2, 11/8/01)

Thus, Mindy should learn about her ideas for a creative project by working out the details of this project on her own. Carly says that if she brings up these details, Mindy will not learn how to plan such a unit. Carly’s fear of infringing on Mindy’s planning—though stemming from good intentions—may actually have a negative effect by decreasing opportunities for Mindy to think through and develop her ideas for the creative project and for making use of reader response strategies.

The lack of discussion about Mindy’s creative project ideas also may also stem from the need to figure out what will work with students. Carly is comfortable talking about the plans for the final essay because Carly has done this type of project before. As she says in Excerpt Three of Segment Four, she has done this type of writing assignment before, and they turn out really well. According to Mindy, Carly has not had positive

experiences with creative projects. She says that Carly is “not into creative projects” because the students do not learn as much (MVS#2, 11/9/01). Carly says in her viewing session that “it is harder to have a kid do that type of project than a regular, not as fun project” and that she has had a lot of success with the writing project (CVS#2, 11/8/01). As she expresses in her initial interview, Carly responds to interns’ ideas by focusing on what will work. She says, “I usually ask, ‘What have you been thinking about for this lesson?...And then when they say that they’ve been thinking about something, that’s when it will depend on if it works or not” (Interview, 9/21/01). In addition, engaging in discussion of untested ideas requires Carly to move beyond what she knows into uncertain territory. This is a difficult position to assume when she is supposed to be the expert. In the end, the focus on ideas that work limits both of their learning about using alternative assessments.

Segment Five: The Logistic of Creative Projects

Segment Four illustrates Carly and Mindy’s lack of involvement in a type of planning talk that requires movement outside of the primary planning discourse. A few days later, however, Carly *is* involved in a conversation about the creative projects in Segment Five. The difference between Carly’s involvement in Segments Four and Five can be described by the nature of talk about the creative projects. Whereas Segment Four invited discussion of the creative project *ideas* themselves, Segment Five involves discussion only of the *logistics* of the projects in their final draft stage. Discussion of the logistics fits with Carly’s primary planning discourse, and allows her to ask questions and offer feedback based on her experience. Now that Mindy has “figured out” the creative project plans on her own, they can engage in a discussion of the details of the project. A

look at their conversation in Segment Five shows the comfort and mutual involvement when their co-planning conversation focuses on the final details and procedures of the plans.

At the end of Segment Four, Carly tells Mindy that they will talk about plans for the creative projects when Mindy has her ideas down on paper. Mindy comes to Segment Five two days later with her creative project ideas mapped out, so they can now discuss the final details of the project. Segment Five reveals the predominant focus on the logistics of Mindy's creative project and, as a result, Carly's increased involvement in the co-planning talk:

Excerpt One:

01 M: All right//Okay/Let me look/I wrote the project/let me show this to you first/I
02 wrote the project assignment sheet/I like collaborated them all together/and I
03 made up a couple more to highlight the themes/

04 C: Z
Uh huh//

05 M: Z
These are the assignments
06 ...I am going to give them the assignment sheet on the first day of the unit/and
07 then I am going to have a planning sheet that is going to be due that Monday/Nov.
08 18 /And then on/

09 C: Z
That's a really good technique/

10 M: Z
Yeah/

11 C:]
I remember I always hated it when my
12 professors would do that/but then on the other hand/it/it

13 M:]
They wouldn't check at all?

14 C: Well/yeah/If they didn't check at all then you wait until the last minute and
15 you haven't really/

16 M:]
Right/exactly....Yeah/I am going to have them do that/And then the week
17 after that/the Monday after that/the 19th/I am going to have them show me their
18 progress//Bring in what you've done so far//And it is all stuff that you can bring
19 into class//

Mindy's language as she begins talking about her plans identifies the purpose of this conversation. She is going to "show" Carly the plans she came up with on her own (line 1). Her talk about the creative project differs dramatically from her questions about the ideas in Segment Four, where she used hesitant words such as "probably" and "I don't know" to talk about her ideas. Here, however, she talks confidently about what she *will* do. Carly shows approval for what Mindy has done by complimenting her use of the planning sheet (line 9) and sharing an example from her own experience as a student that supports Mindy's decision (line 11-12, 14-15). As the excerpt continues, they talk about the details of the project assignment:

20 C: Ok/um/and they are going to know all of this ahead of time?

21 Like maybe on the directions have the due date.

22 M: Yeah/ The due dates are going to be
 23 on the bottom of the assignment sheet/

24 C: Okay/All right/good//

25 M: I mean it is going to be more organized/

26 C: This is what I suggest that you do—

27 M: Okay.

28 C: If this is something that you think you are going to use again next year/
 29 don't type in the date/type in a line and hand write the date on a copy of it/

30 M: Um hmm/ Yeah/ Okay/

31 C: A blank master copy/That way you can use it any year you need to//

32 M: Okay/that way I can use it/Okay/

...
 33 M: And then the projects will be due/and they have over Thanksgiving to work on
 34 it too//Especially if they are going to have part of it done too/It shouldn't be/

35 C: Right//

36 M: It's

37 not like I am being a total bitch and being like/ work on this over Thanksgiving/

38 And then it will be due that Wednesday of that next week/before the review//
39 C: Okay...Do you have any/um/response to them if they say 'how long does it
40 have to be?'//
41 M: Yes/I have pretty much everything/everything in there has a stipulation//
(AC#5, 10/31/01)

Segment Five focuses largely on the logistics of the creative projects. They talk about due dates for the project, page lengths, and progress reports. Now that Mindy has the project laid out on paper, Carly gives Mindy suggestions about this project and is more involved in the conversation. Carly compliments Mindy's choice to do a progress report sheet, and she makes suggestions about putting the due date on the instructions and using this project next year.

Comparison of Carly's involvement in the creative project idea in Segments Four and Five shows increased involvement as they draw on the primary planning discourse in Segment 5. Evidence of Carly's increased involvement with Mindy in the conversation includes Carly's increased word count, their use of inter-turn repetition, and the presence of overlapping talk and collaboratively developed floors. Together, these features of the talk indicate that Carly and Mindy are mutually engaged in Segment Five (Tannen, 1989), much more so than in Segment Four. Their involvement shows coordinated interaction, as opposed to mere "co-presence" (Tannen, p. 11, citing Merritt, 1982).

One sign of Carly's increased involvement is her increased word count. In Segment Four, Excerpt Two, for example, Carly's turns contain only 13% of the total words in the segment. In Excerpt 5, Carly's turns contain 38% of the words. A second indication of Carly and Mindy's mutual involvement is their use of repetition in their conversation. In Segment Four, Excerpt Two, there is only one instance of topic repetition—when Mindy re-lists Carly's theme suggestion: "child abuse". The only other

repetition is multiple uses of “yeah.” In Segment Five, there are several turns where one speaker uses the other’s words or phrase in her next turn, three of which are illustrated below. In the first instance, Mindy repeats Carly’s use of “the due date”:

C: Ok/um/and they are going to know all of this ahead of time?
Like maybe on the directions have the due date.

M:] Yeah/ Z The due dates are going to be on
the bottom of the assignment sheet/

In the second instance, Carly repeats one of Mindy’s phrases:

M: They wouldn’t check at all?

C: Well/yeah/If they didn’t check at all then you wait until the last minute and you haven’t really/

In the third instance, Mindy repeats a phrase from Carly’s previous turn:

C: A blank master copy/That way you can use it any year you need to//

M:] Okay/that way I can use it/Okay/

Repetition, Tannen (1989) maintains, functions to create connectedness between both the participants and their talk. Repetition of sentences, phrases, and words shows how new utterances are linked to earlier discourse, and how ideas presented in discourse are related to each other. Repetition also accomplishes social goals; it can signal listenership, appreciation of the speaker’s words and ratification of their contributions. “All of this sends a metamessage of involvement” (pp. 51-2). In Segment Five, repetition links Carly and Mindy’s utterances as they discuss the logistics of the creative project assignment.

A third indication of their involvement in the discussion of Mindy’s creative project in Segment Five is the presence of overlapping talk and collaboratively developed floors. Edelsky (1993) defines floor as “the acknowledged what’s going-on within a psychological time/space” (p. 209). Collaboratively developed floors are characterized by

a simultaneity of talk, joint building of answers to a question, and a collaboration in the development of ideas. In Segment Four, Excerpt Two, there is a collaboratively-developed floor during the discussion of Mindy's creative project ideas. Mindy asks Carly to help her list themes in *Huck Finn*, which produces a series of four turns where Carly and Mindy list themes. However, their talk is not overlapping or connected. The only time they are mutually engaged in a collaboratively developed floor in Segment Four, Excerpt Two is when they talk about the essay assignment students might do for their assessment. Carly is more involved in this discussion because she favors written, text-based tasks that she knows will work.

On the other hand, the majority of the talk in Segment Five contributes to a collaboratively developed floor. Mindy and Carly jointly build two topics of conversation, one about the progress sheets for the project, and the other about due dates for the project. Their turns in these conversations are characterized by a high percentage of connected and overlapping talk. Nine of the twenty-four turns in this segment contain latched talk, talk where one speaker begins talking while the other finishes. In addition, there are eight instances of overlapping talk, where one speaker talks at the same time as another. Though overlapping talk can be a negative feature if it interrupts, here it is used to validate what the other person is saying ("uh huh," "yeah") and indicates that they are on the same page. A good example of this is in their discussion of the use of progress reports for the creative project:

05 M: These are the assignments

06 ...I am going to give them the assignment sheet on the first day of the unit/and
07 then I am going to have a planning sheet that is going to be due that Monday/Nov.
08 18 /And then on/

Z

09 C: That's a really good technique/

10 M: Z
Yeah/
]
 11 C: I remember I always hated it when my
 12 professors would do that/but then on the other hand/it
]
 13 M: They wouldn't check at all?
 14 C: Well/yeah/If they didn't check at all then you wait until the last minute and
 15 you haven't really/
]
 16 M: Right/exactly....Yeah/I am going to have them do that/

Together, Mindy and Carly talk about the benefits of using a progress report sheet for the creative projects. Their connection and shared floor is built not only around the shared topic, but also through Carly's compliment of Mindy's idea (l. 9), Mindy's turns that show agreement with Carly's points ("Yeah," "Right, exactly," lines 10, 16, 22, 27, 30, 32), and Mindy's empathy ("They wouldn't check at all?", line 13).

The noticeable increase in Carly's involvement comes when they move past discussion of Mindy's draft ideas to discussion of the logistical details of the projects. Mindy has done the independent mental work Carly feels is necessary for Mindy to learn how to plan. Now, they can discuss the minor details of the creative project. In addition, now that Mindy has the creative project ideas written out, Carly can see how the projects will "work," and can help her by providing fine-tuning suggestions based on her planning and teaching experiences. This talk at the "final draft" stage, however, assumes that Mindy has done the necessary thinking and learning about using creative projects to engage students' personal responses—her original impetus for this type of project. Locating Mindy's learning in her independent planning, not in conversations about her ideas in co-planning, cuts short necessary co-exploration of her ideas that is central to her

learning. The following section draws on relevant literature to explore the limitations of trial-and-error learning and final draft talk for Mindy's learning.

The Limitations of Final Draft Talk

The primary planning discourse used in Segment Five encourages talk about ideas at the "final draft" stage. This type of talk discourages important conversations that could occur at the idea level, about the thinking and principles behind Mindy's decision to do a creative project. Critics of final draft talk in classrooms maintain that such talk discourages exploration of budding ideas in favor of supposedly polished thought (Denyer & Florio-Ruane, 1995). Conversations that focus on final draft talk emphasize attention to surface details over more substantive issues of rationale, thought processes, and draft ideas. Mindy may learn a trick that will allow her to reuse handouts in upcoming years, but she has not thought hard about why a creative project is a good assignment for this unit, and how this approach to assessment values students' personal responses to text. She will have to learn from trial-and-error if this is a valuable and productive assignment.

Talk about Mindy's *Huck Finn* plans at the idea stage, like exploratory talk about writing, would move beyond a focus solely on surface features of the plans to discussion of Mindy's choices, decisions she made in the planning process, and strategies for revising her ideas (Barnes, 1976). At the idea stage, Carly's own ideas and questions could open up space for Mindy to "play" with her ideas. Such questions could help Mindy to articulate her thoughts, see where these thoughts come into conflict, and recognize the complexity of planning (Denyer & Florio-Ruane, 1995). Within the primary discourse, however, planning is regarded "as a process strongly oriented toward

action rather, than, for instance, knowledge acquisition or self-development.” Much of Carly and Mindy’s planning “is an attempt to answer the two-part question ‘What do I have to work with and how can I best present it to my students?’”(Clark & Yinger, 1980, pp. 6, 20). To engage in exploratory co-planning talk requires Carly to posit her own ideas as similarly draft-like, which is difficult given both her status as the expert planner and her accountability for students’ learning. Final draft planning may work for experienced teachers like Carly who may have already thought through their ideas. But, its focus on the logistics of students’ instruction excludes important exploratory talk necessary for Mindy to develop her teaching ideas, and for Carly and Mindy to negotiate a relationship as co-learners.

Limited Learning on the Individual Plane

Left to develop their own conceptions of co-planning, Mindy and Carly enact a type of co-planning that resembles what experienced teachers do. They plan for *students’* instruction, arranging materials and activities to support students’ learning and assessment. In line with this purpose, their dialogue focuses on identifying what will “work” with students instead of discussing Mindy’s ideas. As a result, Mindy’s learning is, at times, limited to planning procedures and tricks. In order to help Mindy to reflect on and develop her planning ideas, she and Carly would need to engage in discussion of Mindy’s ideas as she articulates and develops them, not after she has them down on paper. Once they are on paper, there is less incentive for rethinking and evaluating them. The only evaluation comes when Mindy tries out her ideas when teaching, and it is uncertain what or if she will learn from trial-and-error.

With the focus on figuring out what “works” through trial and error, as opposed to through dialogue, Mindy’s learning to plan occurs mostly on an individual plane. Analyzed from the perspective of a Vygotskian learning dialogue, what Mindy learns between Excerpts Four and Five is limited to what practice and independent problem solving alone tell her. In the Vygotsky Space, the individual plane is a place for learners to internalize and transform the knowledge learned in the social, public plane to meet their own purposes. The Vygotsky Space “illustrates the relationship between the public discourse that occurs (between teachers and students...) and individuals’ subsequent ability to think, feel, and act” (Gavelek & Raphael, 1996, p. 185, citing Harre, 1984). In the context of co-planning, Mindy’s independent planning would be a time for her to engage in the planning skills and thought processes learned during co-planning with her mentor. However, given the absence of exploratory talk about Mindy’s ideas in the draft stage, Mindy is left to develop her ideas independently. With the absence of substantive talk about her ideas in the social setting of co-planning, Mindy most likely developed an “inner speech” aimed at figuring out planning logistics, as this is what she internalizes during co-planning. Mindy demonstrates uptake of logistical planning talk in Excerpt Five. Here, Carly reinforces Mindy’s learning, helping her to fine tune her plans based on her independent planning. What is reinforced is the focus on getting plans down on paper, leaving out the learning that could result from conversation.

Engaging in conversations of Mindy’s ideas on the social public plane would require Carly and Mindy to learn a new discourse for planning. In this new discourse, Carly and Mindy would engage in conversation about the ideas and theories behind the creative projects, and discuss their implicit and tentative theories about using creative

projects to assess literature. This requires Carly to engage as a co-learner, open to new ideas and revisions in her current thinking about teaching text. This is a difficult move for mentors to make. It requires them to take on and engage in uncertainties of practice at the same time they are trying become certain about what they and their interns will do in the next lesson (Florio-Ruane & Lensmire, 1990). It is already difficult to entrust students' learning to a novice teacher. Engaging in discussion of the uncertain ideas a novice brings to co-planning requires mentors to let go of what certainty they do feel about the practices they know and use, and their role as an expert planner. As many have argued, this certainty is difficult to achieve in teaching (Floden & Buchmann, 1993). Such discussions also call into question Carly's expertise, and ask her to join Mindy in the role of learner, thereby unraveling their expert-novice relationship. Carly's resistance to engaging in this type of discourse makes sense given the risks involved in engaging in open discussion of their different ideas about teaching text. In Segment Six, we see how reliance on the primary planning discourse protects their relationship by avoiding difficult conversations about their different approaches to teaching text.

Part Three: Sticking with the Facts; Protecting the Expert-Novice Relationship

Segment Six: Planning a Poetry Lesson

Carly and Mindy's co-planning in the primary discourse allows them to comfortably maintain their expert and novice roles in this planning dialogue. As a seasoned teacher, Carly knows how to plan for her students' learning, and she has a wealth of experience from which to draw activities, lessons and units to assist Mindy's planning. At the same time, Mindy has much to learn from Carly about planning the details of activities and lessons that "work" with high school students. With the goal of

planning for students' learning, Carly and Mindy's roles as expert and novice are clearly defined, and Carly has knowledge and experience that Mindy can use. At the same time, they get the planning work accomplished efficiently.

Engaging in discussion and development of Mindy's teaching ideas not only moves the focus away from students' learning, it requires new ways of talking, different types of knowledge, and a shift in their rights and obligations as expert and novice planners. Discussion of Mindy's different ideas about teaching text shifts the conversation away from Carly's experience into less certain areas of knowledge, such as different theories about teaching text. As the expert, it may be difficult for Carly to engage in discussion of ways of teaching text that differ from her own or require her to examine or question her practices and theories. As the novice, it is difficult for Mindy to suggest ideas that she knows differ from her mentor's. These ideas might be received as a threat to Carly's practice, and worse, to the recommendation she will make at the end of the internship for Mindy's certification. Engaging in a planning discourse that supports Mindy's learning requires shifts in their expert-novice relationship that are difficult to make in the context of their high-stakes relationship. Analysis of their co-planning conversations in Segment Six illustrates how Carly and Mindy's use of the primary discourse avoids difficult discussion of their different approaches to teaching text that shape this conversation. This avoidance protects their expert-novice division of expertise and rights and keeps the focus on planning for students' instruction.

In Segment Six Mindy and Carly discuss a poetry lesson Mindy recently taught and identify specific things Mindy should do differently when she re-teaches this lesson. During this particular lesson, Mindy asked the students to respond in writing to a poem

on the overhead called “Truth.” At the end of class, Mindy collected the responses and indicated that she will provide students with individual feedback about their responses. Despite Carly’s suggestion, Mindy did not invite the class to discuss their responses to the poem. Mindy fears this would imply that there is a “correct” interpretation of the poem. Carly, on the other hand, feels that students should come to a more collective understanding of what the poem means by sharing their responses. Mindy and Carly’s different approaches to teaching text come through in their different approaches and reactions to this lesson. From a reader response stance of valuing all responses, Mindy avoids class discussion that might value some interpretations over others. From her New Critical stance, Carly feels that students should discuss what the poem *means*. Though these different approaches to teaching text shape Mindy’s lesson and their conversation about it, their differences are not explicitly discussed during this co-planning conversation. Instead, they focus on revising logistical aspects of the lesson. This focus on revising the lesson avoids a more difficult conversation about their different ideas about teaching text that might upset the balance of expertise and certainty in their relationship. Close analysis of Carly and Mindy’s talk in Segment Six uncovers their strategies for avoiding discussion of these different teaching ideas.

Excerpt One. In Excerpt One of Segment Six, Carly makes an attempt to get Mindy to change her lesson plans to spend time discussion the poems. As the excerpt begins, Carly asks Mindy if she plans to discuss any of the poems that students responded to in their journals in the last two lessons:

Excerpt One:

01 C: Okay//Um/so/so then do you have any kind of plans for jus/just getting back
02 and discussing either of those poems?//You know/cause we haven’t we still
03 haven’t discussed the Truth or/you know what I mean?//Or are you just going to

04 pick it up from

05 M: Sh/Well/I don't know if I have time//Like/"Truth" is a long poem//

06 C: Right//

07 M: I probably won't discuss it//The

08 C: Well you read those three things so that's/I think
09 that/that works/that covers it//

10 M: Um hmm//

(VC#1, 10/9/01)

In the opening lines, Carly asks Mindy if she will go back and discuss the poems that students responded to in their journals (1-4). Carly's hesitancy to confront Mindy's practice, and possibly her own, shows up in her body language and the way she broaches the issue. Prior to asking Mindy about discussing the poems in lines 1 and 2, Carly is leaning forward towards Mindy, smiling, laughing, and looking at Mindy. As she begins her question in line 1, Carly sits back, looks down at her desk, folds her arms across her chest, and scratches her arm. This change in her body language suggests her discomfort in confronting Mindy's approach to teaching poetry. Her discomfort also shows up in her false starts as she begins her turn: "Okay//Um/so/so" (line 1). Carly softens this face-threatening act by framing her concern with the lesson in the form of a question, asking Mindy if she has plans to discuss the poem (Brown & Levinson, 1978). The question mitigates the threat by giving Mindy the option of not discussing the poems. In addition, Carly's focus on revising an aspect of the lesson is consistent with her primary discourse. Instead of discussing their different views that shape their approaches to this lesson, Carly keeps the focus on the plans, a safer topic for both of them to address.

In response to Carly's question, Mindy gives a reason why she cannot discuss the poems—the "Truth" poem is long and there is not enough time to return to it (l. 5). This response is one of Mindy's strategies for avoiding discussion of their different ideas.

Mindy uses time—a typical site of blame—as a reason not to discuss “Truth.” Time, as she reveals in her viewing session, is not the issue. Mindy does not want students to discuss their responses to “Truth” (or to any of the poems in her unit) because it might suggest to students that there is a “right” interpretation of the text. She says in her viewing session about this segment, “We don’t talk about what a poem *means*. And I do that on purpose, cause I don’t want them to think there’s a right or wrong answer” (MVS#1, 10/18/01). She does not share this reason, however, in this co-planning conversation. Instead, she focuses on logistical reasons why she cannot discuss the poem. In the context of the primary discourse, Carly accepts this reason: due to time, not larger issues of how students respond to text, Mindy cannot discuss the “Truth” poem (ll. 8- 9). By focusing on a logistical reason why they cannot discuss “Truth,” Mindy avoids discussion of her beliefs about teaching text.

Excerpt Two. Given Mindy’s response that there is not enough time to discuss previous poems, Carly moves on from the issue of returning to former poems. But, she still wants students to discuss today’s poem in Mindy’s next lesson. In Excerpt Two, Carly makes a second attempt to change the lesson plan by asking Mindy to return to discussing the poem students responded to in the lesson she just taught. Carly avoids directly confronting their different approaches to teaching poetry by locating her concern with Mindy’s lesson plan in students’ needs as learners. Though Carly’s New Critical view of teaching text comes through in her question about students needing to know if their responses were “right,” she focuses the conversation on students’ needs. This keeps the conversation safely away from their different stances on teaching text and avoids an

explicit critique of Mindy's approach. Excerpt Two begins with another question from Carly:

Excerpt Two:

11 C: On that part//But with today's/today's/I'm still wondering if they are left
12 with a need to know if they were right//

13 M: Z
Okay/well I di:d

14 C:]
You know/or if anybody felt the
15 way they did//

16 M: Z
You know I wrote/I/I mean/I wrote/the notes on their journals from
17 yesterday/you know and I said/you know [clearing throat] thanks for being honest
18 on a lot of them/like/you know/keep up the good work/keep/keep thinking and
19 writing down what you/you know/telling me what/what's on your mind//Like I
20 wrote that on a lot of people//And I you know/I read those two examples in class
21 today where neither one of them knew//They were like 'I don't know/but'/

22 C: Z
Um hmm

23 M: Z
You
24 know/and I/I didn't say if it was right/I mean/
25 C: Right//

26 M: I don't know//On a lot of people I told today when they were writing too I
27 was like you know/there's no/like Deena was like 'Oh/I I messed messed up the
28 order of the questions on the thing at the bottom'//I am like/it doesn't matter/it
29 doesn't have to be organized//Just tell me what you are thinking/you know?// So/
30 hopefully/I don't know//
(VC#1, 10/9/01)

In addition to keeping the focus on students' needs, Carly's "wondering" about students' need to know if their responses were correct eases the threat to Mindy's practice and views of teaching poetry (l. 11; Brown & Levinson, 1987). Though Carly may feel strongly that students *do* need to know how their responses compare to others', she presents it as a possibility that students *might* feel this way. Despite Carly's attempts to ease the critique, her veiled challenge leads Mindy to defend her practice. This excerpt exhibits Tannen's (1989) power/solidarity paradox: Carly's attempts to show solidarity

by framing her concern as a question serves as a command for Mindy to change her practice. This leads to Mindy's defense, where she says that students get feedback about their responses when she replies in their journals and shows examples of good responses in class (ll. 16-24). The tension during this defense appears in their overlapping turns (ll. 13-16) as they compete for the conversational floor. While the presence of overlapping talk can signal involvement, here it seems that Mindy and Carly are competing for the floor (Edelsky, 1993). Mindy jumps in quickly towards the end of Carly's turn in line 13 to try to defend her practice. Carly then interrupts Mindy in line 14 to further justify her concern with Mindy's practice. Mindy comes back in line 16 to explain that she responded individually to each student. She makes clear that she did not tell students if their responses were "right" or not, and she praised them for sharing their thinking about the poem. Close attention to Mindy's talk suggests that Mindy is hesitant when giving her defense, perhaps because she feels criticized and knows her practice differs sharply from Carly's. There are several features of her talk that indicate she is uncomfortable. During the 42 seconds of her defense (ll. 16-30), Mindy pauses 36 times. In addition, she clears her throat, stutters (repeats a word) five times, and ends with the disclaimer, "I don't know" (l. 30). Tannen (1984) maintains that these features of her talk indicate that she is uncomfortable or unsure in this encounter.

Mindy and Carly substantiate these tensions behind discussing their different approaches to teaching poetry in their viewing session comments. During their separate viewing sessions, both Carly and Mindy quickly stopped the tape just after Carly says, "I'm still wondering if they are left with a need to know if they were right" (lines 11-12).

Upon hearing this line, Mindy launched into a passionate explanation of their different approaches to teaching poetry:

M: Okay, can I stop?

E: Yeah.

M: Carly is one of those people that believes that there is a right interpretation of poetry, and I'm not. So, that's one thing that's really conflicting....She's always like, "There is a right interpretation, and there is a right answer.' But I don't think there is because this whole unit we've been talking about how there is no right answer...And if they're [students] telling me that they think this poem is about, you know, her family...she's using snowflakes as a metaphor for her family. Like, that's looking into a poem and finding their own interpretation, even if it's not really what the author intended. I mean, how am I supposed to know? I told a kid yesterday, "There's not a whole book of every poem that Robert Frost ever wrote telling us what it means." But Carly is like, "Well, if they say this and it is totally off base, what are you going to do?"...But, we don't talk about what a poem *means*. And I do that on purpose, cause I don't want them to think there's a right or wrong answer (MVS#1, 10/18/01).

Mindy's clear articulation of the problem in the viewing session—that they feel differently about how to teach poetry—stands in contrast to the way she and Carly talk about the issue during co-planning. Instead of discussing these differences in their approaches, Mindy defends her practice during co-planning. In the viewing session, however, Mindy discusses these differences with me, as the researcher. But, as she says in her viewing session, she does not feel that she can do this in co-planning conversations with her mentor. Mindy fears that such discussions will jeopardize her evaluation as an intern:

E: How come you don't, in general, come out and say, cause you seem very vocal, say how you feel?

M: Because—

E: How come you don't say, like, 'You know, I really disagree and this is how I want to teach it?'

M: I think, honestly, you want to know why? Because I read in that evaluation sheet we have in our green folder [intern handbook]. It said something about, like when we get finally evaluated, it said something like, 'intern says things like, that's not my style,' and 'I don't do things that way,' continually. And

that's like a bad thing in that evaluation. So, I don't want to say that. I don't want to get in trouble for being defiant. (MVS#1, 10/18/01)

Mindy sees disagreements with Carly's ideas for teaching poetry as a risk to her evaluation for teacher certification. To disagree, she feels, is "bad" and "defiant" intern behavior. The power Carly holds as Mindy's evaluator discourages Mindy from expressing her disagreements and discussing her ideas. Mindy's fear of threatening her mentor's practice is a common one. Often, "students teachers are unwilling to question mentors' fundamental beliefs and values" because mentors may "feel threatened by such questioning [and] feel it is inappropriate" (Arthur, Davison & Moss, 1997, p. 118). This fear curtails Mindy's willingness to express her different ideas about teaching poetry. Instead, she focuses on logistical reasons (time) why she cannot discuss the poem, and defends her choice to give feedback instead of discuss students' responses.

Mindy's fear of disagreeing with Carly's ideas is exacerbated by the fact that Mindy sees their differences as *personal*, not *pedagogical*, beliefs about teaching poetry. Mindy exhibits what Britzman (1991) describes as the "self-made" teacher, where "pedagogy is positioned as a product of one's own personality and therefore is replaced by teaching style" (p. 232). Describing Carly's views of teaching poetry, Mindy says, "Carly is *one of those people* who believes there is a right interpretation of poetry." Instead of thinking about Carly's belief in terms of a pedagogical stance, in line with a particular theory of reading, Mindy sees it as related to who Carly is as a person. Later in the viewing session, Mindy sums up her feelings about their different approaches to teaching poetry saying, "People are different. We all have different philosophies and different personalities...She is Carly. She is not going to change" (MVS#1, 10/18/01). In her second viewing session, Mindy explains that she is not surprised that Carly does not

respond to her ideas about the creative projects. Carly is not the kind of person, she says, who is “into creative projects.” She goes on to say:

M: Carly likes the writing...[T]he writing projects she is fine with, But anything that’s visual, anything like collecting research, getting media texts, movies, books, she doesn’t like that.” (MVS#2, 11/9/01).

Similarly, Mindy is not surprised in Segment Three when Carly does not respond to her 3 Boys idea. Though she is disappointed that the three students did not want to participate, she is not alarmed by Carly’s lack of response. When I asked Mindy how she felt about Carly not responding to the Three Boys Idea, she is surprised that I think there is something odd about this. Mindy does not expect Carly to respond because they are such different people and thus have different ideas about teaching:

E: So, talk to me about what you just watched....The part with the three guys where you wanted them to help out.

M: Like, what about it?

E: Well, she doesn’t say anything, so I was wondering—

M: She doesn’t, she’s not like me. She doesn’t think of, like Carly doesn’t put herself out there....She doesn’t have the weird, quirky ideas that I have. You know, we are different kinds of teachers. (MVS#2, 11/9/01)

Because she and Carly are different teachers, Mindy does not expect Carly to react to her ideas, let alone discuss them with her. Because Mindy sees these differences as personal, she does not see a point to discussing them. In addition, openly disagreeing with Carly’s ideas about teaching poetry or *Huck Finn* would be an attack on Carly as a person. She does not want to do this, as this would threaten her relationship with her mentor. In addition, she feels that it would not do any good to express her different ideas because people do not change. Given this view, Mindy may think that her own views of teaching poetry will not change, as they are connected to who she is as a person.

Carly's viewing session comments also help to explain the lack of discussion of their different ideas about teaching poetry. When Carly hears her "wondering" line, she quickly stops the tape and expresses her frustration that Mindy will not change her lessons to discuss the poems:

C: Right here. *I had told her to do that from day one.* I have suggested, "I think you should do this," you know, and she never did it...She had them do poetry journals, and she just wanted them to reflect on it in any way that they wanted to, to the poem on the overhead. And then at the end she'd just say, "Okay, put your papers away." And then never talked about the poem again. And I said, "I think that they might have a need to at least, 'Well, was I right?'" and at first she said, "Well, I wrote on everybody's paper." And there really not a right or wrong in her opinion on what the poetry was. And I said, "Okay, well, so they are getting feedback from you, but I think feedback from other classmates and discussion about that could really tie into the lessons."...And I'd tell her that every day between 3rd and 5th hour. And she'd say, "Yeah, okay." And then she'd never do it. (CVS#1, 10/19/01)

The frustration Carly feels in Segment Six comes through clearly in her viewing session comments. Carly's focus is on having Mindy change her lesson to have students' discuss their responses to the poems. Unlike Mindy, however, Carly does not make explicit the connections between their different ways of designing the lesson and their different approaches to teaching text. Discussion of *why* Mindy feels there is not a right or wrong answer, or how they could discuss the poems without leading towards one right interpretation, might have helped Mindy to understand why it is important for students to discuss their responses. Without this discussion, Mindy cannot see a way to honor students' unique responses to a poem in a whole-class discussion of what the poem means. The focus on revising the lesson, instead of on discussing their beliefs about teaching text, does not help Mindy to better understand how she might develop students' responses to poetry without evaluating them. In the absence of conversation about the beliefs or principles behind their approaches, Mindy and Carly's co-planning

conversations do not give Mindy reason or strategies for changing her practice in ways consistent with her stance. In addition, Mindy does not consider whether her stance is problematic or not (which it might be). As Segment Six continues, Carly's persistent focus on getting Mindy to change the lesson, as opposed to thinking about the ideas behind it, causes Mindy to shut down in the conversation—closing off all learning opportunities.

Excerpt Three. Carly rephrases her question and concern in Excerpt Three in her third attempt to persuade Mindy to discuss the poem:

Excerpt Three

31 C: Well/I guess what I meant more specifically is that/if they they might wanna
32 hear what other people interpreted it as//

33 M: Oh/okay//

34 C: You know/not so much that theirs was right or wrong/but/'oh/

35 M:]
So/like

36 C: wow/they/I hadn't thought about that'/or 'Ooh/they thought the say way I
37 did.'

Z
38 M: Okay//

Z
39 C: Just to get some more ideas out there so that they can see all the
40 possibilities that there are//

41 M: Okay//

42 C: So/that might be something we want to make sure happens on/when did we
43 see these guys again?/Thursday/

44 M: This is what/ 3rd hour?/Thursday/yeah/

] Z
45 C: Thursday// And there's a poetry journal then/
46 right?//

47 M: Yeah//...I feel bad because I am doing all of the black authors in a row/but
48 that's just how it ended up.

(VC#1, 10/9/01)

In reaction to Mindy's defense of her lesson format, Carly softens the question to ask whether or not students had the opportunity to hear other students' responses to the

poem (ll. 31-2). Carly is working hard to provide Mindy with practical reasons for having students discuss the poem. Engaged in the primary discourse, Carly focuses on changing the lesson, and not on Mindy's *underlying reasons* for *not* discussing the responses. As a result, Mindy does not see a need to change her lesson and leaves the conversation with her ideas intact. Faced with Carly's request to change her lesson, Mindy pulls out of the conversation instead of openly disagreeing with her mentor. In response to Carly's third attempt, Mindy just says, "Okay." She shifts from giving a 150-word defense of her practice to simply saying "Okay" three times (ll. 33, 38, 41). On video, Mindy fidgets with her pen, chewing on it at times, as she agrees to do what Carly suggests for discussing the poems. From Mindy's perspective, it is less threatening and more comfortable to agree in person with what Carly is saying than to engage in a discussion of how Carly's request goes against her beliefs about how to teach poetry. In a viewing session, Mindy expressed her tendency to just say things like "yeah" instead of overtly disagreeing with Carly:

M: That's how I react if Carly says something that I don't agree with or I am not going to do, or I am not, I am just like, "Yeah."

E: Why don't you just say it? [How you feel]. I mean, you are pretty outspoken.

M: Because I don't want to, I don't like arguments. I mean, what's the point?...It's not worth the argument. Not that an argument would result, but it's like, I don't want to be bitchy and be like, 'No, I am not going to do that.'

(MVS#2, 11/9/01)

On one level, Mindy may fear that disagreeing with her mentor or being "bitchy" will jeopardize her relationship with her mentor, and thus her summative evaluation. In this sense, it is not "worth" the argument. This behavior of just agreeing is consistent with findings about student teachers' face-to-face acquiescence to their mentors' ideas. Student teachers tend to downplay their ideas in favor of the ideas of their mentor

because the mentor has more authority (Dunn, Taylor & Henning, 1989). Mindy's fear that disagreeing will jeopardize her evaluation sheds light on her definition of the planning situation and their roles and status in the co-planning task. Mindy's defines the planning situation in relation to Carly's status as her evaluator, not in relation to her learning needs. In other words, Mindy makes choices about how she will participate in the co-planning task based on her status as the evaluatee rather than on the importance of her ideas or her need to develop them. The power accompanied by Carly's evaluative role in this conversation shapes Mindy's participation, and thus her learning.

On another level, the fact that Mindy sees discussing their disagreements about issues of practice as arguing and being bitchy prevents discussion of her ideas. She sees such discussions as negative. Rather than seeing such conversations as opportunities to learn more about her ideas, Mindy sees disagreements about how to teach the unit as pointless and damaging. Accustomed to the primary discourse of planning, Mindy has not had an opportunity to learn or benefit from productive talk about her ideas. This kind of talk about the theory and rationale behind her ideas is typically absent from experienced teachers' planning discourse (Dart & Drake, 1996). Carly's focus on students' needs and on revising the lesson plan reinforce Mindy's belief that there is no need or value in discussing her ideas. As a result, Mindy moves the conversation away from the focus on changing her practice to a different topic—the fact that she is doing all of the black poets all in a row (l. 49). This move gets them out of the uncomfortable conversation and places them securely in the primary planning discourse to discuss the order of authors she teaches.

Excerpt Four. Carly interprets Mindy's (feigned) agreement to discuss the poems as a now safe opportunity to offer a firmer directive in Excerpt Four about the way Mindy will teach the poem in the next lesson (l. 49). Note however, that the directive is mitigated by Carly's hedge, "I guess probably." This hedge decrease the force of her command, thereby lessening the threat to their working relationship (G. Lakoff, 1972, in Brown & Levinson, 1987). Carly sums up their conversation in Excerpt Four with a directive for Mindy to make sure that students share their responses to the poems:

Excerpt Four:

49 C: Yeah/So, I guess probably on tomorrow's lesson make sure that that's a 50 priority, just to/so that they can have an idea of what other people are saying.

51 M: Umkay//I'm dying to find out how well they did on the quizzes//[pause]Kay// (VC#1, 10/09/01)

Mindy quickly gets herself out of this face-threatening situation of being told to change her lesson by changing the topic to students' quiz grades (l. 51).

The analysis of the talk and nonverbal behavior in this conversation suggests that it is difficult for Mindy and Carly to discuss their different approaches to teaching poetry. Carly never directly tells Mindy that her approach to teaching these poems is problematic, though she expresses this view in her viewing session (CVS#2, 11/08/01). Instead of discussing the rationale and principles behind Mindy's planning decisions, Carly focuses on changing the lesson so that students will know if what they wrote is correct or not. In addition, Carly does not offer up her own theory of teaching text as a resource for their conversation about the lesson. They might have discussed why it is important for students to know if their responses are correct. Mindy makes several attempts to shift the topic of conversation away from her poetry lessons to other topics, such as the Black authors and students' quiz scores. This strategy helps to avoid

confrontation of their ideas. The focus of the conversation in Segment Six is on changing tomorrow's lesson, not on Mindy and Carly's approaches to teaching poetry. There is no discussion of *why* Mindy does not want students to read their poems, or of any rationale based in principles or theories of teaching poetry. Instead, the conversation focuses on getting Mindy to change her practice so that students will share their responses to the poem in the next lesson.

Though Carly offers several reasons why students should discuss the poem, the focus on the lesson instead of Mindy's reader-response approach does not help Mindy to evaluate and revise her potentially extreme or naive approach to reader response. Carly's attempts to gently encourage Mindy to change her practice—through the use of questions instead of commands—fails as Mindy does not feel support for her ideas or her conversational rights. Instead, Mindy withdraws from the conversation as the balance tips towards Carly's ways of teaching text. In the end, Mindy agrees to make a structural change in her lesson to get out of a difficult encounter with her mentor, not because she has examined or changed her ideas about reader response and teaching poetry.

Summary

Co-planning is a speech event premised on the dialogic nature of learning. This type of learning requires use of a discourse that conflicts with experienced teachers' primary planning discourse, acquired through independent practice and trial-and-error. This primary discourse positions Carly as the experienced teacher whose experienced-based knowledge plays an integral role in designing and assessing lesson plans. In the context of Carly's classroom and school, the immediate needs of planning for students' learning encourage use of this primary planning discourse. Use of a secondary discourse,

one where Carly and Mindy engage as co-learners jointly creating meaning, demands new conversational rights and duties as they negotiate their different planning ideas (Goffman, 1957). Given the high-stakes nature of the relationship, it is more comfortable and practical to negotiate familiar expert-novice roles than to figure out the rights and roles of co-learners, where expertise is shared and the outcome is undetermined.

A secondary discourse aimed at helping Mindy to develop her teaching ideas would involve Carly and Mindy's joint construction of plans based on both Mindy and Carly's ideas about teaching. Denyer (1993) maintains that a type of discourse that honors both the learner's inventive ideas and the teacher's conventional knowledge must include an "intermingling" of "exploratory" and "final draft" talk (Barnes, 1976). As it is, Carly and Mindy's talk is mostly final draft, drawing on Carly's knowledge of what works with students. To help Mindy to develop her ideas, Carly must balance attention to Mindy's new ideas about teaching text (supported through exploratory talk) with attention to her tried-and-true methods of teaching text as she looks for ways to support Mindy's development (Denyer, 1993, p. 215). As in writing conferences, mentors must abandon traditional teacher talk about planning—"the active, telling, pushing, informing role"—for another type of talk, one characterized by listening, waiting, and responding (Graves, 1983, p. 127, cited in Denyer, 1993). In the primary planning discourse, plans are the ends, produced through final draft talk. In the secondary discourse, talk is the means of interns' learning, where workable plans are one of the outcomes of joint inquiry and learning in and through conversation (Vygotsky, 1978). To engage in this secondary discourse, Carly must be open to "trading conversational places" with Mindy (Florio-Ruane, 1991), sharing the authority of planning with her in bringing different kinds of

planning knowledge to the table (Denyer, 1993). In the context of their primary planning discourse and their definitions of their roles and purpose, Mindy and Carly minimize tensions inherent to this face-to-face negotiation of conversational places by skirting discussion of their different ideas and engaging in final draft talk.

The cost of this face-saving move is Mindy's rights as a learner, as she is not helped to think out loud about her ideas. Worse, without appropriate support or guidance, Mindy may develop inappropriate or underdeveloped meanings about teaching text when left to create meaning independently and through trial and error. Mindy ideas about teaching text changed little over the course of her internship. She leaves her internship thinking that her ideas are fine; they just need some logistical fine-tuning. Equipped with a different discourse for co-planning, Mindy and Carly might have had discussions about Mindy's ideas that 1) locate Mindy's ideas in relevant theories of English pedagogy, providing a means to validate and examine them; 2) draw parallels between Mindy and Carly's ideas about teaching text; 3) involve Carly and Mindy in a co-investigation of their thinking and rationale behind their ideas; 4) use enactments of their ideas as opportunities to discuss the value and principles behind the idea; and 5) help Mindy to complicate, elaborate, and revise her approach to teaching texts.

The following chapter steps back to look across the two cases in relation to the main research question: *Why is it difficult for mentors and interns to engage in authentic discussion of interns' teaching ideas?* Looking across both cases allows us to identify difficulties of co-planning around interns' ideas that extend beyond the specifics of a single case. These difficulties stem from cultural and contextual norms and expectations for teacher-student (or mentor-intern) interaction, identity, and discourse in schools.

Chapter Five describes four features of the co-planning task and context that make it difficult for Rick and Paige and Carly and Mindy to engage in substantive discussions about Mindy and Paige's teaching ideas.

Chapter Five

COMPLEXITIES OF LEARNING IN AN EXPERT-NOVICE DIALOGUE: THEORIZING ACROSS THE CASES

In Chapter One I described a problem of practice in the joint work of mentors and intern teachers: *Why is it difficult for mentors and interns to engage in authentic discussion of interns' teaching ideas?* Through examination of different theories of learning, I located the problem in the context of expert-novice learning dialogues. In order to understand and theorize about how mentors and interns engage in conversations about interns' teaching ideas, I studied the co-planning conversations of two mentor-intern pairs. The combined audiotapes, videotapes and viewing sessions of their co-planning conversations provide an in-depth picture of co-planning practice and reveal a great deal about the complexities of this speech event. Detailed analysis of the cases of Rick and Paige and Carly and Mindy provides insight into features of co-planning that make it difficult for mentors and interns to engage in authentic discussion of interns' teaching ideas. In the Case of Rick and Paige, these features include role definitions and the nature of support in a model of assisted performance. In the case of Carly and Mindy, these features include their contextualized planning roles and discourse. In this chapter I stand back from my microanalysis of talk in the two cases to theorize more generally about co-planning as a speech event and the difficulties of learning in this expert-novice dialogue. This chapter helps us to understand the nature of these difficulties in ways that extend beyond the challenges raised by the theories of learning through conversation in Chapter One.

Taken together, the particulars of the two cases suggest that co-planning around interns' teaching ideas requires mentors and interns to talk and interact in ways that run

counter to cultural (school) norms for teacher-student interaction, identities and planning discourse. Understandably, the participants in both cases avoid difficult discussions that threaten their working relationship and their fragile identities. Engaging in co-planning around interns' ideas requires mentors and interns to interact as co-learners, engaging in an exploratory and uncertain planning discourse. This chapter presents four findings related to co-planning and cultural norms that make co-planning a difficult context for supporting educative dialogue about novices' teaching ideas. First, I discuss how co-planning, as a case of institutional discourse and identity, limits discussion of interns' teaching ideas. Second, I theorize that the participants in the two cases co-plan in ways consistent with the "official" school space and scripts of planning, leaving Paige and Mindy to protect and pursue their ideas in unofficial planning spaces and counterscripts. I argue that co-planning around interns' ideas requires engagement in what Gutiérrez and Stone (2000) call the "Third Space." Third, I explore reasons why their co-planning does not constitute a Third Space, raising questions about the nature of Rick and Paige's and Carly and Mindy's engagement in joint activity. Finally, I discuss the difficulties of releasing and accepting control of the planning in an expert-novice model of joint activity to enable discussion and development of interns' ideas.

Co-Planning as Institutional Discourse & Identity

Co-Planning in the Primary Discourse

The Case of Carly and Mindy illustrates the dominance of a planning discourse aimed at what they will do to prepare for students' instruction, not Mindy's learning. Carly acquired a primary discourse for planning in the natural and functional context of her classroom, where she engages in regular planning for her students' instruction (Gee,

1989). In this primary discourse, Carly draws on her teaching experiences to help Mindy to make choices about materials, activities and assessments most effective for teaching students. Mindy acquired a similar but less developed version of this primary discourse during her apprenticeship of observation (Lortie, 1975). As a K-12 student, Mindy observed outcomes of this primary planning discourse in the activities and assessments she was assigned, and from the ways her teachers organized materials and lessons. Though Mindy attempts to engage in a more exploratory discourse during co-planning, the primary discourse dominates their talk and interaction as they focus on what Mindy will *do* in the next lesson. Mindy and Carly's co-planning conversations bypass discussion of the theories of teaching and learning behind the lesson plans they create and exploration of Mindy's draft ideas. Such discussions require use of a secondary planning discourse, one where they would jointly engage as co-learners, exploring draft ideas and the theories and pedagogical principles behind their planning choices. This discourse is less familiar to Mindy and Carly, and a threat to their expert-novice relationship.

Analysis of Rick and Paige's co-planning talk reveals use of a similar primary planning discourse. In addition to focusing on the what and how of the plans, Rick and Paige's planning discourse, like Carly and Mindy's, focuses on plans that "work" based on Rick's teaching experiences. When Paige plans the diverse literature unit, for example, Rick suggests that Paige might organize her texts around concepts of character analysis and descriptive writing, organizing concepts he has used in the past. Similarly, when they discuss how to teach *Our Town*, Rick offers several suggestions for leading discussions about this text that draw on methods he has used in the past. Their conversations are dominated by talk about what Rick has done in the past, bypassing

more exploratory discussion of the different ideas that Paige brings to the table. In addition, Rick and Paige, like Carly and Mindy, focus on getting down workable plans. When Paige wonders about the pros and cons of giving students background information about *Our Town*, Rick responds as if this were a planning problem to be fixed, and he provides Paige with an solution to fix her “problem.” Like Carly and Mindy, Rick and Paige do not discuss the principles behind their plans. The constraints of their expert novice relationship prevent Paige from pushing for discussion of her ideas and encourage Rick to be a source of knowledge and answers for Paige’s planning. Concerned with sustaining a comfortable and positive relationship with her mentor, Paige engages in the primary planning discourse and does not push for discussion of her ideas.

Co-Planning in the Institutional Discourse

Rick and Paige and Carly and Mindy engage in a planning discourse that is consistent with the goals of planning in the institutional context of the schools in which they work. Fairclough (1995) describes institutions as having their own speech communities with particular speech events, settings, participants (their identities and relationships), goals and topics (p. 38). The discourse of their co-planning conversations reflects norms for planning and talking within school institutions. As a speech event of schooling, co-planning, Fairclough would argue, both facilitates and constrains the verbal actions of its members: “it provides them with a frame for action, without which they could not act, but it thereby constrains them to act within that frame” (p. 38). The context of the high school classroom provides the purpose and structure of Rick and Paige’s and Carly and Mindy’s talk; they must produce workable lesson plans that provide learning opportunities for high school English students. At the same time, this immediate purpose

for co-planning constrains talk about draft ideas and theories of teaching and learning, as this kind of talk detracts from the institution's goals of planning for students' learning. The primary planning discourse is consistent with what the "members" of the school context (teachers, K-12 students, parents, and principals—those who have acquired institutional roles and identities) expect in terms of the form, function, and outcomes of planning (Fairclough, 1995, p. 38; Gee, 1989). Thus, Carly and Rick's planning in the primary discourse is a natural outgrowth of the goals and norms of the educational institutions in which they work. Mindy and Paige engage in this discourse as they attempt to interact in "accordance with norms laid down by the institution" as modeled by their mentors (Fairclough, p. 38).

Rick, Carly, Paige, and Mindy's use of the primary planning discourse, thus, aligns them with practices and discourse that are sanctioned by the school contexts in which they work. Britzman (1991) writes:

A discourse becomes powerful when it is institutionally sanctioned. Discourse positions the subject in a dual way: in relation to what and how something is said and in relation to a community that makes particular practices possible and others unavailable. (p. 17)

Engaging in the primary discourse makes use of the discourse of power at school, and both mentors and interns have stock in being a part and user of this discourse. Taken together, the two cases reveal the power of "entrenched discourse traditions to serve a hegemonic function" and discourage the use of "potentially oppositional vocabularies" (McWilliam, 1994, p. 111).

Discourse as Institutional Identity

Rick, Paige, Carly and Mindy's use of the primary planning discourse is also linked with their identities as members of—or newcomers to—the practice of teaching.

Wenger (1998) defines identity in social terms, linking identity with participation in particular communities of practice. In the school context, mentors' participation in a discourse aimed at planning for students' instruction reifies their identities as members of the teaching community. Wenger argues convincingly that "there is a profound connection between identity and practice" (p. 149). Rick and Carly's participation in the primary planning discourse is inextricably linked with their practice and identities as high school English teachers. As Gee (1989) argues, one's discourse is like an "identity kit,...complete with the appropriate costume and instructions on how to act and talk so as to take on a particular role that others will recognize" (p. 1).

Engaging in the primary discourse is part of being a "real" teacher. Both Rick and Carly see co-planning, and the internship more generally, as a process of becoming a real teacher, of assuming a teaching identity. As Rick explains in his initial interview, co-planning helps interns to acquire this identity, to "becom[e] an experienced teacher." They learn, he says, in part "from watching the mentor." Similarly, Carly says that the internship allows the intern to get a sense of what it means to be a real teacher, not just a student of teaching. She says, "I think the purpose of it [the internship] is to get the full effect of school and what the teacher goes through, instead of just a slice of it." Rick and Carly want to help Paige and Mindy to learn what experienced, real teachers do. Co-planning is one way that they can help Paige and Mindy to do what real teachers do, to engage in the work of planning for students. By engaging in particular planning practices and ways of speaking, members of the teaching community will come to recognize and acknowledge Paige and Mindy as participants in the community (Gee, p. 149). Engaging

in the secondary discourse might put them, and their mentors, outside of this teaching community.

Mentors as Full Members. Teachers define who they are by where they have been (how they have taught) and where they are going (how they will continue to teach) (Wenger, 1998, p. 149). Rick and Carly's teaching experiences are markers of their status and history in the community; sharing this experience with their interns reifies their membership and status. The use of materials from Rick and Carly's former planbooks, files, and units serves to reify the teaching practices of which they are a part. Use of these artifacts of practice not only perpetuates the practice itself, but also confirms Rick and Carly's history and status as full members. Carly and Rick are in "familiar territory," Wenger (1998) would argue, when they plan in ways that draw on their experience and expertise of instructional planning. He writes:

When we are with a community of practice of which we are a full member, we are in familiar territory. We can handle ourselves competently. We experience competence and we are recognized as competent. We know how to engage with others. We understand why they do what they do because we understand the enterprise to which participants are accountable. Moreover, we share the resources they use to communicate and go about their activities. (p. 152)

This familiarity and competence is important not only for recognition by other members of the teaching community, but also for recognition by students and interns. The students Carly and Rick plan for expect their teachers to produce competent teaching plans geared towards their learning. At the same time, Paige and Mindy expect their mentors to know how to plan effectively and to have a wealth of knowledge to draw on. Engaging in the primary planning discourse meets all of these expectations for full membership in the teaching community and as a mentor teacher. As experienced teachers, mentors, thus, are a source of information about teaching. They represent "the history of the practice a way

of life” and are “living testimonies to what is possible, expected, desirable” (Wenger, 1998, p. 156).

Carly and Rick define their identity and membership in the teaching practice not only by the type of planning discourse they do engage in, but also by the type of planning discourse they do *not* engage in. “Non-participation,” Wenger (1998) argues, “is...as much a source of identity as participation.” Carly makes clear in her co-planning comments that planning does not involve discussion of ideas that probably will not “work.” When I asked her why she did not respond to Mindy’s “3 Boys Idea” for *Huck Finn*, Carly said, “The kids probably wouldn’t carry out her assignment the way she intended. And that would probably just become an entertaining waste of time” (CVS#2, 11/8/01). As she says in her viewing session, co-planning is effective “when decisions are made, [and] when something is accomplished at the end.” Discussing an idea that probably will not work does not meet these criteria. Bypassing discussion of plans at the draft stage, or ideas that contrast with experience, makes a statement about what planning looks and sounds like for experienced teachers. This disassociation from a secondary planning discourse further reifies Rick and Carly’s membership in the teaching community where the primary discourse is spoken. One does not “count as being in” the teaching discourse or practice unless one speaks and acts in ways consistent with it (Gee, 1989, p. 2). Further, Gee would argue, to see a problem with the primary discourse would define Carly and Rick as outside of the teaching discourse, as they would have to adopt another discourse in order to critique their primary one.

Interns as Peripheral Members. Paige and Mindy’s use of the primary planning discourse is equally linked to their developing identities (participation) as members of the

teaching practice. Though theories of learning through conversation suggest that Paige and Mindy need to engage in a discourse that helps them to develop their draft teaching ideas and explore different theories of teaching, use of this more exploratory and uncertain discourse disassociates them from their mentors' experienced-teacher discourse. Paige and Mindy's need to be recognized as members of the teaching practice encourages them to participate in the primary planning discourse at the expense of more exploratory conversations about their ideas.

We see Mindy's need to engage in a more exploratory planning discourse when she brings her ideas for the *Huck Finn* creative projects to the planning table in Excerpt Four. Here, Mindy needs someone to help her think through her draft ideas. Discussing these ideas would require Carly to engage in a more exploratory discourse where she and Mindy would jointly explore possibilities and ideas. This type of discourse, however, stands in contrast to the primary planning discourse of pinning down the details of a lesson and solving immediate planning problems. Working within the primary planning discourse, Carly suggests discussing Mindy's plans for the creative projects when she has them written out on paper. She says, "I wanted [Mindy] to get some of them down on paper before we talk about it anymore" (CVS#2, 11/8/01).

In her effort to become an accepted, recognized member of the teaching practice, Mindy comes back to the next co-planning session with her plans written out, ready to talk about them in the primary discourse. In contrast to how she begins Excerpt Four with a flurry of possible ideas, Mindy begins Excerpt Five by listing what, exactly, she will do in assigning the creative project. She says, "These are the assignments...I am going to give them the assignment sheet on the first day of the unit, and then I am going to have a

planning sheet that is going to be due that Monday November twelfth” (AC#5, 10/31/01). In response to Mindy’s use of the primary discourse to discuss her plans, Carly responds by helping her with the logistics of the project assignment. Mindy forgoes assistance with developing her ideas for acceptance into the planning discourse and practice used by her mentor and other experienced teachers. Gaining Carly’s approval in this planning discourse means more than recognition as a planner; it means recommendation for certification, and acceptance into the teaching profession.

Paige exhibits a similar trade off of discussion of her own ideas for acceptance into the primary discourse and teaching practice. In Segment Two Paige raises a question about different approaches to introducing a text. She wonders out loud about the learning costs and benefits of providing students with background information about a text before they read it:

Paige: Now, do you not sst, see to me it would seem like you would not stress that whole idea until the play is over and let the kids stumble through it. Because when the play ended, I’ve talked to people who go, “Well, I don’t really GET what it’s about,” and they’ve missed it, but I don’t know if you give it to them ahead of time if they get taken away from it. (VC#2, 11/7/01)

In presenting two sides of this issue, Paige introduces a secondary planning discourse, one where she and Rick would discuss rationales for their different approaches to teaching literary texts. In addition, her wondering raises questions about how Rick teaches this play, as he typically provides students with background information.

Rick’s response bypasses engagement in this discourse and shifts the conversation back to the primary discourse. He replies to Paige’s wondering with a solution to the “problem” based on what he has done in the past:

Rick: I personally don’t see it as a *problem* if you sort of guide them and say these are the things you should be looking for. And these are the kinds of things

you are going to see in Thorton Wilder. *And I do the same thing with Harold Pinter*. Because some kids, like you said, WON'T come to the conclusion that you want them to. And what traditionally then will happen is, "This is stupid."
(VC#2, 11/7/01; emphases added)

Given Rick's shift to solving this problem and offering a solution based on what he has done in the past, Paige drops her pursuit of her more theoretical question and responds in the primary discourse. She returns to talking about the plans on a more logistical level, asking if they will watch the film version of the play and suggesting when they will finish reading Act I:

Paige: Right. And they end up watching this, right?

Rick: Um hmm. Um hmm.

Paige: Okay. So:

Rick: And we can probably see Act I one day and then see Act II and III the second day...

Paige: Huh. So then if we begin reading on Monday.

Rick: Than probably—

Paige: Is it not feasible to say Tuesday have Act I read/or is that huge?
(VC#2, 11/7/01)

Paige trades conversation about their different approaches to teaching a text for engagement in the primary planning discourse with her mentor. She would rather go along with Rick's solution in his discourse "and be pleasing" than push for a less certain and unsafe conversation about her questions about this approach (PVS#2, 11/15/01).

As peripheral members of the teaching practice (Lave & Wenger, 1991), Mindy and Paige's process of becoming full members of the teaching practice depends in part on their use of the discourse of this practice. It is difficult, thus, for Mindy and Paige to negotiate identities of participation—such as discussing different ideas and teaching theories—that diverge from their mentors' participation in the primary discourse. Newcomers, Wenger (1998) argues, need to emphasize continuity between their current

forms of participation and the existing ones of the community they are entering. He writes:

While newcomers are forging their own identities, they do not necessarily want to emphasize discontinuity more than continuity. They must find a place in relation to the past. In order to participate, they must gain some access—vicarious as it may be—to the history they want to contribute to; they must make it part of their own identities....They have an investment in continuity because it connects them to a history of which they are not a part. (p. 157)

Ideally, Mindy and Paige would engage with their mentors in planning talk that transcends both of their discourses to build towards new understandings. However, Mindy and Paige would need help from their mentors to transform their entering discourse and engage in a more exploratory one. When their mentors engage in the primary planning discourse, Mindy and Paige follow suit in order to be recognized as planners. Mindy and Paige, thus, participate in the primary planning discourse, as such participation connects them to the practice they seek to join. Pushing for exploration of and joint inquiry into their draft or different ideas does not connect Mindy and Paige to the practices of the teaching community as represented by Rick and Carly. Though Mindy and Paige's learning depends on their engagement in a more exploratory, inquiry-based discourse, the social and professional risks of pushing for this discourse encourage them to participate in the primary discourse. Their struggle to belong in both worlds, that of their mentors and that of their own ideas and discourse, places Paige and Mindy in "delicate" positions. Britzman (1991) aptly describes the vulnerability of their identities:

Marginally situated in two worlds, the student teacher as part student and part teacher has the dual struggle of educating others while being educated. Consequently, student teachers appropriate different voices in the attempt to speak for themselves yet all the while act in a largely inherited and constraining context. (pp. 13-14)

Mindy and Paige are caught between the traditions, discourse, and identity of past teachers and teaching practices and “their personal desire to carve out [their] own territory, [and] develop [their] own style” (Britzman, 1991, p. 19). The two cases highlight Mindy and Paige’s public appropriation of their mentors’ “voices” or discourse in hopes of gaining approval and membership in the teaching community. They face the problem of acting in what Britzman calls an inherited context and often find themselves “embodying the very traditions they hoped to change” (p. 20).

Together, Rick and Carly’s and Mindy and Paige’s engagement in the primary planning discourse sustains distinctions between their roles as expert and novice planners. Situated in the institutions of schools, their discourse is shaped by the ways in which schools define the relationship between teachers and pupils (Fairclough, 1995).

Engagement in the primary planning discourse reifies mentors’ status as expert teachers and interns’ status as students of teaching, working at the periphery of their mentors’ practice. Planning in the primary discourse allows the mentors and interns to avoid difficult conversations about different approaches to and expertise for teaching that require mentors and intern to engage as co-learners instead of as experts and novices. The primary discourse, thus, helps them to “negotiate social relations...in circumstances of doubt or contestation.” Rick and Paige and Carly and Mindy use language of the primary discourse to manage dilemmas they face in defining their identities with respect to the teaching community (Fairclough, pp. 7-8, citing Billig et al., 1988). Learning a secondary discourse for planning would require a change in Rick and Carly’s identities, which may feel threatening given their expert status in relationship with their intern and the larger teaching community.

This look at Rick and Paige's and Carly and Mindy's co-planning conversations from the perspective of institutional identity and discourse points to the relationship between language, institutional identity, and institutional relationships. Framing their interactions through the lenses of institutional discourse and identity helps to explain why their co-planning talk does not serve to support discussion of interns' teaching ideas: their co-planning talk is "constrained by the sociohistorical understandings of the activity setting in which they are interacting" (Newman, Griffin, & Cole, 1989, p. 63). Due to the power of institutional discourses and identities in co-planning conversations, interns protect their teaching ideas in an off-space where they can talk in counter-cultural ways. The following section draws on theory about "official" and "unofficial" spaces for talking about teaching ideas.

Co-Planning in "Official" and "Unofficial" Spaces

Co-planning is a speech event where "norms for who can talk, about what, with whom and when offer either opportunities or constraints for how [interns and mentors] are able to negotiate their understandings" (Lee & Smagorinsky, 2000, p. 6). The cases of Rick and Paige and Carly and Mindy show that mentors and interns *do* feel constrained in how they talk and what they talk about during co-planning. The mentors and interns co-plan in what Gutiérrez and Stone (2000) call "the official space" and "official script," where stable ways of planning, interacting, and talking about teaching prevail. Because of the institutional and identity constraints, the interns in the study engage in an "unofficial" space to protect their counter-cultural ideas and understandings of teaching and planning. In what Gutiérrez and Stone would call an "unofficial" planning space, interns who "resist the normative institutional practices [of planning], or whose local and cultural

knowledge are often displaced, form their own counterscript.” The displacement of interns’ draft or different ideas about planning and teaching “motivates a different social space in which counterscript develops” (p. 156). It is in these unofficial spaces where Paige and Mindy use strategies to protect their ideas and make plans that draw on *their* ideas, not only their mentors’.

Official and Counter Scripts

Interactions in the official space are typically defined and controlled by the teacher or person with greater power, and by the institution in which the interaction occurs (i.e., schools). Several scholars have described what Gutiérrez and Stone would call “official space” interaction in the context of teacher-student writing conferences (see for example Denyer & Florio-Ruane, 1995). For example, Michaels, Ulichny & Watson-Gegeo’s (n.d.) study of writing conferences found that teachers’ “dominant interpretive framework” controls interactions and outcomes in conversation about students’ writing. They write, “We see in the writing conference that although interactions between teacher and student are jointly constructed, it is the teacher’s dominant interpretive framework—that is, her definition of the situation *and* interpretation of the outcome—that sets the parameters for what occurs and how it is evaluated” (p. 4).

In an excerpt from a writing conference, we see how the student complies with the official script of the teacher’s “correction routine” in the process of talking about her writing:

T: It was EXCITING, so it happened in the past. So you need to have a past tense. Not THEY SIT UP AND ROAR but they—

S: They sat up

T: and—

S: Roared.

T: Yeah.

(pp. 4-5)

The student fills the “slot” the teacher creates in the discourse routine. Michaels, Ulichny & Watson-Gegeo also note that students do not always comply with teachers’ expectations about the form and content (the script) of the writing conference interaction. Students, they find, also resist this dominant interpretive framework. In Lawana’s writing conference below, for example, “Lawana participates minimally throughout the conference...and responds to the teacher’s cajoling prompts with a detached NOPE. She resists the teacher’s attempts to actively engage her and refuses the offer of grounds for agreement (p. 7).” The following excerpt from Lawana’s writing conference shows this resistance to the official conference script. Though the teacher tries for several minutes to elicit from Lawana another word for “cute” to describe the monkeys in her writing, Lawana participates minimally:

T: ...And you thought it was...you didn’t know monkeys could walk?...No? Why when you see ‘em how were people..were they holdin’ them in their arms all the time?... You never saw one down on the ground walkin’?

L: Nope.

T: No? You must have really been surprised when you saw ‘em. When I read this I said GEE:...How ‘bout on some of them. What’s that monkey that was real famous with Clint Eastwood? Did you see that movie?...Didn’t he walk around? ...they used to show clips of it on TV all the time...What’s another monkey show that was on TV? [snaps fingers] B.J. and the Bear?...Did you ever see that?

L: Nope.

T: No? Oh: I thought he was real popular.

(p. 7)

As in co-planning conversations, students who resist compliance with the teacher’s dominant interpretive framework risk negative evaluation from the teacher. “In order to be evaluated positively,” Michaels, Ulichny & Watson-Gegeo write, “students must demonstrate both ability *and* willingness to play the game” (p. 8). In these writing conferences, teachers engage in an official interaction script consistent with institutional

norms for teacher-student interaction (I-R-E patterns) and a focus on correctness.

Students who resist these interaction norms and goals engage in an unofficial conversational space, forming a counterscript that includes silence and non-conforming responses. These examples show how teacher-student verbal interaction in a learning dialogue includes both acquiescence and resistance in official and unofficial scripts.

Unofficial Spaces for Co-Planning

The cases of Rick and Paige and Carly and Mindy show similar patterns of engagement and resistance in both official and unofficial planning scripts. When engaged in the official co-planning space and script, Paige and Mindy use several strategies to show acquiescence to the official script while also protecting their own ideas. Outside of official co-planning spaces, both Paige and Mindy draw on and protect their own ideas for teaching and planning. Paige and Mindy engage in counterscripts to protect their “renegade knowledge [and] internally persuasive discourse [that] has no institutional privilege because its practices are in opposition to socially sanctioned views and normative meanings” (Britzman, 1991, p. 21). I draw examples from both cases to illustrate Mindy and Paige’s interaction in both spaces as they work to protect their ideas.

In Segment Two, Paige uses several strategies in the unofficial space to protect her own ideas. At the same time, she works to remain a “pleasing” intern by participating in the official co-planning script. During this segment, Rick and Paige discuss how they will introduce *Our Town*. Engaging in the official script, Paige asks Rick how much they can do to introduce the text in the last ten minutes of class. In line with this script, Rick answers Paige’s question by sharing what he has done in the past to open this play:

05 **Rick:** And then pass out the books.

06 **Paige:** Then, yeah. We pass out the books. And how far, I don’t know,

07 **Rick:** Well,
08 **Paige:** We only have 10 minutes at the end of class, then, between all that?
09 **Rick:** Yeah, probably some place in there, 10 to 15 minutes. And what I've done
10 sometimes in the past is just start at the beginning of the play. I would sort of read
11 aloud cause it's the lengthy stage manager,
12 **Paige:** Right, that's true.
13 **Rick:** where he sort of sets the tone. And then they can sort of get a gist of the
14 stage. Also the fact that everything is pantomime is sometimes difficult for them.
15 Because there'll be conversation here that goes on, and then in the play it jumps
16 to conversation over here, but it doesn't give you any indication that its changing
17 from character to character. Sort of like "Lottery" did the same thing.
(VC#2, 11/7/01)

Rick describes how he has opened the unit by reading *Our Town* aloud to help students to get a sense of the stage (9-11, 13-14). He also shares experiential knowledge (pedagogical content knowledge) about what tends to be difficult for students (Shulman, 1987), the fact that everything is pantomime in the play and that the conversation jumps from scene to scene. Thus far, Rick and Paige participate comfortably as expert and novice in the official co-planning script. In this script, the intern asks questions and the mentor provides answers based on his knowledge and experience. In addition, they co-plan lessons by drawing largely on what Rick has done in the past.

When Paige asks a question about different approaches to introducing the text, she moves outside of this official planning script by engaging in a more exploratory and uncertain script:

01 **Paige:** Now, do you not sst, see to me it would seem like you would not stress
02 that whole idea until the play is over and let the kids stumble through it.
03 Because when the play ended, I've talked to people who go, "Well, I don't
04 really GET what it's about," and they've missed it, but I don't know if you
05 give it to them ahead of time if they get taken away from it.

Though Paige moves outside the official script with her more theoretical question, Rick responds to Paige in the official script: he provides an "answer" to her question based on what he has done in the past:

05 **Rick:** I personally don't see it as a problem if you sort of guide them and say
06 these are the things you should be looking for
07 **Paige: Okay.**
08 **Rick:** And these are the kinds of things you are going to see in Thornton Wilder.
09 And I do the same thing with Harold Pinter.
10 **Paige: Right.**
11 **Rick:** Because some kids, like you said, WON'T come to the conclusion that you
12 want them to.
13 **Paige: Right.**
14 **Rick:** And what traditionally then will happen is, "This is stupid."
15 **Paige: [brief laugh]**
16 **Rick:** But if they've got something they are looking for...No, I don't have a
17 problem with, if there are certain things that you WANT them to see, you know, I
18 mean you are not
19 **Paige: Right.**
20 **Rick:** giving away the play, and it still unfolds in a variety of ways. But there's
21 nothing wrong with sort of setting the, the piece, and say, in ACT I look for this
22 when you are reading through this play. Look at other things, too, but give them a
23 focus point.
24 **Paige: Okay**
(VC#2, 11/7/01; emphases added)

Seeing that her attempts to move out of the official co-planning script were not taken up, Paige resists the official script by withdrawing from the conversation. In the six turns following Rick's move back to the official script (when he provides a definitive answer to her theoretical question based on what *he* does), Paige, like Lawana, offers only one-word responses in the exchange. In addition, Paige engages in an internal counterscript as she works privately to figure out how to pursue *her* different ideas about introducing this play. In her viewing session comments about this excerpt, Paige reveals her hidden counterscript, which began with her strategy for presenting her different approach to introducing a text.

Paige explains in her viewing session that she purposely presented the pros and cons of their different approaches because she *knew* that Rick would have an answer

ready for her idea. Paige says in her viewing session that she asks her question the way she does to preempt Rick's response:

Paige: because I think he is going to have a response about why it is good to present it ahead of time....[Y]ou can tell as I am talking,...he took a breath and he held it in. He's waiting because he knows what he wants to say before I finished my thought, and I actually think he interrupts my thought....You know that he knew what he wanted to say before I had finished. So, and then he said, 'So, it's not a problem to do it,' and I said okay. (PVS#2, 11/15/01)

If discussing competing approaches were a sanctioned practice in the official script, Paige would not feel that she had to strategically present her ideas in a way to preempt Rick's response. When Rick continues to engage in the official script, Paige withdraws and engages privately in an unofficial script about her own ideas. During her viewing session, Paige describes her thinking during this interaction:

Paige: Cause I [knew] I had, I think I had it there, it is called a drama kit for *Our Town*. I found it at a teachers store. Most if it is really cheesy and bad, but there were three questions, but those were the questions about small town versus big city, marriage, important days in your life. *So, as he was pushing those issues, my mind was going, 'Okay, I can do that [in my lesson] without saying these are the issues, because I have these questions off this cheesy thing'...I realized I could do what he wanted and do it my way. And so then I just didn't, I don't think I articulated that.* I just later on said that these are the three questions I came up with to introduce them to the novel. He said, 'Oh, those are great.' So, I was bridging what I had and what I wanted with what he wanted, and I could easily do both, so I figured, why not?...[When] I...realized that I had those questions and he is going to want to do it, *[I figured] I'll do it with my questions and be pleasing.* (PVS#2, 11/15/01; emphasis added)

Paige privately resists Rick's answer to introducing the play (providing background knowledge) by finding a way to make it *look like* she is presenting the big ideas of the play up front. Drawing on a "cheesy" teacher kit, Paige finds questions that will highlight the issues Rick raises but still allow students to draw out these ideas as they read. In the italicized lines above, Paige shows the presence of both scripts—Rick's official script as he shares his approach, and Paige's counterscript as she figures out how she will covertly

teach the lesson her way. Her comments reveal her strategy for being “pleasing” during co-planning and appearing to agree with Rick and her internal planning in an unofficial co-planning space—her private thoughts.

Paige continues to work out these *Our Town* plans at home, where she can freely engage in a type of planning that draws on her own ideas and is not overpowered by Rick’s ideas in the official co-planning space. When she comes back the next day, Paige engages in the official script as she presents the three questions that coincide with the big ideas Rick thinks students need to know up front. Rick agrees that these questions are “great.” Though Paige aims to be pleasing during co-planning, she does as she pleases when she plans at home. In the unofficial planning spaces, Paige finds ways to plan that show acquiescence to Rick’s teaching ideas but preserve her own.

Mindy exhibits similar acquiescence and resistance to the official planning script when she and Carly discuss the “Truth” lesson. In the first part of their conversation, Mindy attempts to defend her decision not to discuss students’ interpretations of the “Truth” poem. As Carly pushes Mindy to change her plans to better align with her approach to teaching text, Mindy withdraws from the conversation and feigns acquiescence with Carly’s approach. Her withdrawal is evident in her one-word responses as Carly makes a third attempt to get Mindy to change her lesson plan:

C: Well/I guess what I meant more specifically is that/if they they might wanna hear what other people interpreted it as//

M: Oh/okay//

C: You know/not so much that theirs was right or wrong/but/‘oh/

M: So/like

C: wow/they/I hadn’t thought about that’/or ‘Ooh/they thought the say way I did.’

M: Okay//

C: Just to get some more ideas out there so that they can see all the possibilities that there are//

M Okay//

C So/that might be something we want to make sure happens on/when did we see these guys again?/Thursday/

M: This is what/ 3rd hour?/Thursday/yeah/

C: Thursday// And there's a poetry journal then/right?//

M: Yeah//...I feel bad because I am doing all of the black authors in a row/but that's just how it ended up.

...

C: Yeah/So, I guess probably on tomorrow's lesson make sure that that's a priority, just to/so that they can have an idea of what other people are [pause]

M: Umkay//I'm dying to find out how well they did on the quizzes//[pause]Kay// (VC#1, 10/09/01; emphasis added)

Faced with Carly's request to change her lesson, Mindy resists by verbally pulling out of the conversation. She opts to give one-word answers instead of openly disagreeing with her mentor in the official planning space. In Carly's first two attempts to get Mindy to change her lesson, Mindy responds with long turns, explaining her choice. In response to Carly's third attempt above, however, Mindy just says, "Okay" (see emphasized text above). Mindy breaks the frame of the give-and-take established earlier in the segment by simply saying, "okay, okay, okay." She then changes the topic to the black authors and students' quizzes to avoid further silencing of her ideas in the official planning space. On video, Mindy fidgets with her pen, chewing on it at times, as she agrees to do what Carly suggests for talking about the poems. From Mindy's perspective, it is less threatening and more comfortable to agree during co-planning with what Carly is saying than to engage in a discussion of how Carly's request goes against her beliefs about how to teach poetry. In a viewing session, Mindy expressed her tendency to just say things like "yeah" instead of overtly disagreeing with Carly:

M: That's how I react if Carly says something that I don't agree with or I am not going to do...I am just like, 'Yeah'.

E: Why don't you just say it? [How you feel]. I mean, you are pretty outspoken.

M: Because I don't want to, I don't like arguments. I mean, what's the point?...It's not worth the argument. Not that an argument would result, but it's

like, I don't want to be bitchy and be like, 'No, I am not going to do that.'
(MVS#2, 11/9/01)

In her viewing sessions, Mindy shares her real feelings about teaching poetry.

Here, she is able to speak in an unofficial planning script, sharing ideas that conflict with her mentor's:

Mindy: Carly is one of those people that believes that there is a right interpretation of poetry, and I'm not. So, that's one thing that's really conflicting....She's always like, "There is a right interpretation, and there is a right answer.' But I don't think there is because this whole unit we've been talking about how there is no right answer...And if they're [students] telling me that they think this poem is about, you know, her family...she's using snowflakes as a metaphor for her family. Like, that's looking into a poem and finding their own interpretation, even if it's not really what the author intended. I mean, how am I supposed to know? I told a kid yesterday, "There's not a whole book of every poem that Robert Frost ever wrote telling us what it means." But Carly is like, "Well, if they say this and it is totally off base, what are you going to do?"...But, we don't talk about what a poem *means*. And I do that on purpose, cause I don't want them to think there's a right or wrong answer
(MVS#1, 10/18/01).

When I asked Mindy why she does not share these ideas during co-planning, she replied that this would threaten her evaluation from her mentor:

E: How come you don't, in general, come out and say, cause you seem very vocal, say how you feel?

M: Because—

E: How come you don't say, like, 'You know, I really disagree and this is how I want to teach it?'

M: I think, honestly, you want to know why? Because I read in that evaluation sheet we have in our green folder [intern handbook]. It said something about, like when we get finally evaluated, it said something like, 'intern says things like, that's not my style,' and 'I don't do things that way,' continually. And that's like a bad thing in that evaluation. So, I don't want to say that. I don't want to get in trouble for being defiant.

(MVS#1, 10/18/01)

In the official planning script, Mindy feels she cannot disagree with her mentor or share conflicting approaches to teaching. Instead, she goes along with her mentor's approach, agreeing in person with Carly's suggestions. In the unofficial planning space, however,

Mindy maintains her stance on teaching poetry. In upcoming poetry lessons, however, Mindy often “forgets” to ask students to share their responses to the poems. Mindy’s withdrawal from the planning conversation, her refusal to share her different ideas about teaching poetry, and her “forgetting” to discuss the poem are all signs of Mindy’s resistance to the official script and engagement in unofficial planning spaces and scripts. The constraints of co-planning with Carly in the official planning space lead Mindy to engage in a counterscript where she can preserve her ideas *and* sustain a smooth relationship with her mentor.

Co-Planning in the “Third Space”

Gutiérrez and Stone (2000) argue that classrooms are spaces where official and unofficial spaces and scripts not only co-exist, but can also provide a rich context for learning. Gutiérrez and Stone describe a classroom’s “Third Space” as the space where these competing discourses and epistemologies of different social actors, such as mentors and interns, interact. The Third Space transforms conflicts between mentors’ and interns’ official and unofficial discourses and ideas into “rich zones of collaborative learning.” The Third Space transcends both the mentor and interns’ primary planning discourses. In this space, there is a “genuine exchange of perspectives and worldviews” (p. 157). The Third Space would allow interns’ draft and different ideas, and the ways in which they hold them, a legitimate place in co-planning conversations. When these unofficial scripts are not recognized, interns are left to develop their ideas on their own, drawing on teacher kits, trial-and-error, or their existing understandings. This severely limits potential for interns’ learning in the context of the social learning dialogue. They are left only with covert attempts at trial-and-error to provide feedback about their ideas. Recognizing this

problem, Dyson (2000) argues that “if children do not have available or cannot use in the *official world* text materials that explicitly foreground significant dimensions of their experience[,],...then they may be left to their own unexamined assumptions” (p. 144). In Mindy and Paige’s cases, they left their internships with their ideas about teaching text relatively unchanged because they engaged with them largely in unofficial, independent planning spaces.

Co-planning appears to be a space where mentors and interns could negotiate and transform their competing discourse and ideas about planning and teaching. There are different types of ideas that could come up for discussion in Third Space in co-planning—ideas about how students learn, ideas about particular approaches to teaching English, ideas about assessment, and ideas for different activities. There are also more mundane ideas about classroom procedures and routines, such as ideas about seating arrangements or homework policies. The cases suggest that these more technical ideas, such as how to give directions or how many pages to assign, are the ones that are discussed during co-planning. The more substantive or controversial ideas, however, such as approaches to teaching literature, are not discussed and are left to trial-and-error. It is these larger ideas that need to be discussed in a Third Space in co-planning, for they have greater implications for how the intern plans, teaches, and assess students’ learning.

In addition, the Third Space is a space to discuss interns’ educative *and* problematic teaching ideas. Both Paige and Mindy’s learning suffered when their ideas about teaching text were not discussed. Paige brought important ideas about teaching literature through inquiry to the co-planning conversation. Lack of discussion about her idea left her to use a teacher kit to squeeze her approach into Rick’s plans as she taught

the *Our Town* lesson. The Third Space would allow Rick and Paige to discuss and develop their different approaches to teaching literary texts. Such discussions could help them to weigh reasons for and benefits of different approaches to teaching text and leave with a deeper understanding of each approach. Absent such discussion, Paige (and Rick) misses out on an opportunity to develop her ideas. Lack of discussion about Mindy's naive reader response ideas is equally problematic. Mindy leaves her internship unaware of the problems of her extreme approach to reader response. The Third Space could provide a context for Carly and Mindy to discuss how Mindy's approach affects what students' learn and could help her to revise and develop this approach to teaching text. Thus, the Third Space is a place for mentors and interns to discuss *both* educative and problematic ideas, as interns' development depends on the discussion of both types of ideas.

Co-planning discussion in the Third Space requires mentors and interns to give up the "hold" they have on their ideas. This is difficult for mentors and interns alike. Mentors must enter this space willing to let go of how they typically teach. They must be willing to say, "Even though it has always worked when I did it this way, you may have a different approach that we should consider." At the same time, interns must be open to investigating the ideas they bring, as their ideas—which may full or potential or problems—need examination, too. Both mentors and interns must enter the conversation with questions, rather than answers. This expands the purpose of the co-planning conversation from one of solidifying certainties to also exploring uncertainties. The social and contextual constraints of their expert-novice relationship, however, make it difficult for the mentors and interns to discuss their ideas in a Third Space. The following sections

discuss reasons why co-planning was not a space for negotiating shared meaning and helping the intern to develop her teaching ideas. First, I look at the nature and extent of the mentors and interns' joint activity in their co-planning conversations. I end by discussing the difficulties of releasing control of the planning task to the interns.

Co-Planning as Joint Activity

As an expert-novice learning dialogue, co-planning conversations between mentors and interns would appear to be supportive contexts for engaging in discussion of novice teachers' entering ideas about teaching. Co-planning calls for the type of situated joint inquiry and engagement in planning tasks necessary for developing both the mentor's and the intern's planning. In this section I discuss the potential and limitations of co-planning as a site of learning through joint activity and thus a vehicle for helping interns to develop their teaching ideas. I draw on data from the two cases to illustrate why their "joint" planning in co-planning does not constitute joint activity in the context of this social learning dialogue.

Learning through Joint Activity

Central to theories of learning through joint activity is the belief that cognitive change is as much a social as individual process. As such, a central means of cognitive change involves interpsychological interaction on the social plane, in dialogue with others (Vygotsky, 1978). In this social and verbal interaction, experts and novices create shared and new understandings while working in the novice's zone of proximal development (ZPD), the space between the "the level of problem difficulty that the child could engage in independently and the level that could be accomplished with adult help" (Newman, Griffin, & Cole, 1989, p. 61). The ability of experts and novices to engage in

shared activity in the ZPD requires a reciprocal process of appropriating each other's understanding of the task at hand, such as planning. Mentors' and interns' understandings of planning, thus, develop in the process of jointly accomplishing the planning task. While interns' understanding of planning is modified to approximate the mentor's planning, mentors must appropriate and build on interns' understanding of the task in the process of joint activity (Newman, Griffin, & Cole, 1989). As such:

Each instance of joint activity is thus also an occasion of transformation: transformation of the individual participants and of their potential for future participation; of the tools and practices or the ways in which they are deployed, and of the situation itself, opening up possibilities for certain kinds of further action and closing down others. (Wells, 2000, p. 56)

Wells (2000) goes on to say that joint activity involves both the expert and novice in the process of inquiry and knowledge creation as they co-create understanding and complete tasks. It is an exploratory and collaborative endeavor. Both mentors and interns bring experience and knowledge (albeit in different forms) to bear on the planning task, and both must engage as problem solvers. In addition, mentors and interns' joint activity is mediated by the use of the sociohistorical artifacts and tools they each bring to the planning activity—ways of talking about planning, former planbooks and units, ideas for teaching, etc.

Learning through joint activity also involves what Griffin, Newman, and Cole (1989) label an “indeterminacy of discourse.” Members of the social interaction need not bring similar understandings of the task to the social interaction. Rather, the process of engaging in the ZPD mediates the thoughts and understandings of the participants and allows change to occur as participants' different analyses of the task interact. Participants “work out in the course of the speech what the other might mean” (p. xi). Due to

differences in the understanding of the task, outcomes are not predetermined; a discourse of indeterminacy allows for emergent problems and solutions. In the process of joint inquiry, experts and novices pursue authentic questions and are open to diverse and novel solutions (Wells, 2000).

As an instance of situated, joint activity between expert and novice planners, co-planning would appear to be an ideal site for engaging in exploratory conversations about interns' teaching ideas. Co-planning invites a shared process of meaning making and understanding of mentors' and interns' ideas about teaching. However, co-planning, as enacted by Rick and Paige and Carly and Mindy, does not exhibit these features of joint inquiry. Though they jointly talk about the plans, they do not work towards a shared understanding of the planning task, their talk is not characterized by an indeterminacy of discourse, and they do not engage in joint inquiry about the ideas they bring to the planning conversations. Thus, the cases of Rick and Paige and Carly and Mindy call into question the potential for truly *joint* activity in the context of this expert-novice learning dialogue. Complications stemming from expert-novice status and role expectations, the nature of assistance, and contextual discourses and identities prevent the participants from engaging in joint activity. The following section explores how these complications make it difficult for the participants to adopt particular features of joint activity, including: 1) engagement in an indeterminate discourse; and 2) planning as co-learners.

Lacking a Shared Definition of the Planning Task: A Determinate Discourse

In their detailed analysis of teachers and students' joint inquiry in the process of solving division problems, Newman, Griffin, & Cole (1989) describe how the teacher and students jointly create shared understanding of the process for completing this

mathematical task. They show how the teacher's original procedure for completing division problems changes as she interacts with students and the ways in which they engage in this task. "In the process of the interaction, the form of the procedure which the students learn changes from the procedural description originally presented by the teacher to alternate but equally valid procedures" (p. 93). The co-planning interactions, however, lack this movement towards a joint understanding of the planning task. Throughout the two cases, there is little movement towards a shared understanding of co-planning that includes interns' subtexts for planning. Instead, interns learn to plan as their mentor and the institution does, focusing on getting down what they will teach and solving planning problems.

Mindy and Carly's different understandings of co-planning surface throughout their case. One of the original understandings Mindy brings to co-planning is that co-planning is a place to share draft and developing ideas. We see her attempts to engage in discussion of her draft ideas when she first presents her ideas for the *Huck Finn* creative projects. We also see this understanding of co-planning when she shares her "3 Boys Idea." Carly's reaction to Mindy's "3 Boys Idea" reinforces her conception of co-planning as a place to pin down workable plans. Carly responds to Mindy's excitement about her draft idea with silence (lines 8, 10, 16) and then a request to see Mindy's ideas worked out on paper (lines 19, 24):

01 M: And I asked/I was going to do this fun activity where like/Carl/I was going to
02 take Carl and Stan and like Sam and Matt/and be like/and Stan and Anwar
03 maybe/and be like/'Has one of you guys ever told'/kind of like a Tom and Huck
04 example/like 'Has one of you guys ever told the other one to do something that
05 you knew was wrong/and/you did it anyway cause the one guy had so much
06 influence over you?'/Carl and Sam are like/'Uh, no/I can't think of
07 anything/no'//So I was like/eh/I'm like eh/you lose/can't help me with class//
08 [silent pause]

09 M: So/that didn't work/
 10 [silent pause]
 11 M: Cause I thought I could tell a story or something like that//“They're like Tom
 12 and Huck// Tom is a dreamer and a risk taker/and Huck is very/has his feet on the
 13 ground/and just like logical//But/we'll do something else with that/
 14 [laughs] cause it didn't work//
]
 15 C: [laughs]
 16 [silent pause]
 17 M: Anyway//That's about it//
 18 [silent pause]
 19 C: Okay, so you have something written down in there?
 20 M: For my lessons?
 21 C: Yeah//
 22 M: Some of the stuff I haven't written in yet...but, I have/like/all my ideas//And I
 23 have some stuff on my computer...
 24 C: Okay, I want to see the whole package...When can you get that to me?
 (VC#2, 10/29/01)

The definition of the planning task does not change in response to Mindy's enactment of the task by sharing her “3 Boys Idea.” Instead, Mindy adjusts her understanding of the planning task to match Carly's. Mindy comes to the next co-planning session with her *Huck Finn* plans all written out. The lack of discussion of Mindy's ideas stems from the dominance of Carly's and the institution's conception of the planning task and the absence of adjustment of the planning task to match Mindy's understanding and needs as a novice planner.

We see a similar lack of shared understanding of the planning task in the case of Rick and Paige. In Segment Two Paige attempts to open a discussion about how to introduce a literary text, *Our Town*. During this conversation, Paige presents her idea for introducing *Our Town* by presenting the pros and cons of providing background knowledge before reading, wondering if providing background information about the play prevents students from identifying its themes. Instead of engaging in a more open discussion of approaches to teaching a literary text, Rick replies with an answer to

Paige’s “problem,” saying, “I personally don’t see it as a problem if you sort of guide them and say these are the things you should be looking for. And these are the kinds of things you are going to see in Thorton Wilder” (VC#2, 11/7/01). Rick’s response reifies his understanding of the planning task—providing answers to planning problems—but does not build on Paige’s understanding of planning, discussing different approaches to teaching text. As a result, Paige re-enters the conversation in Rick’s primary planning discourse, returning the conversation to talk about which days they will show the movie and how long it will take. Paige’s authentic question about how to teach a text is transformed into a problem to be solved as Rick provides a solution based on his experience.

Engagement in joint inquiry requires mentors and interns to be open to change and novel ideas as they figure out each other’s understanding of the planning task. This requires indeterminacy in the discourse given their individual subtexts for planning and multiple ways of approaching the task. In both cases, however, the intern appropriates her mentor’s understanding of the task. Both Mindy and Paige adjust their engagement in the planning task and move from talking about draft ideas or different teaching approaches to a focus on getting the plans down on paper. It is difficult to call this joint engagement and a social construction of knowledge, as the interns’ subtexts for planning are sidestepped in favor of the institution’s dominant planning discourse. This planning discourse is generally “fixed,” aimed at drawing on existing, reliable practices, not emerging ideas and solutions.

Sitting on the Same Side of the Desk: Authentic Engagement as Co-Learners

Authentic engagement in joint activity requires mentors and interns to offer up their teaching ideas and understandings for investigation and revision. In order for learning to occur during co-planning, mentors and interns have to “be on the same side of the desk,” engaging as co-learners in conversations about teaching and planning (Florio-Ruane, personal communication, January 2003). “It is the learning of mature members” Wenger (1998) argues, “that invites the learning of newcomers. As a consequence, it is as learners that we become educators” (p. 277). A central means of Rick and Carly’s engagement in co-planning, however, involves sharing practices and knowledge from their experience; this reifies their expert identity and discourages their engagement as co-learners in the planning event.

Carly and Mindy manage to “get through” the co-planning event without engaging in open and exploratory discussion of their different ideas about teaching poetry. Though Mindy’s ideas about reader response and Carly’s more New Critical stance shape their approaches to designing and revising poetry lessons, they do not engage in substantive conversations about these ideas. Instead, their focus on getting down workable plans avoids deeper discussion of ideas about teaching text that would transform both of their understandings.

Carly and Mindy’s discussion of Mindy’s “Truth” lesson in Segment Six provides a ripe opportunity to explore their underlying theories about textual response and interpretation. Instead of discussing why Mindy does not want students to share their responses to the poem, Carly focuses on getting Mindy to discuss these responses in the next lesson. She says that students may want to know if their responses were “right” or

not. Instead of sharing her concerns about this notion of a “right” interpretation to the poem, Mindy avoids this conversation and says that there is not time to go back to this poem. When asked again, Mindy says she provided students with individual responses in their journals. After Carly’s three requests to change her lesson, Mindy agrees and then changes the topic. They manage to get through the conversation without fully exposing or exploring their theories of textual response by relying on a planning discourse aimed at fixing Mindy’s lesson plan. Neither Carly nor Mindy put their underlying beliefs on the table as material for learning. They engage only on the level of logistics, bypassing opportunities for learning through joint engagement in theories of teaching text. The “jointness” of their interaction remains at a surface level as they both contribute to fixing Mindy’s plans. Their entering understandings of teaching text remain in tact. It is Carly’s status as expert, not transformation in their understandings of teaching text, which causes the change in Mindy’s lesson plan.

Rick and Paige’s co-planning conversations are characterized by a similar lack of joint engagement. In this case, Rick’s primary means of providing assistance, by sharing knowledge and suggestions from his own practice, closes off opportunities for them to engage in joint inquiry into different teaching practices. The ongoing focus on what Rick knows and does reifies his expert identity and discourages joint exploration of Paige’s ideas. In Segment Three, Rick and Paige’s conversation about how Paige might plan discussions for *Our Town* is dominated by Rick’s description of what he has done in the past:

10 **Rick:** Yeah. And then there’s some discussion things you can do, uh. You can
11 have, uh, the kids lead discussion, groups lead discussions.

12 **Paige:** Yeah. I am going to try a couple different—

In line 12 Paige attempts to engage in the discussion to offer some different strategies she might use. The conversation quickly becomes a singularly developed floor as Rick explains what he has done in the past:

13 **Rick:** There's nothing wrong with that. That's great I think with

14 **Paige:** Like maybe the first one, maybe the first one like we could lead
15 traditionally, whatever,

16 **Rick:** Um hmm.

17 **Paige:** And then the second one have

18 **Rick:** A little different format for discussion.

19 **Paige:** Yeah, something different, and the third one do something different.

20 **Rick:** Maybe come up with five or six questions and have each group concentrate
21 on their questions and they present that to the class.

22 **Paige:** **Hmm.**

23 **Rick:** And then they have the come up with some kind of a quiz surrounding that
24 particular concept. You know in Act II there's more conflict that occurs/so you
25 could have some group that looks at maybe the Webb house and the family and
26 then some group looks at the Gibb house and the family. Maybe someone else
27 works with a couple characters that are kind of shady, Simon Stimpson who is the
28 church organist but he's also the town drunk. He's the one that all of the gossip
29 comes through on. So there are

30 **Paige:** **Right.**

31 **Rick:** some different things that probably could be worked in if you want to do
32 something like that.

33 **Paige:** **Hmm. Yeah. I'll have to sit down and think of the, little things.**

30 **Rick:** Um hmm. Um hmm. I don't think this one had it there, one of them, tch
31 tch tch. See, there's even questions right here, you can use these, there's describe,
32 explain, those could even be the questions you could use if you wanted to just clip
33 out.

34 **Paige:** **Right.**

35 **Rick:** Each group gets one, and they have to do the discussion on it for the class.
36 There's more on Pintar cause we did some actual role playing type things with
37 Harold Pintar I put on the other piece but. But, uh, *Our Town* is a little more
38 straightforward as a play, but it is good to start with cause it does get more in
39 depth into hidden meaning.

40 **Paige:** **Um hmm.**

41 **Rick:** a little more depth into characterization/than then what they've had in the
42 American one-act plays so.

43 **Paige:** **So, they'll have done their 3rd journal this Friday, which will be their
44 reflection, really.**

(VC#2, 11/7/01; emphases added)

Paige's lack of uptake or engagement in the conversation is evident in her short turns (which neither re-state, expand nor even question what Rick is saying) and her decision to figure out these plans on her own (see emphasized text). In line 33, Paige announces that she'll sit down (on her own) and think about how to plan the discussions. When Rick continues to share his ideas, Paige changes the topic to discuss the journals (l. 43).

While Rick attempts to assist Paige by providing several discussion strategies he has used in the past, this assistance closes off opportunities for them to jointly create ideas for the *Our Town* discussion. Potential for Paige's transformation is eclipsed as her own ideas are overwhelmed by Rick's. At the same time, Rick's potential for transformation is undermined when he relies entirely on ideas he has used in the past. Rick has put only his certainties on the table, not his authentic questions and uncertainties. Joint engagement in this conversation would involve a mutual inquiry into and understanding of each other's ideas and uncertainties about leading discussions. Instead, reliance on Rick's experience as an expert planner reinforces their differing expert-novice statuses and limits their learning.

Rick and Paige and Carly and Mindy are not engaged in "authentic conversation." They do not draw on a mutual understanding of the planning task, and it is not clear that both mentors and interns have something to offer and something to learn (Florio-Ruane & Clark, 1993 in Rust, 1999). Although the form of their interactions are jointly constructed, it is the dominant planning discourse that determines the content and purpose of their talk, not their shared understanding (Michaels, Ulichny & Watson-Gegeo, n.d.). Engagement in joint activity in co-planning requires mentors and interns to engage in uncertain and open-ended planning talk at the same time they are trying to

become certain about what they will do with students in the next lesson. The immediate needs of the planning situation—students’ instruction—encourage a discourse aimed at closure and reliance on existing, workable practices. What’s more, authentic engagement in their underlying theories and understandings risks potential conflict in their beliefs about teaching. It requires not simply a shared understanding of the planning task, but an evaluation and reconsideration of the teaching theories that shape what and how they plan.

The process of mutual construction also requires changes in identity that upset the unequal “distribution and negotiation of knowledge” that identifies mentors as experts and interns as novices (Lee & Smagorinsky, 2000, p. 5). Joint activity in the planning task asks mentors to examine and question the practices and experiences that qualify them as expert teachers. As Wenger (1998) argues, “learning transforms who we are and what we can do, it is an experience of identity” (p. 215). Engaging in joint activity requires mentors to “negotiate new meanings and become a new person....[It] involves new relations and identification and negotiability, new forms of membership and ownership of meaning, and thus changing positions within communities and economies of meaning” (p. 219). Consequently, it is safer for Rick and Carly to engage in co-planning in ways that preserve their history and identity in the teaching practice. However, this reliance on the mentors’ experience prevents the benefit of their joint interaction. Both mentors and interns have the potential to transform their understandings when they put their ideas on the table.

Difficulties in Releasing Control of the Practice

Engagement in joint activity requires mentors to release partial control of the planning task as the intern builds competence and independence as a planner. This release of control during co-planning is particularly difficult to do in the context of planning for teaching. It requires not only a release of responsibility of the planning task, but also released control of the *type* of teaching that occurs in the classroom. Thus, the difficulty of engaging in authentic discussion of interns' teaching ideas lies in part in mentors' understandable hesitance to release control of how and what students in their charge will be taught. The stakes are considerably high in this instance of joint activity, which makes it difficult for mentors to release planning control to the interns.

How does Release of Control Work?

In a model of joint activity such as co-planning, interns ideally learn higher-level planning thinking and tasks with the help of a more knowledgeable planner, the mentor (Vygotsky, 1978). As mentors externalize their planning thinking and ideas, interns come to see what is involved in planning and gradually participate in the planning process. Rick and Carly scaffold Paige and Mindy's planning by modeling how they plan (sharing plans they have used in the past), answering questions, sharing content knowledge, solving problems, and making suggestions. In a model of joint activity, mentors adjust this support while working in the interns' zone of proximal development. During this guided practice, mentors and interns share joint responsibility for the planning task. Mentors gradually withdraw this support and responsibility for the planning task as the intern develops competence and independence. Interns eventually learn to plan on their own and apply what they have learned during guided practice. The responsibility for the

planning is transferred from the mentor to the intern (Au, Mason and Scheu, 1995). Pearson (1985) refers to this process of adjusting and removing support as the “gradual release of responsibility” (p. 732), shown in Figure 1:

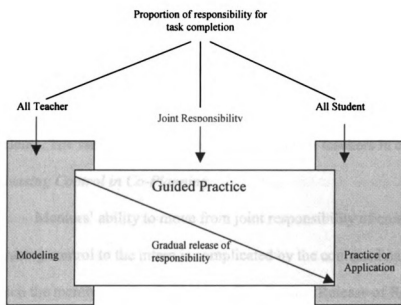


Figure 1: The Gradual Release of Responsibility Model of Instruction (Pearson, 1985, p. 732)

This model of instruction takes for granted the type of task or practice the novice learns through guided practice. Au, Mason & Scheu (1995) describe the gradual release of control model in the context of a literacy task. Describing the work of a literacy teacher, Susan, they describe how Susan helps her students to understand plot structure and flashback in a story in the phase of “guided practice.” They describe how Susan provides “scaffolding when her students were confused about the sequence of events in a story. Susan traced the difficulty to the fact that the story had a flashback...Under Susan’s guidance, the students recounted the events in the story...[and] were able to get a clear picture of the sequence of events” (p. 28). From Susan’s guidance, students can now read

and understand stories that make use of a more complicated sequence of events. In the “practice or application” phase of the model, Susan releases responsibility of making sense of the text to the students as they read new texts. Few would argue with the outcome of students’ learning in this model. Susan can comfortably release responsibility of the reading and meaning making process to students as they encounter new texts of increased plot complexity. At the same time, novice readers can engage in this task of making sense of plot structure in a variety of ways, at little cost to the teacher or other students. The same is not true, however, for mentor teachers in co-planning.

Releasing Control in Co-Planning

Mentors’ ability to move from joint responsibility of creating lesson plans to releasing control to the intern is complicated by the contested nature of the practice of which the mentor is releasing control. The Gradual Release of Responsibility Model of Instruction (Pearson, 1985) assumes clear and agreeable outcomes for novices’ independent practice. The cases of Mindy and Carly and Paige and Rick show that the outcome of planning independence—the plans Mindy and Paige create—is both contested and high stakes. Carly and Rick have a lot invested in how their students are taught. Releasing control of the planning task to Mindy and Paige requires not simply a release of the *task* of planning. It requires giving up control of the *type* of instruction that occurs in their classrooms, and the outcomes of this instruction. This is particularly difficult to do when mentors and interns, as we see in the two cases, have different ideas about teaching. Granting interns full responsibility for the planning task requires mentors to let go of their expert status, as they must acknowledge alternative visions of teaching that their interns bring to planning. They must let go of the certainty they feel when

planning lessons they know have worked in the past. Given the risk involved in giving up this responsibility for the planning, Rick and Carly struggle to release control of the planning when their interns bring different ideas about teaching to the co-planning conversation.

In the case of Rick and Paige, we see several instances where Rick struggles to release control of the planning to Paige despite her readiness to plan independently. In Segments Three and Five, Rick's means of scaffolding, by sharing teaching ideas from his *own* experience, serves to maintain, not release, control of the planning task. In Segment Three, Paige suggests that she would like to try some different types of discussion. Rick says "that's great," but then proceeds in succeeding turns to inundate Paige with suggestions from things he has done before:

Rick: Maybe come up with five or six questions and have each group concentrate on their questions and they present that to the class. And then they have the come up with some kind of a quiz surrounding that particular concept. You know in Act II there's more conflict that occurs/so you could have some group that looks at maybe the Webb house and the family and then some group looks at the Gibb house and the family. Maybe someone else works with a couple characters that are kind of shady, Simon Stimpson who is the church organist but he's also the town drunk. He's the one that all of the gossip comes through on. So there are some different things that probably could be worked in if you want to do something like that.

Paige: **Hmm. Yeah. I'll have to sit down and think of the, little things.**

Rick: Um hmm...See, there's even questions right here, you can use these, there's describe, explain, those could even be the questions you could use if you wanted to just clip out.: Each group gets one, and they have to do the discussion on it for the class. There's more on Pintar cause we did some actual role playing type things with Harold Pintar I put on the other piece but. But, uh, *Our Town* is a little more straightforward as a play, but it is good to start with cause it does get more in depth into hidden meaning, a little more depth into characterization/than then what they've had in the American one-act plays so.

Paige: **So, they'll have done their 3rd journal this Friday, which will be their reflection, really.**

(VC#2, 11/7/01; emphasis added)

Rick refers Paige to questions and approaches he has used in the past to facilitate discussion of *Our Town*. Absent Rick's scaffolding to support *her* idea, Paige states that she'll sit down (at home) and work out the details of the plans. When Rick continues to provide suggestions based on his own plans, Paige changes the topic to discuss the journals (see emphasized text). Instead of shifting his scaffolding to support Paige's desire to try different types of discussion, Rick's experience-based suggestions preserves control of the outcomes of their joint activity. His suggestions encourage Paige to use what he has done in the past. The release of control model requires Rick to shift and remove scaffolding when Paige shows signs of independence. When Paige says she wants to try something different, Rick should shift his scaffolding to assist her attempts at independent planning. Doing this, however, would require Rick to give up control of the type of teaching that occurs in his classroom. It also requires Rick to acknowledge practices outside of his own, and to break from experiences that reify his expert status.

What's more, Rick may not know how to scaffold Paige's planning to plan a different type of discussion. As we see in Segment Five, Rick responds to Paige's idea to do a semi-open discussion with an unrelated type of student interaction he has seen in another context:

Paige: And then on Thursday...I am going to attempt something [nervous laugh]. And I think it will work. Um, when they are all finished with the quiz, hopefully, somehow we will rearrange the desks in a circle, even though I know it's not too conducive...And then they'll get a handout with all these different 37 discussion questions on it. And kind of attempt, it's not really an official open discussion, cause I don't know if that would work...Give them all this, and then say, okay, this is your discussion, feel free to interject but don't interrupt, all those kinds of things, and look down this list of questions, what questions do you feel comfortable with or do you want to know more about, and have something start off with a question. And probably you'll have to ease them into it, I am assuming. But, and I will interject to keep it rolling if it falls through. [laughs].

But, I think on the whole, once they get started that they'll talk and have a dialogue and they'll kind of run their discussion. Say, 'these are your guiding questions, if you think of others you can obviously ask those, too.'

Rick: Sure. The other thing I've seen done, and we haven't done this with literature, but they do it in student activities where kids get together and since you've got a sheet like this, and you have to get to other people in the class to get responses. So, I would see you, and I would say, 'What changes do you think Grover's corners knew.' And I would write that down, and I would write the name of the person I talked to, there. Next question, or maybe I have to have two different opinions from two different people. So I have to write both of those down and those people. Then, I can never talk to the same person again. So, by the end of the hour, I should have probably 26 different names on here of different people I've talked to. So, everyone is mingling and moving all over, trying to, and they do this those opening activities for conferences, you've got to find someone who's lived out of the county for one year of their life, so everybody's frantically running around the room trying to find that one person to write that down, the next question might be, find out the nickname for Westside HS, and if you don't know it you have to then find it from that one group. So, it keeps kids mingling and looking around for things.

(VC#2, 11/7/01)

Rick's suggestion not only works towards a different objective—getting students to mingle and interact with many people—it also moves the planning away from Paige's idea back towards a practice with which Rick is familiar. Though Rick wants to support Paige's idea, his scaffolding through suggesting ideas from his own experience moves away from Paige's ideas and sustains a vision of practice consistent with his own. In both Segments Three and Five, Paige ends up planning the discussion on her own at home, where she can control the plans without Rick's assistance and input. Paige, thus, engages in independent planning practices *in spite* of Rick's assistance, not as a result of it.

The process of releasing control in co-planning is also clouded by Paige's need for approval of the plans she attempts to create on her own. It is difficult for Paige to achieve independent practice when she needs permission to plan lessons that differ from what Rick has done in the past. Paige's ability to engage in independent planning—the

outcome of Rick's released control in their learning through joint activity—is complicated by Rick's control over what happens in his classroom. Rick and Paige's discussion of Paige's idea to use a study guide for the *Our Town* test illustrates Rick's attempt to release control when Paige suggests this new idea, and Paige's struggle to accept this control in the context of their high-stakes relationship. Paige's need for approval sends mixed messages about her readiness to plan independently. As a result, Rick responds to Paige's plans with support she does not need, thereby slowing her movement towards independent practice. Segment Six makes us question whether an intern can achieve full responsibility for planning when she/he needs her mentor's approval to plan in ways that differ from his/her own.

During Segment Six, Paige presents her idea to give students extra points on their *Our Town* test if they complete a detailed study guide she made on the play. Though Paige is confident about these plans, and has already made up the study guide and test, she presents this idea to Rick as if she is unsure about how to use the study guide. Her need for approval to do something different in assessing the play makes it difficult for her to exhibit and assume competence and control of these plans, and thus for Rick to release this control. Paige's cautious presentation of her study guide idea also makes it difficult for Rick to know how to support her idea. He senses that Paige is looking for his approval, but he hesitates to give it in his attempts to get Paige to approve the plans herself.

Rick and Paige's exchange around and comments about what to do with the extra points on the study guide illustrates their struggle around releasing and accepting control of planning decisions. It is helpful to look again at this exchange to see their explicit and

inner struggles (in bold from viewing sessions) to move Paige towards full responsibility in the context of this hierarchical relationship. We re-enter the conversation when Paige says that most students will probably not complete the study guide, but if they do, they can get extra points on their test:

Paige: Most of them I am assuming will eh/and toss it/and that is fine//And those that do it well/and want the extra points/will have no problem with getting a good score on the test//

Rick: Points on the test/or do you just want to give a grade for it/separately?//You could do that//

Paige: We could do that/too// (...)

Rick: *I just threw that out as another option, do you want to give them a grade on this and then do the test separately....Opening it up enough so that she could sort of make that final decision, what would work.*

Paige: *I didn't like the extra credit suggestion, I'll be honest. Because I figured if you say, okay, if you do this for extra credit, some of the kids kinda like extra credit, some are like, eh....But by saying, you have 3 points added on to you test score, it's instantly, ooh, test score, 3 points. And there's just more incentive....So I really wanted to stick with [the test], whether it's 3 pints or 2 points or 5 points.*

In his typical mode of assistance, Rick responds to Paige's idea with another idea.

Though Paige does not like Rick's extra credit suggestion, she agrees with it to avoid conflict of their ideas.

Rick: That way if you did poorly on the g/test/this would be a portion or part//

Paige: Either way// What do you think would work better?//Cause I don't know/I just/ (pause)

Rick: How many points do we have on the test?//

Rick: *And then she was saying, 'well, we could go either way on that, we could probably do that.' Then she says, 'well, what do you think?' And I think then, I moved and I said, 'how many points do we have?' I think I kind of avoided that one so we didn't really have to make that decision there.*

Needing Rick's approval, Paige says she is not sure what to do with the three points and asks Rick which way he thinks they should go. To encourage Paige to think

through the decision herself, Rick avoids Paige's direct question and changes the topic to how many points are on the test:

Paige: Oh/I figured them out

Rick & Paige: [counting up points together, aloud, back and forth] 38/

Paige: And the make up actually ends up being 36/because you have 4 essays/

Rick: Okay

Paige: I think 30/yeah it's like 2 points difference//Which I looked at that/too/but//So I didn't know if we wanted to

Rick: Yeah/I could see going

Paige: add a couple, even if it is like add two points/or whatever it is//or

Rick: I could see going either way//Either a full grade for this/or like you say/2/3 points//Something like that/sure// (...)

Paige: *I think that my response here was, okay, I don't think I said anything. But what that really meant to me was, okay, good. I am leaving it at 3 points. That's what I instantly thought...But, I mean I already printed it; I liked the 3 points, so I was like, I am not going to change it...Maybe he didn't care necessarily, it was just something, again, for me to think about.*

Rick: *I think that either option would work....And either way that she goes I would be really comfortable with it.*

Hearing Rick say he could go "either way," Paige's is privately relieved to have obtained the approval she wants to use the study guide plan she created. Instead of explicitly accepting this control, however, Paige suggests another question about the three points:

Paige: Cause I didn't know which would have bigger incentive//

Rick: Which will have more incentive//

Paige: *I am lying [laughs]. When he said, 'which will have more incentive, I am like, duh, test grade. I waited.*

Rick: *I wanted her to make the decision. I thought she had put a lot of labor into the whole concept, and she needed to sort of think it out as to which way she thought would work the best based on what her objective was for doing the worksheet [study guide].*

Though Paige knows what she wants to do, she lies in her question about which will have more incentive. Hearing Paige's question, Rick pursues the conversation to assist

Paige to make the decision on her own. But, he also continues to offer her control of the decision:

Paige: Yeah//(...) I don't know//Cause in some ways/

Rick: Whichever way you want to do it//

Paige: *I think he is going, 'Hurry up, make a decision.; Cause he is tired of talking about it [laughs]....Hurry up, make up your mind. It's really not that big a deal....But, here's my lying about it, prolonging it [laughs].*

Rick: *[Emily asks if Rick thinks Paige knew which was she wanted to go when she started] Not completely. I think she still wanted to talk over some things and see what would work the best. She still, I think, hasn't formulated it.*

Paige: Yeah/cause in some ways you would think that/they would think that/'ooh/I'll get extra points on my test'//

Rick: Um hmm//

Paige: And that would just instantly catch a few of them//But it is/I mean it's 22 questions on each play//

(...)

Rick: I can go either way with it/I like the idea//

Paige: Either way?//

Rick: Um hmm//Whichever way you want to do it//

Paige: Okay//

Rick: *What do you think? You have a feel, I think, to the class. What do you think would work best? It is interesting because you see when interning first starts out, the intern, you are sort of going, if your results aren't what they should be, you are going, 'okay, what did I do wrong, it must have been something that I did.'...And then by the time you move along a little further, you see a new change in how interns react to things.*

Both Rick and Paige express in their viewing session comments that it makes sense for Paige to make this decision. She has planned the unit and is ready to start making these decisions on her own. After several attempts to give Paige control, Rick comes down more strongly in his last turn, dropping his pen on the table as he says:

Rick: You basically taught the play/so decide what you think is/

Paige: Do you think/which day do you think we should give it out?

Paige: *It was a different response than I've ever gotten. He's never really said, 'Well, you did it, so you decide...So, it kinda shifted....Maybe because he figured, I*

already made up the test according to what I wanted, so, go ahead and finish it....Since I taught it, I should at least feel comfortable making the decision....And then you wonder, is he at all offended that I redid all this stuff and introduced all these things, and this is [the way] he's done it for years and years.

Paige says in her viewing session that Rick has never been this explicit about telling Paige to make a planning decision. Despite Rick's attempts to release control to Paige, Paige is unable to accept it in the context of their co-planning conversation. Paige's worries that moving away from Rick's practice will threaten their relationship and thus her recommendation for certification make it difficult for her to accept control of the plans. Instead, she changes the topic to what day they will give out the study guide. Paige later accepts this control in private as she makes the decision on her own to use the study guide.

It is difficult for Paige to accept control of the plans when she feels she needs approval from Rick. Fears of threatening his practice and status lead her to feign hesitancy about her plans and avoid assumption of control. At the same time, it is difficult for Rick to release control when Paige appears to need help with her ideas. To complicate matters, Rick associates Paige's planning competence with her ability to make decisions herself. Paige's ability to make such decisions is difficult to demonstrate when Rick has ownership of the classroom and final say on her recommendation for certification. The very signs of competence Rick looks for in Paige's planning are the ones Paige feels unauthorized to show in the context of their expert-novice relationship. The ability to release planning control to the intern is difficult when issues of approval, evaluation, status, and ownership overshadow the planning conversation.

The case of Mindy and Carly exhibits similar problems with issues of releasing control in the mentor-intern relationship. In their case, their hesitancy to confront and

discuss differences in their approaches to teaching poetry inhibits Mindy's movement towards full responsibility of the planning. Mindy's fear of critiquing Carly's New Critical stance by defending her reader response approach prevents her from developing and demonstrating confidence in her ability to plan the "Truth" poetry lesson. When Carly raises questions about Mindy's "Truth" lesson, Mindy eventually abandons her approach to align with Carly's and protect their working relationship. As a result, Carly sustains control of the plans by directing changes to the plans that align with her practice.

Carly launches discussion of Mindy's "Truth" lesson by asking Mindy about her plans to return to discussing this poem. Mindy thinks they should not discuss the poem because she does not want students to think that there is a correct interpretation of poetry. Instead of sharing this rationale, however, Mindy says that there is not enough time to discuss the poem. Carly then makes a second attempt to get Mindy to return to the poem, wondering if students need to know if their personal responses to the poem are "right" or not. In response, Mindy defends her decision by explaining that she provided students with individual feedback in their journals. Carly then makes a third attempt, suggesting that students want to hear how others interpreted the poem. At this point, Mindy abandons defense of her approach and appears to agree with Carly's by saying "okay":

Carly: Well/I guess what I meant more specifically is that/if they they might wanna hear what other people interpreted it as//

Mindy: Oh/okay//

Carly: You know/not so much that theirs was right or wrong/but/'oh/

Mindy: So/like

Carly: wow/they/I hadn't thought about that'/or 'Ooh/they thought the say way I did.'

Mindy: Okay//

Carly: Just to get some more ideas out there so that they can see all the possibilities that there are//

Mindy: Okay//

Carly So/that might be something we want to make sure happens on/when did we see these guys again?/Thursday/

Mindy: This is what/ 3rd hour?/Thursday/yeah/

Carly: Thursday//And there's a poetry journal then/right?//

Mindy: Yeah//... I feel bad because I am doing all of the black authors in a row/but that's just how it ended up.

(VC#1, 10/9/01)

When I asked Mindy why she did not express her ideas about teaching poetry in this conversation, she replied that she did not want to argue with her mentor. Such disagreements, she feels, are “bad” intern behavior and risk threatening her year-end evaluation. She would rather go along with Carly’s suggestions than threaten their relationship. Mindy’s acquiescence in this conversation reinforces Carly’s control of how Mindy should teach the poetry lesson. If Mindy and Carly’s conceptions of teaching poetry were the same, Mindy might feel comfortable discussing and defending her planning choices. Such discussion would enable *Mindy* to share responsibility for making the planning decisions instead of agreeing with Carly and allowing Carly’s approach to control the outcomes of their joint planning.

The Gradual Release of Responsibility Model of Instruction (Pearson, 1985) presumes agreement or overlap in the ways in which the task to be learned is enacted. Mindy and Carly’s different approaches to teaching poetry make it difficult for them to share responsibility for producing the “Truth” plans. Carly’s role in determining Mindy’s future as a teacher prevents Mindy from engaging authentically in the task of producing these plans. She is unable to assume full responsibility for planning the lesson because she feels she cannot openly conflict with her mentor’s approaches to teaching text. As a result, Mindy does not present a defensible rationale for her approach to teaching “Truth,” and Carly maintains greater responsibility for the plans. The social dynamics of

their expert-novice relationship make it difficult for Mindy to demonstrate the confidence in her ideas needed to assure Carly that she can release control of the plans to her. Issues of Mindy's planning competence and readiness for planning independence are clouded by conflicts in their teaching approaches and the social constraints of their high-stakes relationship.

Summary

Taken together, the cases of Rick and Paige and Carly and Mindy show why releasing control of the planning to interns in joint activity is difficult given the high-stakes, hierarchical mentor-intern relationship. This model of instruction makes assumptions about the type of practice to be learned through joint activity and mentors' ability to scaffold this practice. The model takes for granted the direction and outcome of this shared activity, assuming that both teachers and students are working towards the same resulting practice. This model also overlooks issues of approval and power in the relationship that make it difficult for mentors to release this control and for interns to assume it. In the end, the interns' independent planning results from their desire to protect their ideas and avoid conflict with their mentor teacher, not from mentors' released control of the planning. Discussions of interns' teaching ideas, thus, are constrained by institutional discourse and identity, by the dominance of an official planning script, and by the difficulties of releasing planning control in joint planning conversations about different teaching ideas.

The final chapter examines implications for teaching and teacher preparation suggested by these findings. It offers specific suggestions for examining and revising

assumptions about mentors and interns' joint work, and for preparing mentors and interns to engage productively in learning dialogues.

Chapter Six

IMPLICATIONS FOR MENTORING AND LEARNING TO TEACH

The findings in Chapter Five suggest several significant implications for mentoring and learning to teach necessary to support educative dialogue about interns' teaching ideas. First, findings about the nature of mentors and interns' joint activity and release of control ask us to rethink models of mentoring and learning to teach through assisted performance. Second, discussion of institutional discourses and identities requires expanded conceptions of mentors' identity and participation in cross-institutional contexts. Together, the findings call for increased attention to developing shared conceptions of and discourses for mentoring and learning to teach that span school and university contexts. At present, there is conceptual cloudiness about the nature of mentoring and direction of interns' learning. Addressing this murkiness requires substantial development in the preparation and support of mentors and interns for their joint work in the process of learning to teach.

Discussion of these implications is divided into three sections. The first section discusses implications for rethinking conceptions of mentoring and learning to teach necessary to support expert-novice learning dialogues. The second section discusses steps teacher preparation programs might take to better prepare and support mentors and interns to engage in expert-novice learning dialogues that support interns' teaching ideas. The third and final section suggests areas for future research stemming from this study.

Rethinking Conceptions of Mentoring and Learning to Teach

Rethinking Mentoring as Assisted Performance

The results of this study show that when mentoring is interpreted as assisted performance, issues of power, expertise and accountability make it difficult for mentors and interns to engage in authentic and educative dialogue about their different ideas about teaching. Though a model of assisted performance promotes interns' learning through important vehicles such as dialogue, modeling, coaching, and feedback, it makes several assumptions about teaching expertise and the path and direction of interns' learning towards expert practice.

In its reliance on the mentor's knowledge and expertise to provide appropriate scaffolding and assistance, the assisted performance model presumes an agreed-upon conception of expert practice in teaching towards which mentors guide interns' learning. As Little (1990) and others have argued, such an agreed-upon body of knowledge does not exist. Second, it assumes that the teaching ideas student teachers bring to the learning dialogue are consistent with this expert practice. Under this assumption, the mentor's role is to scaffold novices to develop these entering ideas towards expert conceptions of practice. Third, the model assumes that mentors' knowledge and experience are sufficient to enable them to scaffold interns' learning when they bring different conceptions of this expert performance to the learning dialogue.

Given these assumptions, the model of assisted performance leaves us with several questions: How do mentors and interns negotiate different visions of teaching in a model of assisted performance? Are mentors equipped to scaffold interns' learning in directions that diverge from their own experience and knowledge? And, does engaging in

conversations that move outside mentors' experience and knowledge threaten mentors' expert status and identity in the teaching community?

In light of these assumptions and questions, university and school-based teacher educators need opportunities to engage in conversations about the nature of mentors' work with teacher candidates. These conversations must provide opportunities for all participants to discuss the *nature* and *purpose* of mentors' assistance in interns' development towards expert practice. As the cases show, conceptions of learning to teach through assisted performance, joint activity, and scaffolding take on new and complicated meanings in the context of the hierarchical and high-stakes mentor-intern co-planning conversation. Due to the contextual demands of planning for pupils' learning, respecting mentors' status as expert teachers, and preserving a comfortable mentor-intern relationship, the mentors and interns in the two cases engage in a type of joint activity and assisted performance that focuses on the mentors' practice and ideas, not the interns'. We need to think more deeply about how mentors and interns' potentially different ideas about teaching subject matter, and the power dynamic in their relationship, complicate models of mentoring through assisted performance. To do this, we need to open conversations across institutions about the nature and goal of mentors' assistance and how this assistance might promote, rather than stifle, interns' development.

Currently, mentors and interns at Midwestern University are left to negotiate on their own the nature and content of mentoring as it shows up in co-planning conversations. Though the *Intern-Mentor Teacher Handbook* provided by the university promotes co-planning, mentors and interns are left to figure out what it means to engage in co-planning, and how to pull off this important speech event in ways that meet the

learning needs of both K-12 students and interns. In addition, though mentors and interns are instructed to draw on university Program Standards for interns' practice, there is little opportunity for mentors, interns, and university personnel to interpret the language of these standards and discuss how the practices promoted by these standards conflict or are consistent with mentors' existing practices.

Currently, the lack of cross-institutional discussion about mentoring and expert practice puts interns, who lack power in both institutions, in the position of negotiating their ideas across institutional contexts. Being in this position, interns fear, jeopardizes their relationship with their mentor and thus their recommendation for certification. Interns are ill-positioned and ill-prepared to take on this overwhelming task. Instead, we must make time and space for school and university-based teacher educators to share conceptions of mentoring, read and discuss articles about models of mentoring and learning to teach, study artifacts of mentoring practice, and investigate the standards and language used to talk about teaching practice.

We cannot expect everyone involved in teacher education to agree on a unified vision of teaching. We can, however, help mentors and interns to engage in a model of mentoring and learning that honors and examines multiple conceptions of expert practice.

Rethinking Assistance & Assessment

Rethinking mentoring to make room for multiple visions of teaching requires rethinking how assistance and assessment function in the mentor-intern relationship and dialogue. The cases show over and over the ways in which Mindy and Paige, as interns, felt hindered from talking openly about their draft or different teaching ideas. The power of their mentors' summative evaluation (recommendation for certification) prevented

Mindy and Paige from engaging in a discourse that might threaten their mentors' teaching practices, ways of planning, or identity as the expert in the relationship. At the same time, Rick and Carly's focus on assisting their interns to become competent teachers, ready with workable plans for the next lesson, discouraged them from slowing down to discuss and evaluate the different ideas Mindy and Paige brought to the planning conversation. Ironically, the goal of assisting the interns to become competent hindered opportunities for their learning.

The work of assisting and assessing novice teachers can require mentors to engage in potentially incompatible functions (Huling-Austin, 1990; Klug & Salzman, 1990; Weeks, 1992), functions that discourage authentic engagement in different teaching ideas. The power of mentors' assessment function can discourage novices from sharing their different ideas and concerns and make it difficult to establish a trusting relationship. Debates about mentors' dual responsibility of providing assistance and assessment are typically focused on first year teachers, however, not student teachers. In addition, scholarship around this debate often focuses on *who* should assess new teachers—mentors or principals, for example—and how the assessment function, be it formative or summative assessment, shapes the nature of mentors' assistance.

The results of my study, however, suggest that we need to rethink what it *means* to assist and assess a preservice teacher, and what kind of assistance promotes interns' learning. Does assistance mean helping the novice teacher to obtain practical knowledge that will be immediately useful for teaching (Nevins, 1993)? Typically, mentor assistance is defined in terms providing such practical assistance. In addition, novice teachers often *want* this type of assistance, where the mentor provides practical information, shares

ideas and materials, makes suggestions, and provides feedback (Huffman & Leak, 1986). The results of my study suggest that interns also need assistance in the form of joint inquiry and investigation in the process of discussing, negotiating and creating ideas and plans.

Mentors and interns need help imagining and enacting co-planning conversations as places where they can examine and try out their visions of teaching. Instead of thinking about whose vision holds sway, mentors and interns might offer up their different ways of approaching a lesson, unit or text for examination, and reexamination after practice. Talk in co-planning, thus, would exhibit features of collaboratively developed floors, where they engage in joint building and meaning making as they examine and develop their ideas (Edelsky, 1993). This means rethinking the mentor's role: the mentor's job is not primarily about giving knowledge, but also about helping the intern to examine and, when necessary, revise her/his ideas about teaching. Equipped with extensive experience and knowledge, the mentor can assist the intern to examine her/his ideas in ways that she/he could not do on her own. Such assistance has more than workable lesson plans as the outcome of the learning dialogue. The outcome also includes mentors and interns' increased understanding of the differences and benefits of their different teaching ideas. The two cases suggest the need for this latter type of assistance in order to support interns to develop the teaching ideas they bring to their internship.

Rethinking assistance as a process of examining and revising ideas changes the nature of mentors' assessment, too. The mentor's assessment function is not about approving or evaluating the particular vision of teaching an intern brings. This, as we see

in the two cases, prevents interns from sharing visions that differ from their mentor's. Instead, interns would be assessed on their ability to examine and revise their ideas, and to see things anew as a result of examining and reexamining their ideas in discussion and practice. The mentor's role, thus, is to assess the intern's thinking about her/his teaching ideas in comparison to previous ideas and practices.

Mentors as Co-learners: Redefining Expertise

Rethinking mentoring also involves expanding our notions of expertise for mentoring. The case studies highlight Rick and Carly's conventional understanding of expertise in the mentor role. As experienced English teachers, both Rick and Carly enact their expert role obligations by drawing on their extensive teaching experience to make suggestions, provide feedback, and solve problems during co-planning conversations. Typical distinctions between mentors and intern teachers rely on such differences in the *extent* of classroom teaching experience and practical knowledge each participant possesses. As such, expertise is defined largely by years of practical experience and the knowledge one holds, and mentors interpret their role as helping novice teachers to acquire this practical knowledge and experience. This leads to the belief that teaching knowledge is a commodity that interns can gain from their mentor, which discourages dialogue about interns' tentative, new or different ideas (Wells, 2000).

Conventional conceptions of expertise also lead student teachers to see their developing expertise as measured in their certainty about and mastery of content. Such beliefs about knowledge and expertise express "larger cultural expectations that teachers be certain in their knowledge and, that knowledge expresses certainty" (Britzman, 1991, pp. 229, 228). Associating expertise with certainty discourages open and uncertain

conversations about different teaching ideas. Britzman describes this drawback of current conceptions of expertise:

The identity of the teacher as expert is problematic because student teachers dwell in two uncertain worlds: they are being educated as a student while educating others as a teacher. This doubling of identity works against the fact that both positions should be marked by the ability to be open to the unknown and a readiness to engage in interpretation as a precondition to knowledge. (p. 228)

As the cases suggest, this reliance on Rick and Carly's teaching expertise to guide Mindy and Paige's planning and teaching cuts off opportunities for everyone's learning through discussion and exploration of their teaching ideas. As a result, they do not engage in true joint activity in the planning process.

In order for mentors and interns to engage in authentic and substantive conversations about their different teaching ideas, mentors and interns must engage as co-learners in co-planning conversations. From the view of expertise described above, however, mentor teachers seem to have learned what they need to know from experience, and thus have little need to engage as co-learners (Britzman, p. 229). Changing talk about interns' ideas requires rethinking expertise so that ongoing learning and exploration is part of a mentor's expertise. Instead of primarily sharing and passing on pre-existing ideas, mentors would offer up their teaching ideas for discussion and investigation at the same time interns put their own ideas on the table. Through co-inquiry into different ideas and theories about pedagogy and subject matter, mentors and interns would jointly come to and create lessons based on discussion and investigation of their ideas. The value of mentors' experience would come through in what their experience adds to their investigation of various teaching ideas, adding different perspectives and examples to enrich (not control) their conversations about various theories and ideas. Expertise, thus,

would be redefined in part as the outcome of this joint investigation, not solely as the distribution or acquisition of knowledge based on teaching experience.

This conception of expertise also requires mentors and interns to see knowledge for teaching as flexible, changing, and actively constructed (Nevins, 1993). By expanding the definition of expertise beyond teaching experience, mentors might more easily release control of the planning and teaching to their intern. When their status and expertise are defined by more than how or what they or their intern teach, mentors may be more willing to release control of what happens in their classroom to their intern.

Revising conceptions of expertise requires us to rethink language associated with expert-novice models of teaching and learning through assisted performance. As the “more knowledgeable other,” mentors might be more knowledgeable at *facilitating* these learning dialogues and helping novices to articulate and evaluate their ideas. This contrasts with conceptions of the “more knowledgeable other” who assists by drawing on their greater knowledge about a particular subject matter or skill. As the cases show, Paige and Mindy held *different*, not necessarily inferior, conceptions of teaching English. Though Paige and Mindy had less experience teaching English, their mentors’ teaching experience did not represent more “expert” versions of the English pedagogy Mindy and Paige brought to their internship. What’s more, Rick and Carly’s sharing of their experiential knowledge did not assist Mindy and Paige to develop their ideas and thus their practice. Development of interns’ teaching ideas, and thus their teaching, requires new conceptions of expertise that involve learning and co-inquiry.

Changes in expertise also require educators to think differently about what it means to be a *competent* teacher. Educators and policy makers tend to associate competence with knowledge and certainty about one's subject matter and pedagogy.

Floden & Buchmann (1993) describe this phenomenon:

Writings about teacher education stress how much teachers can learn. Reviews of literature describe the "knowledge bases" of teaching. Essays advocate knowledge and skills of effective instruction or working with diverse students. (p. 211)

States test teacher candidates on teaching knowledge and competencies (through tests such as PRAXIS) to prove that they are prepared to be teachers. Educational groups establish standards, such as those drafted by the Interstate New Teacher Assessment and Support Consortium (INTASC), to identify "a common core of teaching knowledge and skills that should be acquired by all new teachers." This core includes knowing central disciplinary knowledge and pedagogy, understanding how children learn, and being a reflective practitioner (www.ccsso.or.intascst.htm). What's more, teacher educators use evidence from research and rationales drawn from educational philosophy to convince preservice teachers that particular approaches to teaching are better than others (Lampert, 1985). As a result of these tests and standards, competency in teaching has become linked primarily with knowing what to teach and how to teach it.

While competence in subject matter knowledge and pedagogy is important, the emphasis on mastering particular knowledge and skills can discourage teachers from pursuing conversations that explore uncertain, new or different practices and ideas. Definitions of competence associated with certainty about knowledge, Britzman writes, position: "uncertainty as both a character flaw and a problem of management that can be solved by what inheres in the person. In either case, there is an attempt to evade the

complicated uncertainty that realized learning in the first place” (p. 224). The focus on ideas that work, that are immediately implementable, is particularly problematic for supporting exploratory conversations with intern teachers. Interns need opportunities to explore tentative, untested and alternative ideas. The process of investigating these ideas, and teasing out their tenets and theories, is an important aspect of interns’ learning and the development of their ideas. In order to support such conversations, mentors and interns must embrace the uncertainty that comes with engaging in conversations where outcomes are unknown, and their own ideas are open for question and exploration.

Engagement in such open and exploratory dialogue requires a different kind of expertise than is typically associated with competent or experienced teachers. We need to see the ability to explore and evaluate uncertain ideas as expertise and competence. As Lampert (1985) argues, a teacher must manage pedagogical dilemmas by “having an argument with oneself” and balancing various needs and commitments in the process of teaching (p. 183). The competent teacher, thus, is a dilemma manager, one who embraces uncertainty and conflict, not one who determines the “solution” to pedagogical issues. The teacher’s expertise lies in her/his ability to cope with educational dilemmas and conflict, not in her/his ability to use what has worked in the past to solve problems.

Honoring an expertise of uncertainty is difficult for educators—and particularly new teachers grasping for answers—to swallow. As Lampert writes:

Thinking of one’s job as figuring out how to live with a web of related problems that cannot be solved seems like an admission of weakness. Sorting out problems and finding solutions that will make them go away is certainly a more highly valued endeavor in our society. Strategies which merely enable us to “cope” or “manage” go against our deep-seated hopes for making progress by gaining control over our interactions with one another. (p. 193)

Typical images of expertise encourage mentors to help interns to find answers to their planning and teaching problems. Expanding notions of expertise to include an ability and willingness to embrace and pursue uncertainty in co-planning conversations is necessary for mentors and interns to have open and exploratory conversations about their teaching ideas.

Redefining Participation in the Teaching Community

In rethinking the mentor's role as a co-learner, we cannot overlook the contextual realities of mentors' accountability as classroom teachers and identity in the teaching community. Mentors are accountable for and define themselves in relation to how the pupils in their charge are taught and what they learn. Thus, they must balance time-consuming engagement as co-learners in exploratory learning dialogues with interns with the immediate needs of producing workable and effective lessons every day. Existing definitions of classroom teachers' responsibilities and identity make it difficult for mentor teachers to engage in co-planning conversations that distance them from the discourse and practices that identify them as members of the teaching community. At the same time, in making a shift towards mentoring as co-learning, mentors may feel anxious that they are not really teaching or mentoring. Mentor teachers may wonder, "When am I mentoring?" when engaged as co-learners in co-planning conversations (Denyer, 1993). We cannot expect classroom teachers to assume roles as co-learners without examining and working with the institutional discourses and practices that define classroom teachers in ways that constrain their mentoring and engagement in co-planning conversations.

As the cases show, the mentors and interns engage in a planning discourse consistent with their school's institutional goals of preparing for pupils' teaching and

learning. As classroom teachers, mentors' work towards these goals identifies them as members of the teaching community of their schools (Wenger, 1998). Similarly, interns' participation in a planning discourse consistent with these goals moves them closer to legitimate participation in the teaching community (Lave & Wenger, 1991). In order to support interns' learning through development of their ideas, however, mentors and interns must engage in counter-cultural discourse, one that explores uncertain ideas, investigates theory, and puts everyone's ideas on the table, open for inquiry. This discourse must hear and honor competing perspectives and images of practice. What conditions are necessary for mentors and interns to engage in such a counter cultural discourse *and* be recognized as full and peripheral members of the teaching discourse and community? How might mentors and interns engage in a "Third Space" of classroom interaction, where competing discourses can interact through a genuine exchange of perspectives and worldviews (Gutiérrez & Stone, 2000)?

New Roles for Mentor Teachers. Engaging in alternative planning and teaching discourses and identities requires new role conceptions for classroom teachers who serve as mentors. It is widely noted that the role obligations of mentors run counter to school norms for interaction among teachers. Little (1990) maintains that "mentoring is, on its face, at odds with the prevailing organizational and occupational traditions in teaching" (p. 314). She argues persuasively about the ways in which "mentor roles are...largely incompatible with prevailing values, norms, and structures of the occupation" (citing Smylie, 1989; Griffin, 1985). Despite recognition of these conflicting and counter-cultural roles, teachers who serve as mentors continue to face competing goals, identities and discourses in the work of preparing both K-12 students and intern teachers. As the

cases suggest, Rick and Carly interpret their mentoring and co-planning roles largely through their obligations as English teachers. They help Mindy and Paige to plan as expert teachers do, focusing on preparing them for immediate practice. Rick and Carly's choices are sensible. Their primary responsibility is as English teachers, and their accountability, in the end, is based on their pupils' learning, not the interns'. The work of preparing interns to teach English, thus, is secondary to this primary responsibility.

In order for mentors to engage in a discourse that supports interns' learning, they must be supported to assume an institutional identity that encompasses practices of both teaching and mentoring. We can no longer ask mentors to do the work of mentoring "on the side." K-12 schools and universities must think more creatively about mentor teachers as professionals, recognizing the work that mentors do as central to—not in conflict with—the identity of experienced teachers. Rick and Carly should be recognized and identified as *mentor teachers*, with both words serving to identify their practice and relationship to the teaching community. To this end, the teaching profession might take more seriously efforts to recognize and support teachers at advanced stages of their career who are ready to take on the work of mentoring novice teachers. Traditional resistance to career ladders and norms of equality among teachers make it difficult for teachers to assume hierarchical positions among their colleagues (Labaree, 1997b). However, this act of recognizing mentor teachers as having skills and responsibilities beyond early-career teachers might help them to assume identities that allow for exploratory, uncertain, and competing discourses without threatening their identification with and status in the teaching community. Engaging in the discourse of a co-learner and honoring multiple teaching perspectives would not be seen as alien to teaching practice or discourse. Rather,

it would be seen as part of and consistent with the practice of mentor teachers and the expertise of teaching.

Recognizing identities for mentor teachers means rethinking the division of roles and responsibilities among teachers. Currently, all teachers, from first-year teachers to 30-year veterans, assume fairly similar teaching responsibilities. This practice is problematic for new and seasoned teachers alike. While new teachers should have a reduced load as they adjust to the demands of teaching (Huling-Austin, 1992), seasoned mentor teachers should have a reduced load to support their important work with preservice teachers. Recognizing an identity for mentor teachers means providing space and time for experienced teachers to engage in more exploratory and uncertain conversations about practice. The time needed to engage in such conversations exceeds the current planning hour Rick and Carly have each day to accomplish daily planning needs.

Mentoring as Professional Development. Recognizing mentor teachers also means changing the way we think about teachers' professional development. We need to consider mentors' work with interns, and particularly the kind of talk, inquiry and investigation mentors and interns need to do to develop *both* of their practices, as an integral part of seasoned teachers' professional development. We need to recognize (beyond lip service) the ways in which mentors' work with preservice teachers serves as an important form of rejuvenation and professional development for experienced teachers. Though teachers themselves recognize mentoring as a vehicle for their learning and development (Arnold, 2002; Ganser, 1997; Ganser & Wham, 1998; Killion, 1990; Louchs-Horsley et al., 1987; Manthei, 1992; Stevens, 1995), few school leaders or

educational reformers have made efforts to formalize mentoring as a form of professional development. We might reallocate typically unproductive professional development days and time to mentors' daily schedules to provide them the time they need to engage in truly joint inquiry and planning with intern teachers. In addition, we must provide time for mentor teachers to reflect carefully on their mentoring with each other and with their university colleagues (Bell, Anagnostopoulos & Smith, in progress).

Teacher education in this country is only as strong as the mentor teachers who play a primary role in preservice teachers' learning and development. Consequently, the field of teacher education must do more to recognize mentor teachers as needing and having an important identity in the teaching community. In fact, schools need to be places where new and experienced teachers can assume equally important but different identities in the teaching community. Acting and talking like a mentor, being a co-learner with preservice teachers, and engaging in exploratory teaching discourses during planning cannot be seen as counter-cultural. They must be accepted as crucial characteristics of mentor teachers' identities. Current teaching practices and norms discourage mentor teachers from assuming identities and discourses that separate them from their colleagues. Recognizing the distinct identities (practices) of mentor teachers will give mentor teachers a place of identification in the teaching community and open doors to expanded conceptions of mentoring.

Summary

Taken together, the implications discussed in this first section suggest new and/or expanded conceptions of mentoring models, expertise and competence, teaching identity and discourse, and assistance for novice teachers. The second section of this chapter

discusses ways to support those involved in teacher preparation to embrace and engage in conceptions of mentoring and learning to teach that support mentors and interns' joint work.

Supporting Mentors and Interns to Have Educative Learning Dialogues

The work of rethinking and embracing new models of mentoring, teaching identities and expertise, and assistance requires cross-institutional work among teacher educators across K-12 schools and university settings. Currently, mentor teachers at Midwestern University (and others) are, in effect, left to develop their own conceptions of their role, the type of assistance they provide, and the type of teaching they assist interns to enact. While mentors at Midwestern University are invited to attend mentor meetings once each semester, such meetings are insufficient to prepare mentors to mentor in ways that move beyond what they know and do as experienced teachers. This second section offers three strategies for supporting school and university-based teacher educators to work together to develop approaches to mentoring that support educative dialogue about interns' teaching ideas. These strategies include: 1) developing a cross-institutional discourse for teacher preparation; 2) providing mentor preparation and ongoing support; and 3) preparing interns for their role and relationship with mentors.

Developing a Cross-Institutional Discourse for Teacher Preparation

As this study suggests, one of the obstacles to engaging in joint inquiry in co-planning conversations is that mentors and interns may not share similar conceptions of expert practice or discourses for talking about this practice. As the cases show, the participants' different conceptions of teaching text, for example, and their different ways of planning around their teaching ideas (in draft or final draft form), made it difficult for

them to engage in substantive dialogue that transformed their thinking about practice.

Mentors and interns, ' schools and universities' competing goals for teaching and student teaching make it difficult for student teachers to develop their teaching selves. Grossman, Smagorinsky & Valencia (1999) argue that these competing goals, coupled with interns' dual accountability to evaluators across contexts, threatens preservice teachers' development. They write:

“Student teaching in particular provides one of the most difficult contexts in which to develop identity because the student teacher is evaluated by both school-based mentor teachers and university-based supervisors, who may have competing goals for the student teacher and different assumptions about how someone learns to teach. The situation may be even more complicated when, within either of these settings, there is further conflict over motive and its mediating practices.” (p. 13)

In order to support mentors and interns to engage in learning dialogues about their teaching ideas, universities and K-12 schools must collaborate to develop shared standards and language for interns' teaching and learning. Below I offer one model for creating a cross-institutional discourse for preparing preservice teachers. Like Britzman (1991), I argue for a “dialogic restructuring of teacher education that begins with the recognition that multiple realities, voices and discourses” shape learning to teach experiences (p. 33). Teacher Networks are one route towards joining these realities, voices, and discourses.

Teacher Educator Networks. Teacher networks have recently emerged as an important source of professional learning and renewal. Teacher networks bring together educators from different schools or educational institutions to share knowledge and support their parallel endeavors. In addition, networks that cross institutional boundaries provide opportunities for school and university-based teacher educators to build a shared

understanding of the skills, knowledge, and dispositions we would like preservice teachers to learn. At the same time, such cross-institutional conversations allow school and university faculty to engage in continual inquiry into the theory and practices of teaching and mentoring that guide their joint work. Because interns are supported by faculty in two different educational institutions (schools and universities), we must find ways for faculty in both institutions to talk and work towards a unified approach to preparing teachers. Teacher Networks offer one such approach.

Teacher networks can provide space for school and university faculty to develop a shared language and set of standards for talking about teaching and supporting interns' learning. As classroom teachers, mentor teachers speak, think and act in ways consistent with the goals and routines of teaching K-12 students. At the same time, university teacher educators speak, think and act in ways consistent with the goals and routines of preparing teachers. As Fairclough (1995) argues, one's discourse is linked to the particular institution in which he/she lives or works. Each institution, such as a school or a university, has its own "set of speech events, its own differentiated settings and scenes, its cast of participants, and its own norms for their combination" (38). The task of preparing preservice teachers brings school and university educators' discourses together in ways that are not always productive or pleasant. In order to provide coherent and effective learning opportunities for intern teachers, university and school-based teacher educators must collaborate to develop consistent standards and language for their work with teacher candidates. Too often, the work of establishing goals and learning opportunities for preservice teachers resides within university contexts, leaving out the voice or discourse of school-based teacher educators.

Working together in local networks, school and university faculty can examine program and state standards for teaching and certification in order to develop a shared understanding of the practices towards which they should assist interns' development. At the same time, participants can examine and discuss the standards' language to ensure consensus about the meaning and intent of the language. Networks can also provide opportunities to discuss the type of assistance mentors and course instructors can provide to help interns to achieve these standards. Finally, regular network meetings provide time for university and school-based teacher educators to share resources, read and discuss articles on mentoring and learning to teach, and discuss challenges of the work.

Mentor Preparation and Ongoing Support

In order for mentors to engage in a type of mentoring where they engage as co-learners, facilitating open and exploratory conversation about teaching ideas, mentors need to be prepared to enact this role. Unfortunately, mentor teachers are typically left alone to figure out their role with respect to preservice teachers. The literature on mentoring suggests that too little work has been done to define the practice of mentor teachers or to uncover what thoughtful mentors do (Feiman-Nemser, 2001; Koerner, 1992; Stanulis, 1998). Mentor teachers often report being unclear about their responsibilities (Emans, 1983). Some mentors rightfully complain that they receive general, ambiguous, or conflicting messages about their role. Consequently, many mentors are left to enact their role as best they see fit. The vagueness in role definition tends to foster "free interpretation of what student teaching [and mentoring] is all about" (Ganser, 1996). Where mentors *do* receive information about their role, it is rare that this

information addresses issues of honoring interns' ideas in co-planning conversations, and the difficulties of engaging in joint inquiry in an unequal power relationship.

When left on their own to develop a conception of mentoring, mentors typically enact roles consistent with their own work as experienced teachers, providing novices with practical knowledge for immediate use during student teaching (Nevins, 1993). If we want mentors to enact a different role from one they might typically assume, we must prepare and support them to do this. Initial orientation at the start of the school year tends to focus on logistics of the student teaching process, leaving little time for substantive talk about the goals and nature of assisting preservice teachers. Mentor teachers need time to develop their practice as mentors. Learning how to engage in truly joint activity and inquiry and to explore different teaching theories and ideas takes time and support. As Section One suggests, rethinking the mentor teacher identity in the school context and teaching community would provide time in their day to do the important work of preparing teachers—instead of asking them to do this work in their “spare time”. Given this time, mentor teachers can work with other mentors and university faculty to discuss and develop their practice. Below I discuss two specific ways to support mentors to engage in educative dialogue about preservice teachers' ideas.

Learning to Co-Plan. As the cases suggest, Rick, Carly, Paige and Mindy developed conceptions of co-planning aimed at preparing for pupils' learning. To this end, their conversations focused on immediate planning needs, and helping the intern to prepare for upcoming lessons. To expand the purpose and nature of their planning talk, mentors need to learn new ways of talking about teaching plans and ideas with interns. They need new images of this joint work. They cannot rely on images of their

independent planning, nor on their one-on-one work with students. Neither context provides a model of the type of interaction in a hierarchical dialogue where the novice brings different but equal ideas about the task at hand.

Mentors might be helped to engage in co-planning conversations that involve exploration and joint activity by analyzing and reflecting on actual cases of co-planning. Learnings from this study's methodology suggest what can be learned from viewing and reflecting on videotapes of mentor-intern co-planning conversations. In watching actual co-planning conversations, mentors might be directed to analyze the co-planning conversations in light of their purpose, content, language, social interaction and power dynamics. Discussion might include conversation about the outcomes of the co-planning session in relation to the type of assistance provided and the intern's learning needs. Conversations about co-planning videos could also provide opportunity to talk about the type of assistance mentors should provide to engage in joint activity. Such conversations might discuss places where the mentor could have (or did) put her/his own ideas on the table, or further investigate an idea the intern put on the table, to jointly explore teaching ideas. These viewing sessions could be contexts for mentors to study their own practice, or to learn from the study of other mentors' practices.

J. Shulman (1987) argues that we need written cases of mentors engaged in reflective conversations about subject matter that move beyond providing suggestions. If we do not have access to such conversations in the mentors' practice, another site of mentor development and support might involve working with university faculty to study or develop cases of what such conversations might look like. The actual process of developing cases could be an additional source of mentors' learning about new types of

co-planning talk. Appendix G includes a sample case study of a co-planning conversation where the mentor and intern engage in discussion of subject matter as they work to jointly develop the intern's teaching idea.

Discussing Power in the Mentor-Intern Relationship. Though the literature on mentoring and mentor training programs offers many suggestions and resources for developing mentors' practice, few programs allot time to explicitly address issues of power, voice, and ownership in the mentor-intern relationship. For example, Connecticut's Beginning Educator Support and Training Program (BEST), like other mentor training programs, makes a strong case for the importance of establishing and maintaining a trusting relationship with new teachers. The training explains that this relationship is essential for developing a collegial relationship, one where novices do not feel threatened by their mentor. During the training, mentors brainstorm characteristics of people who are trusting, such as honesty, reliability, accessibility, and confidence, and behaviors of trusting people, such as listening, sharing, and asking for help (BEST training field notes, 7-13-00). Their discussion does not address issues of power, however.

Similarly, literature on mentoring typically describes effective mentors as those who provide emotional and instructional support, share resources, and provide helpful feedback. Again, issues of power are typically not addressed. Power issues are particularly problematic at the preservice level, as Paige and Mindy illustrate, where the intern must learn to teach in the mentor's classroom. Engaging in open and exploratory discussion of different and perhaps opposing teaching ideas is difficult when the mentor has ownership of the classroom and what goes on in it. In order to change the nature and

content of mentor-intern co-planning dialogues, we must address these issues of power that shape and constrain their relationship and conversation.

From my conversations with Rick and Carly (and other mentors), it seems that mentors, compared to interns, are relatively unaware of the effects of their power on their relationship and co-planning conversations with student teachers. Rick often said that he is open to any ideas and feels he is welcoming of his interns' ideas. Hannah, another mentor I have worked with, says that one of the reasons she takes interns is to benefit from the new ideas they bring from the university. In a survey of English mentor teachers at Midwestern University, mentors describe co-planning as a place where they and their intern can share and build on each other's ideas to create "dynamic" lesson plans (2001).

Several mentors described co-planning in this way. They wrote:

- "We worked as a team!! We used her ideas and mine to create the activities necessary to teach the material."
- "I believe that co-planning was one of the most positive experiences of this experience."
- "As a professional, I have often times become frustrated because there is never enough time for teachers to collaborate and co-plan. However, having an intern allows a teacher to do just that on a regular basis. Combining and building upon one another's ideas helped us create exceptional lesson plans."
- Co-planning "allowed both of us to use ideas we had during the unit."
(Survey, 2001)

While mentors describe co-planning as a site for exploring, sharing, and building on their teaching ideas, issues of power and voice make the co-planning a qualitatively different experience for interns. Several interns describe co-planning as writing lesson plans on their own and then showing them to their mentor for approval. One intern responded, "[Co-planning] didn't really happen. I was pretty much forced to mold myself to my mentor."

Because it is awkward for interns and mentors to discuss issues of power in the context of their joint work, it is important to begin such conversations prior to the internship year. In these conversations, mentors and university faculty might have open discussions about the ways in which their role and position shapes their co-planning conversations. The results of this study, for example, might be used to open conversations about the difficulties interns experience expressing their ideas in co-planning conversations. Analysis of the co-planning videos or the viewing session transcripts could facilitate conversations about the relationship between mentors' position in the relationship, the nature of their assistance, and the resulting nature of the talk around teaching ideas. School and university faculty can brainstorm specific language mentors could use to invite interns to share their ideas, to encourage exploration of multiple perspectives, and to share their own ideas in ways that present them as *one* possibility, not *the* way the intern should teach. Such conversations might also talk about the difficulties of sharing one's classroom for a year, of giving up ownership and control of what happens in their classrooms. This is a difficult part of being a mentor. Discussing this difficulty can help mentors with ways to manage it.

Conversations about co-planning and issues of power must be ongoing. We cannot discuss these issues in August and then send mentors off for the year. Mentor teachers need ongoing opportunities, such as mentor networks or graduate courses on mentoring and learning to teach, to discuss their practice with other mentors and university faculty. In order to sustain a truly cross-institutional discourse for teacher preparation, faculty across schools and universities need to meet regularly to continually support and develop everyone's practice.

Supporting Interns to Negotiate Co-Planning Conversations

The work of changing the nature of mentor-intern dialogues requires new ways of preparing interns, too. Interns typically enter their teaching internship with little information about the nature or purpose of co-planning conversations. Most of their experience with planning stems largely from their apprenticeship of observation (Lortie, 1975), where they witnessed the results of their teachers' independent planning for pupils' instruction. What's more, interns are unprepared to cope with issues of power in attempting to articulate and defend their ideas co-planning conversations. University methods classes are ideal spaces to discuss ways of planning with someone that respect both participants' ideas. Too often, when interns experience frustration and roadblocks during co-planning, they are told by university personnel to just "stick it out" until they have their own classroom next year. This solution forgoes opportunities for interns and mentors to learn and transform their practice through joint planning.

Support in Methods Classes. Typically, university methods classes teach interns how to plan independently. While this is certainly an integral skill, such classes, particularly the student teaching seminar, should also make time to talk about ways of presenting and discussing different approaches to teaching when planning with another person, particularly someone of higher status and power. This skill is particularly important because universities tend to teach interns to teach in ways that do not necessarily map onto the practices of the mentors in whose classrooms interns will teach. It seems irresponsible for universities to continue to send interns into the field unequipped to articulate and endorse their ideas in planning conversations with someone

who holds power over not only what gets taught in the classroom, but also over the intern's recommendation for certification.

There are several topics university instructors could address with interns to help them negotiate their ideas in co-planning conversation. First, interns would benefit from explicit discussion of different ways of presenting their ideas. They might focus on specific language they could use to bring up an idea that differs from their mentor's. For example, interns might think about ways to present an idea that goes against how their mentor has taught for thirty years. Interns need to preface their ideas in ways that recognize their mentor's practice but also value different ways of teaching. Drawing on transcripts of co-planning conversations, interns and course instructors could study how other interns present their ideas and how the presentation shapes the mentor's response. Results of my study show that Paige and Mindy often downplayed or undermined their ideas as they presented them. This sent mixed messages to mentors about how to respond to or support their ideas.

Methods classes can also assign interns to co-plan units instead of planning them independently. In addition to being a valuable learning experience, co-planning a unit for a methods class gives interns the experience of articulating and negotiating different ideas about practice with someone else. Even within methods classes interns hold different ideas about designing a unit. As they co-plan, course instructors can help interns to focus on particular strategies, such as describing the theoretical bases of their ideas, asking their partner about her/his own principles behind her/his ideas, and negotiating different ideas about practice. This would serve dual purposes: 1) it would give interns practice articulating and negotiating their ideas, and 2) it would reinforce the pedagogical theories

taught in the course. Having engaged in co-planning with a fellow intern, the class could then step back from the conversations to reflect on them and look at their complexities (Denyer, 1993), engaging in what Schön (1987) calls reflection on reflection-in-action.

Finally, we need to open up conversations about issues of power in the mentor-intern relationship in general, and how these issues show up in co-planning conversations. Returning to Brian's comment that opened this study, some interns feel that "co-planning can be an impossible task when planning with someone who is anything but your equal." It is not enough, however, to call attention to the difficulties of co-planning when mentors have more control over the curriculum, and power over interns' final evaluation. We need to talk with interns about how they *can* plan with someone who is not their equal. It is here that university field instructors can help mentors and interns to negotiate a comfortable and productive relationship that respects mentors and interns' contributions.

Support from Field Instructors. As the liaison between schools and universities, field instructors can serve an important role in helping mentors and interns to develop a relationship that values both of their ideas and positions.¹ In the initial meetings, field instructors typically facilitate conversations about mentors and interns' roles and expectations. They might also use these opening meetings to talk more explicitly about how they can draw on each other's strengths when planning together. The field instructor can help the mentor to see what the intern brings in terms of her ideas. This is an important time to talk about the status of interns' ideas—that interns may need help articulating their ideas and seeing how they can be implemented. At the same time, the

¹ This assumes that field instructors have been adequately prepared for their role. This is not always the case.

intern can see how the mentor's experience can enhance the depth of their planning and connect to the intern's ideas.

In addition, field instructors can encourage mentors and interns to engage in open discussions about their philosophies of teaching and approach to planning. In their opening interviews, both Paige and Mindy said that they did not discuss their teaching philosophies with their mentor. Paige said she did enough discussion of theory in her teacher education courses. Such initial discussions, however, can make future planning conversations smoother when different ideas surface. Field instructors can help mentors and interns to draw connections between their principles and identify places where their ideas coincide.

Summary

Supporting mentors and interns to engage in learning dialogues that honor interns' teaching ideas requires preparing and supporting mentors and interns for their joint work. More specifically, it requires providing spaces for mentors and university faculty to build shared understanding and language for their work with student teachers. It requires questioning assumptions about expert practice and rethinking models of mentoring. It requires better preparing mentors and interns for the complexities of co-planning, such as helping them to use language to negotiate their ideas and relationship. Supporting mentors and interns to engage in learning dialogues that honor their ideas requires everyone involved in teacher preparation programs to take more seriously the complexities of learning in a hierarchical, high-stakes relationship.

Implications for Future Research

This dissertation has explored questions related to the difficulties of honoring interns' teaching ideas in mentor-intern co-planning conversations. It has focused largely on describing the challenges mentors and interns face within a particular model of mentoring, particular conceptions of co-planning, and the social and contextual constraints of their joint work. This last section raises ideas and questions for future research.

The results of this study emerge from close analysis of two mentor-intern pairs. Though the two cases provide powerful examples of the complexities of co-planning, the study should be expanded to other cases to explore additional contextual factors that shape the nature of mentor-intern learning dialogues and the support of interns' teaching ideas. Future studies might focus more in depth on the wider contextual forces that shape mentor-intern learning dialogues, such as the discourse communities of schools, the goals of teacher preparation programs, and mentors' accountability to people with more power than them. What's more, looking at mentors and interns in other teacher preparation programs may reveal characteristics of particular teacher preparation programs that make these learning conversations possible or particularly difficult. As Britzman (1991) argues, future studies must focus on both the local and global forces that shape mentor-intern learning dialogues. She writes:

To understand the dialogic in teacher education, we must be concerned with the local—what happens in the everyday world of the university and the school—and with the global—the social forces that organize, surround, and summon its institutions. In both contexts we must examine the discursive practices that sustain its structures in taken-for-granted ways. (p. 240)

Studying additional mentor-intern dyads would also help us to understand incentives for mentors to open up their practice for investigation. Doing the work necessary to support and transform both interns and mentors' teaching ideas requires risk for mentors in questioning their own practice. What factors (might) motivate mentors to take on this risk? What other factors (in addition to those mentioned in this dissertation) discourage mentors from engaging in this joint inquiry?

The implications from this study also raise questions about what might be possible when mentors and interns *are* supported to engage in learning dialogues that support interns' teaching ideas. This study focused on how mentors and interns managed such conversations on their own. Future research might study the nature of mentor-intern planning conversations when mentors have been prepared for their role in contexts such as networks, or when interns have been prepared in methods classes to engage in co-planning conversations. Research in this area would focus on both the nature of the intervention (the preparation and support structures in place) and the resulting content and nature of the learning dialogues. As a university methods instructor, I would like to study my own efforts to prepare preservice teachers to articulate their teaching ideas with mentors, to negotiate a comfortable, working relationship with their mentor, and to use language to ease this relationship and negotiation. I might also work with university field instructors to prepare them for their work in helping mentors and interns to address issues of power, voice, and negotiation in their working relationship.

Rick and Carly are two strong English mentors at Midwestern University. They have several years of experience working with interns in this program and helping to revise the teacher preparation program. They are thoughtful about their own practice and

their work with student teachers. They make time every day to plan with their interns, and take their roles as mentor teachers seriously. In addition, they see mentoring as a vehicle for their own development as teachers. That said, they have not been supported to address the challenges of negotiating power and voice in co-planning conversations. Mentors like Rick and Carly give me hope for what is possible when strong mentors are supported to deal with the complexities of mentor-intern learning dialogues. Future research in this area would focus on supporting already strong mentors, and their enthusiastic interns, to take on the challenges raised in this dissertation.

APPENDICES

APPENDIX A

INTERN & MENTOR INITIAL INTERVIEWS

Intern Interview

Intern Pseudonym _____ Pair # _____

Date _____

Opening: The purpose of this initial interview is to help me better understand your expectations for your internship and how you understand your role and the internship experience.

1. What led you to become a teacher?
2. What are you most excited about as you think about your upcoming year as an intern teacher?
3. What are you most worried about as you think about the upcoming year? What do you think will be most challenging for you?
4. What teaching ideas, practices, or strategies are you hoping to use or try out during your internship?
5. What is your understanding of the purpose of the internship year?
6. For you, what makes a good mentor?
7. Please rate the following activities in terms of how important you think they are for mentors to do in their work with interns.

- 1 = not important
- 2 = important
- 3 = very important

How important is it for mentors to:

- _____ observe the intern teach
- _____ observe the intern plan
- _____ let the intern observe the mentor
- _____ reflect with intern on his/her teaching
- _____ give the intern the mentor's lesson plans to follow
- _____ reflect with the intern on the intern's planning
- _____ reflect with the intern on the mentor's teaching

- _____ provide the intern with emotional support
- _____ elicit and help the intern develop and try out her/his own ideas, plans, and teaching strategies
- _____ explain his/her classroom management decisions to the intern
- _____ co-teach with the intern
- _____ co-plan with the intern
- _____ talk with the intern about the mentor's teaching philosophy
- _____ talk with the intern about the intern's teaching philosophy
- _____ explain school and classroom procedures to intern

8. What is your understanding of what "Co-Planning" is? Purpose?

9. Where do you think your own teaching ideas and strategies fit in the internship?

10. And, if there is a place for intern's ideas, *How* do you plan to incorporate your own ideas into your planning and teaching conversations with your mentor?

Mentor Interview

Mentor Initial Interview #1

Mentor Pseudonym _____ Pair # _____

Date _____

Opening: The purpose of this initial interview is to help me better understand your experiences as a mentor and how you understand your role and the internship experience.

1. How many years have you taught? (not including this year) _____

2. How many years of mentoring experience do you have? (not including this year) _____ with MSU? _____

3. What led you to become a mentor? (check all that apply)

- _____ asked by department chair
- _____ asked by principal
- _____ recommended by a colleague who has been a mentor
- _____ the stipend
- _____ professional growth opportunity
- _____ desire to prepare new teachers
- _____ desire to improve how new teachers are prepared to teach

- _____ opportunity to learn about new ideas and practices in English teaching
- _____ opportunity to examine and reflect on my own teaching
- _____ chance to add a leadership role to my teaching career
- _____ desire to have another teacher in my classroom
- _____ desire to repeat the mentoring I received as a novice teacher
- _____ desire to provide the mentoring I wish I had received as a novice teacher
- _____ desire to share what I know about teaching
- _____ collegial opportunity
- _____ other (please explain)

4. What is your understanding of the purpose of the MSU internship year?

5. For you, what makes someone a good mentor for interns?

6. Please rate the following activities in terms of how important you think they are for mentors to do their work with interns.

- 1 = not important
- 2 = important
- 3 = very important

- _____ observing the intern teach
- _____ observing the intern plan
- _____ letting the intern observe me
- _____ reflecting with intern on his/her teaching
- _____ giving the intern my lesson plans to follow
- _____ reflecting with the intern on his/her planning
- _____ reflecting with the intern on my teaching
- _____ reflecting with the intern on my planning
- _____ providing the intern with emotional support
- _____ eliciting and helping the intern develop and try out her/his own ideas, plans, and teaching strategies
- _____ explaining my classroom management decisions to the intern
- _____ co-teaching with the intern
- _____ co-planning with the intern

- _____ talking with the intern about my teaching philosophy
- _____ talking with the intern about her/his teaching philosophy
- _____ explaining school and classroom procedures to intern

7. From your experience, what are the most exciting parts of being a mentor?
8. From your experience, what are the most challenging parts of being a mentor? Do you experience tensions?
9. What is your understanding of what “Co-Planning” is? Purpose?
10. How do you work with the teaching ideas and strategies interns bring to their internship?
11. How do you incorporate your intern’s ideas into your planning and teaching conversations?
12. Where do you think your intern’s own teaching ideas and strategies fit in the internship and into the teaching in your classroom?
13. If someone were to observe your teaching, what elements of your teaching philosophy might they see? In other words, what are some of the key trademarks of your teaching philosophy or strategies?
14. Do you have any questions at this point that you would like to ask me?

APPENDIX B

2-WEEK CO-PLANNING CONVERSATION LOG

Mentor/Intern Pair: _____

Please keep a brief log of your (mentor and intern) teaching and planning conversations for the rest of the month of September.

Date	Time/Location	Duration	Purpose	Topics/Issues Discussed
<i>(Examples)</i> 9/05/01	<i>2nd Hour (8:50)</i> <i>Planning;</i> <i>Classroom</i>	<i>55 minutes</i>	<i>Plan for tomorrow's classes</i>	- <i>How to teach King Lear Act I</i> - <i>Looked at intern's lesson plan for Act I she used last year.</i> - <i>Brainstormed discussion questions we'll use</i>
9/07/01	Lunch	15 minutes	Discussed how Lear Act I lesson went	- <i>Effectiveness of using group work to teach Act I</i>

APPENDIX C

INSTRUCTIONS & LOG FOR AUDIOTAPING WEEKLY CO-PLANNING CONVERSATION

Once each week:

1. Choose a teaching/planning conversation to audiotape.
2. Put appropriate blank tape in tape recorder (they are labeled for each week of taping).
3. Attach sound grabber to tape recorder.
4. Place tape recorder between mentor and intern to record conversation.
5. Record conversation.
6. At the end of the conversation, return tape to its case.
7. Record conversation in taping log.

How to Pick a Conversation for Taping:

- Any conversation between the mentor and intern in which you are planning together is suitable for taping. Such conversations might also include a mixture of planning talk and reflection on prior teaching.
- Ideally, you'll want to tape conversations that are at least fifteen minutes long.

Taping Log of Planning/Teaching Conversations

Week	Date of Taped Conversation	Length of Conversation (approx.)	Purpose of Conversation
<i>Example</i>	<i>10/2/01</i>	<i>30 minutes</i>	<i>Plan for next week</i>
Week 1			
Week 2			
Week 3			
Week 4			
Week 5			
Week 6			
Week 7			
Week 8			

APPENDIX D

VIEWING SESSION PROTOCOL

1. **Explain:** As this study aims to better understand how mentors and interns talk about their teaching ideas, these videotapes of your conversations are a helpful source of information.
2. **Explain:** The purpose of these viewing sessions is to better understand *your* understanding of the conversation we videotaped. Watching and listening to the video can hopefully elicit your thoughts about what you make of this conversation, both then and now.
3. **Explain:** So, the overall goal is to learn more from your perspective about what is going on from your perspective during this conversation, what points in the conversation were most salient or important for you, and what your overall impression was of the conversation.
4. **Explain:** I am not looking for particular “answers” here. And this is not about evaluating your practice. I am most interested in better understanding your experience, thoughts, and feelings of this conversation—whatever they may be.
5. As we watch the video, I want you to stop the tape whenever you wish.

For example:

- Stop the tape when you want to comment on something you see or hear
 - Stop the tape when something you see or hear seems significant or important to you
 - Stop the tape when you want to ask a question about something you see or hear
 - Stop the tape whenever something you see or hear reminds you of what you were thinking or what you think your mentor/intern was thinking
 - Stop the tape to talk about what you were feeling at a particular moment
 - Stop the tape at any section that maybe was not so comfortable for you
6. **Explain:** There may be times when I stop the tape to ask you to comment, but the focus should be on places that you deem important.
 7. **Explain:** At the end of the tape, I will ask you to comment on your overall impression of the conversation.
 8. **Ask:** Do you have any questions or comments before we begin?

APPENDIX E

Sample Viewing Session Transcript

Videotape of Co-Planning Session	Audiotape of Viewing Session
<p>BEGINNING OF VIDEO</p> <p>007 M Like, I was going to take the poem from the journal and compare it to the poem that we read for the worksheet, but since they were running out of time and getting all squirrely, my mind just...so they don't bolt out the door.</p> <p>C That's what I was going to ask you about, discussing the poem.</p> <p>M ...The poem on the worksheet is so depressing and the one on the journal is happy...So, that is what I was going to do. I'll have to do that for 5th hour tomorrow, but I didn't do it today.</p> <p>018 C So, then do you have any kind of plans for getting back and discussing either of those poems? Cause we still haven't discussed the Truth or any of that. Or, are you just going to pick it up from—</p> <p>020 M Well, I don't know if I have time. Truth is a long poem. I probably won't discuss it.</p> <p>021 C You read those three things, so I think that works, that covers it, but with today's, I'm still wondering if they are left with a need to know if they were right. You know, if others felt the way they did.</p> <p>022 M [overlapping C's last sentence]. Well I did, TAPE STOPPED</p>	<p>001 E I explain how I picked segments and did the same ones with Mindy. So, the first time we watch it, there's two clips, the first time through I just want you to get used to looking at yourself...Just to stop when anything seems important that you want to say...[I give examples]. Anything that you want to say. There's not right or wrong.</p> <p>007 C Okay.</p> <p>007 E Just start talking and I'll stop the tape. This is right in the beginning.</p> <p>024 C Right here. I had told her to do that from day one. I have suggested, 'I think you should do this,' you know, and she never did it.</p> <p>025 E What's the this?</p> <p>026 C She had them do poetry journals, and she just wanted them to reflect on it in any way that they wanted to it, to the poem on the overhead. And then at the end she'd just said, 'Okay, put your papers away.' And then never talked about the poem again. And I said, 'I think that they might have a need to at least, 'Well, was I right?' and at first she said, 'Well, I wrote on everybody's paper.' And there's really not a right or wrong in her opinion on what the poetry was.'</p>

APPENDIX F

Sample Videotaped Co-Planning Session Transcript

Transcript of Videotaped Co-Planning Session	Nonverbal Interaction	
12:38 Rick: So that might be something you can work in Monday [Both looking down at their planbooks, and sometimes at each other, but not always at the same time.	
12:38 Paige: Yeah/we could do that Monday/too// Z		
12:40 Rick: if you want to sort of take it to that next level. Z		
12:42 Paige: Right//		
12:43 Rick: And then pass out the books//		
12:44 Paige: Then/yeah//we pass out the books//And how far/I don't know/		P writes and looks down in her planbook, R looks at P.
12:49 Rick: Well/		
12:49 Paige: we only have 10 minutes at the end of class/then/between all that?		P frowns as she says this, still looking down. R looks at P.
12:52 Rick: Yeah/probably some place in there/10 to 15 minutes//		
12:54 Paige: 10 to 15 minutes?//		
12:55 Rick: Something like that//(...)And what I've done sometimes in the past is just start at the beginning of the play/I would sort of read aloud/cause it's the lengthy stage manager/	P writes in her planbook. R is sitting back in his chair. P sits mid-chair (neither front nor back). P looks to R for first time, now they have eye contact.	
13:05 Paige: Right/that's true// [
13:05 Rick: where he sort of sets the tone//And then they can sort of get a gist of the stage//Also the fact that everything is pantomime is sometimes difficult for them//Because there'll be conversation here that goes on/and then in the play it jumps to conversation over here/but it doesn't give you any indication that its changing from character to character//Sort of like "Lottery" did the same thing/ [
13:21 Paige: Right//		
13:21 Rick: That will happen also there/and they need to [Z	P looks away, then R looks away as he uses his hands to describe what he is saying here.	
13:23 Paige: and they have to		
13:23 Rick: keep that straight that if we are at Webb the house/		

APPENDIX G

CASE STUDY: A SUPPORTIVE CO-PLANNING CONVERSATION

Purpose & Context

Below is a transcript of a mentor-intern co-planning conversation. It attempts to illustrate the type of support mentors might provide in relation to an intern's teaching idea. Below is a revised conversation between a mentor, Rick, and an intern, Brianna. I have revised their original co-planning conversation to illustrate ways in which a mentor might support an intern's ideas.

Note: I use Times New Roman font to indicate the original script of the co-planning. I use Courier New to indicate where I am adding to the original co-planning session.

A Case of Support

In the beginning of the planning, Rick and Brianna talk about the topic of journal #13, which will focus on terror. They then move into planning the discussion they will have about the play.

- B: And then we'll have some sort of discussion?*
- R: Okay. Is there a point you can start, sometimes it is nice to have a place to start, like, 'Is "Lottery" a play of plot, of character, of setting?' Bringing in literary terms is one way of framing a discussion. But, one might also frame a discussion around a theme or around the structure of the play, for example.*
- B: Right.*
- R: What are some things that interest you about this play?*
- B: Well, we could talk about something with dialogue. Cause the play is very dependent on dialogue.*
- R: Um hmm.*
- B: Because there aren't characters on stage.*
- R: An interesting point. I hadn't thought of that before. This really is a different kind of play because of the absence of characters on stage, and thus the reader's dependence on dialogue. Can you tell me more about what you are thinking about dialogue?*
- B: Yeah, I mean, it all is spoken word. Like, because there are not any characters on stage, the reader has to focus more on the exact words to understand what is going on. We cannot depend on the way the characters look or move to help us to understand what is going on.*
- R: Yes, as readers we have to work harder, it seems, to gain meaning. Why do you think the author chose not*

to have any characters on stage, to make it all telephone dialogue?

B: That's a good question. Maybe he wanted us to see how much meaning is lost when we only have spoken word and cannot see the person to whom we are speaking. Also, the confusion that results adds humor to the play. It is like, you know when you are on the phone and you are trying to explain something to someone, and it is hard because you just want to show them with your hands, and you just can't seem to explain it in words. I have had that happen to me.

R: Ahhhhaa. Maybe that it is a good jumping off point for the discussion. Maybe you could focus on human's dependence on sight to communicate and how hard it is, for example, to communicate without seeing the person you are talking to.

B: Oh, yeah, and maybe we could begin by having the students have to explain or describe something to someone else without being able to see them, like we can put up a barrier and have the students try to talk to each other.

B: Well, do you wanna bring in some of the terms we were talking about?

R: Yeah, I think they can come in. But, we should think about how we can bring them in within this topic of dialogue and our dependence on visual communication. Can you see a way of bringing in these literary terms within this focus on dialogue?

B: Hmm. I dunno off the top of my head. I am still new at this literary term stuff.

R: Okay. Let's brainstorm. When we think about a play based on dialogue, which of these aspects of the play seems to stand out the most? Plot, character, setting, idea?

B: I guess character stands out, because it is really hard to develop a character in a play when you can't see them or describe them, when you have to learn everything based on their conversation.

R: Yeah, I agree, and some authors do a much better job than others. You could also say that setting is really stands out—

B: Or doesn't! because the only setting we have is the telephone. So, maybe we could bring in these terms by talking about how the focus on dialogue makes these other aspects really more difficult to see. We have a harder time imagining the setting and what the characters are like in this play because we have only

- the telephone. Maybe that is why students had a hard time understanding it.
- B: *But, I think that in the discussion we need to talk about the idea of dialogue and how it is done—*
- R: *Um hmm.*
- B: *And maybe a little bit about, like the craft of playwriting—not that they are going to be expected to write plays—but I think that that's a big deal because, like today I was going to ask (but we didn't have time) why the author starts out with two little boys, cause that's sort of the innocence.*
- R: *Wow, you have a lot of ideas about this play! Let's back up a minute. I am interested in this idea of the craft of playwriting, but I am not sure how it connects to your interest in focusing on dialogue.*
- B: *Um hmm. Well, I guess I am seeing the choice to use dialogue as part of the playwright's craft. I mean, the writer made a decision to use dialogue as a structure for this play in the same way he made a decision to start the play with the two little boys.*
- R: *Okay, so help me to see how you might fit this craft idea into the lesson. Or, is it an idea for a different day?*
- B: *I dunno, I just think it is important and am interested in stuff about the craft of playwriting.*
- R: *I think I see a connection. Maybe after we discuss the use of and dependence on dialogue and oral communication, we could talk about why the playwright might have chosen dialogue to structure his play. That way, we could get students thinking about writers' purposes.*
- B: *Ahhh, I like it.*
- R: *And then go from there. Let's factor some of that out together so that you can write up the plan at home.*
- B: *Okay.*
- R: *I think we have discussed the main points we want to get across in the lesson—*
- B: *Yeah, the central place of dialogue, the dependence on oral Communication—*
- R: *The writer's purposes in using dialogue*
- B: *And its dramatic effect on the reader. So, what would be our objective in this lesson?*
- R: *Well, what do we want students to walk away with by the end of the lesson? Let's go back to why this idea of dialogue was important to you in the first place.*
- B: *Well, I remember this one drama lit class I took for my drama major. We read this play that was one long monologue, and there weren't any stage directions or anything. Our professor made us stage the play, and we*

- were like, "How can we do that? All we have is the speaker's words?" This really helped us to see how authors use dialogue and how much we depend on environmental and physical cues to aid communication and understandings. And, when different groups acted out the play, the interpretations were all so different.
- R: Okay, so it seems you learned some important things about writer's choices, about written speech, and about interpreting texts. Do these sound like objectives?
- B: I see. So, maybe one of our objectives is to help students to examine how readers make meaning from texts, looking at what the author provides to help us make meaning and where we have to make our own interpretations.
- R: You mentioned earlier that the lesson could begin with students trying to explain something without being able to look at the other person. Would beginning this way work towards your objectives?
- B: Um, I think so, because it would get students thinking about our dependence on the visual aspect of communication. It also would help students to see how much we have to interpret when we have only the sound of words.
- R: Yes, I agree. I think you would have to discuss it after students give it a try, to help them articulate the difficulties they had and make the link to dependence on the visual. Now, how would we move that conversation into discussion of the play?
- B: Well, maybe we could do the same thing with the play. I mean, we can have the students talk about how it was difficult to communicate with the barrier, and talk about what they had to interpret as a result. Then, we could have the students look at particular passages in the play and talk about what kinds of interpretations the characters have to make because they only have dialogue.
- R: And, you could also bring it back to the students, talking about what interpretations they had to make because all they had to rely on was dialogue.
- B: Ooh, I like that. Maybe the lesson will end up showing how the use of dialogue reinforces the role of interpretation.
- R: I like that, too.

As the planning continues, Rick and Brianna talk about the specific questions Brianna would ask to get students thinking about the ideas he and Brianna have been discussing. Brianna feels comfortable now about how she will start the lesson and move into talking about the play. They finish their planning by talking about how they will wrap up the lesson and assess students' learning. Brianna will put all of these ideas down on paper in a formal lesson plan. The next morning, Rick asks Brianna if she has any questions about the lesson. Brianna seems okay with it overall. She has a question about the timing of the different activities, and Rick suggests rough time estimates for the different parts of the lesson. As he has not taught this lesson before, though, he tells Brianna that he is not sure how students will react and thus how long things will take. He reassures her that it is okay if she doesn't get to everything on her lesson plan; they can catch up tomorrow. After Brianna teaches the lesson, she is eager to talk about it with Rick.

B: Wow, that did not go as I had expected.

R: Really? I thought it was a really interesting lesson. What specifically did not go the way you expected?

B: I'm not sure if the students got it. I mean, I think they really liked the opening activity when we used the barrier and had them explain something. That was a lot of fun.

R: Yes, I think the students really enjoyed that activity.

B: But, I am not sure if they got the ideas behind dialogue we had discussed. Maybe it was not such a good idea to focus the lesson on an aspect of the writer's craft. Maybe we should have just talked about the themes or something.

R: I don't think the idea of talking about the dialogue was a problem. Perhaps we didn't do enough to make the transition between the barrier activity and the text.

B: Yeah, cause the students started to get antsy when we began to interpret the first passage.

R: Do you remember what you did after the students discussed the barrier activity?

B: I thought I summarized what they were saying about how hard it is to communicate when we can't see people. Then, I asked students to think about a scene from the play where the characters were having a difficult time communicating. But, only one student raised her hand to suggest a passage. The rest just sat there. I guess it was just too confusing or too hard for them.

R: Well, some students may have been confused by the task. Are there other reasons why students may not have raised their hands to suggest a passage?

B: Well, I am sure only half of the class actually read the play for homework.

R: Yes, and how many students usually raise their hand in this class to volunteer a response?

B: Uh, none. It is like pulling teeth.

R: Right, so before we conclude that it was the dialogue concept that was the problem, let's make sure we have ruled out other possibilities. It seems we have come up with two other reasons why students might not have raised their hands.

B: Well, what would have made them volunteer to respond?

R: Perhaps you could have had students work in partners to choose a passage to read aloud. Maybe they all would have come up with a passage this way.

B: Perhaps. But, I am still wondering if this idea of talking about dialogue was a good one. I am not sure if it interested students. They were interested in the opening activity, but when it came time to talk about how the issue comes up in the play, few students seemed eager to talk.

R: Well, don't forget that you first thought about this idea of the playwright's craft in college. Maybe you were further along in your thinking about drama and literature when you encountered this idea. You might not have been interested in it in high school, either.

B: True, I probably wouldn't have been too interested, either.

R: But, I think that there are parts of this idea of talking about dialogue that are interesting to high school students. Just maybe not on the level you are thinking about it.

B: Hmm.

R: Think about which parts of the lesson students *did* seem to like or be engaged in.

B: Well, we know they liked the opening activity, probably because they didn't have to talk about the actual play.

R: Perhaps. Or, maybe they enjoyed acting out the ideas instead of just talking about them.

B: So, maybe I could have had students choose a passage from the play and then act it out as a way to get them to think about interpretation.

R: Yeah, then you could have students talk about the effect of dialogue in the passage they read after they experienced it, after they had to interpret it for the purposes of acting it out.

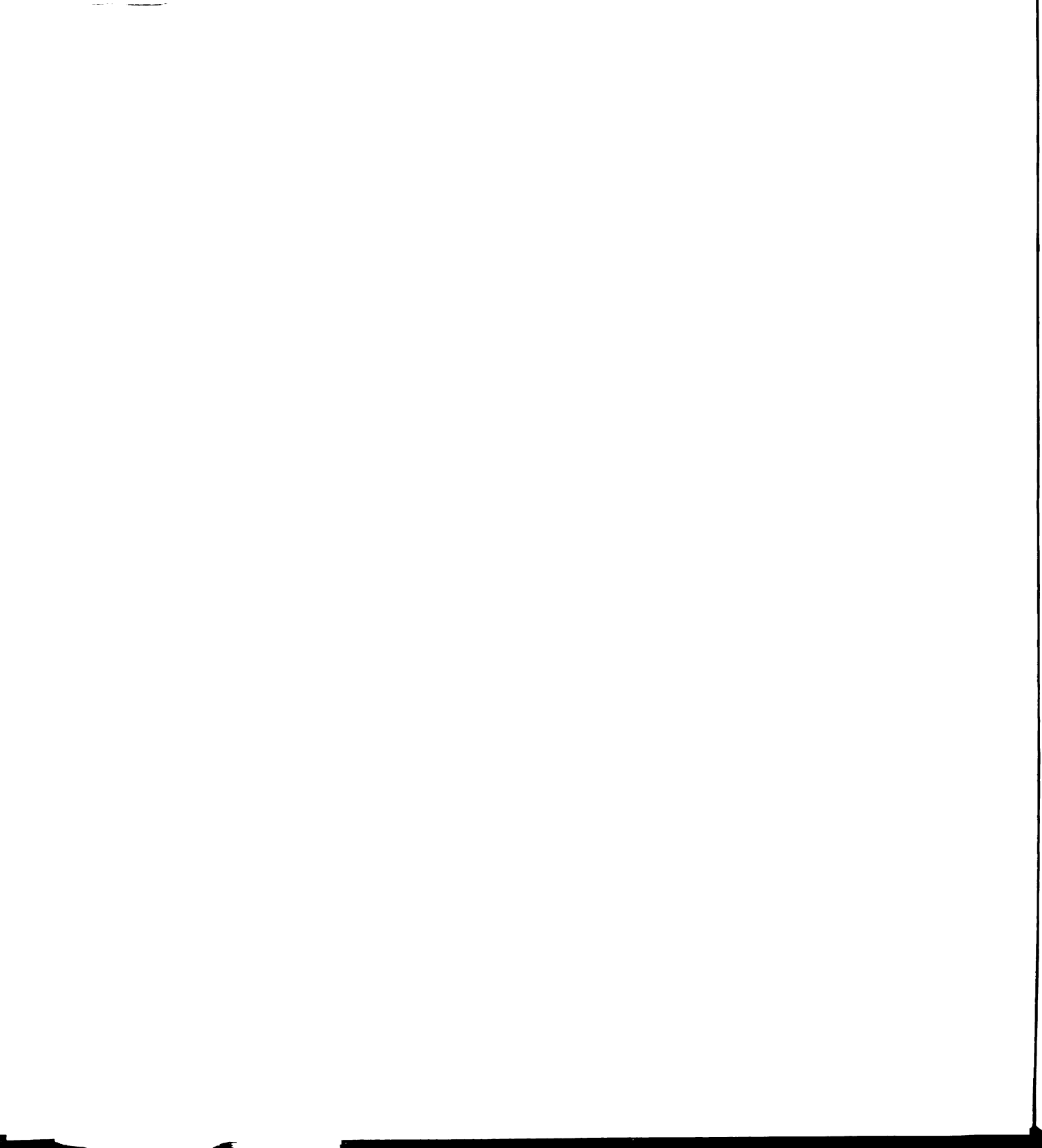
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