

**TEACHER STORIES IN THOUGHT AND ACTION**

© **WILLIAM JAMES PAUL**

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## Abstract

The primary purpose of this study was to investigate a biographical approach to understanding how we, as teachers and co-researchers, think and act; and how we have come to think and act the way we do in our classrooms. The term autobiographic praxis was central to the study as a specific conceptualization of a teacher's knowledge. Until this study, autobiographic praxis existed as a biographical conceptualization of a teacher's personal, practical and professional knowledge based. This study used the work of Butt and Raymond who, with two teachers, Lloyd and Glenda, working as co-researchers, explored and reported these two teacher's stories highlighting elements of their knowledge held.

Based upon that work, this study, through ethnographic field work, returned to the respective teachers classrooms and utilized elements of their stories to guide both observation and interviews about their classroom practices.

This exploration of teacher knowledge held and teacher knowledge expressed was an attempt to show the potential of a methodology which integrates autobiography, classroom observation and biographic and ethnographic interviews.

The results with respect to the two teachers, Lloyd and Glenda, indicated that: (1) the substance and process of knowledge they held can be accessed through collaborative autobiographic inquiry, and (2) that the knowledge expressed as elements of classroom action can be observed in a stronger interpretive light if guided by understandings of their stories, such that (3) methodologically through biographic and ethnographic interviews

elements of knowledge held, as revealed through autobiography, can be brought into a dialogue with the actions of knowledge expressed, as observed through ethnographic participant observation, and thus (4) the resultant findings were that in the thoughts and actions of the two teachers significant indicators were present to illustrate a strong harmonic relationship between who they were as persons, and who they were as teachers, due specifically to a synchronicity between their knowledge held and knowledge expressed.

The process, of doing the study, illustrated the potential of a biographic conceptualization of teacher knowledge accessed through a method of inquiry which featured story, observation and interview.

The findings of this study were considered desirable in that teachers and researchers, working together, should attempt to engage in action research concerned with achieving a dialogue between teacher thought and action.

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## CHAPTER ONE INTRODUCTION

### PREAMBLE: A CALL TO ACTION FROM THE PAST

My relationship with the word WATERSHED, a word I find to be deliciously ambiguous, begins with memories of walks with my grandfather down a country road; that was before I started elementary school and Grandpa went to heaven. On one particular occasion grandfather was spinning another of his stories, and on that late spring day in the warmth of the first real sun after a long winter, he talked of watersheds. He shared a chapter from his own life as a Scottish immigrant, in the early 1900's, in Northern Alberta. It was a good story and he concluded, "Son, life is a series of actions." Then came the words, "Someday when you explore your memories, perhaps you will be able to talk with them as we talk to each other. If you listen, the voice of the present will speak to you of watersheds past."

In 1988, stimulated by a graduate course and the production of a series of autobiographical exposes from my personal and professional life history, I brought to awareness preunderstandings about myself as a person and as a teacher. I became aware that three passions in my life have, for the most part, governed my life. One passion is the longing for love. Another is the quest for knowledge. Then there is the ardent desire to be a 'teacher'. It is this latter passion speaking to what it means to be a teacher which is perhaps, a call to action from the past --- a call which has brought me to a standpoint for

this study.

This research study involves three teachers. There is Lloyd; there is Glenda, and the third is myself. This study explores a biographic approach to understanding how we, as teachers and as co-researchers, think and act; and how we have come to think and act the way we do. Reported as a case study, there is also an attempt to illuminate the potential of a methodology which integrates autobiography, classroom observation, as well as biographic and ethnographic interviews. Using such a methodology, we hope to identify and understand the nature and sources of Lloyd and Glenda's knowledge of teaching, and the way in which it was evolved.

## ME AND THE STUDY: SELF-REFLEXIVITY

### A Preunderstanding: The Value Of Rear-View Mirrors

As I reflect upon my life history, I have come to appreciate a healthy memory. Early in my teaching I would, by focusing on selective memories of the past, close paths of dialogue to myself and with others. However, through friendship and opportunity, I moved toward actions which redressed the poverty of blocking out the present by indulging in the selective past. I changed, but it was no cathartic rebirth. Rather the transformational journey began with a simple step.

During my second year of teaching Don, a friend, came into my classroom one day after school. He placed a car rear-view mirror attached to a wooden pedestal on my desk.

"Here," Don said. "If you are going to constantly look backwards, then here is a rear-view mirror so you can stop running over the people in front of you!"

The next day the students asked about the mirror. I told them what Don had said. Surprisingly, pushing aside my lesson plan, we seized the moment to discuss the deeper

values of rear-view mirrors by sharing personal stories. Certainly, some may feel there is a paradox evident in telling stories, rooted in the past, to deal with the present. Stories from the past do have a historical magnetism about them which may result in a person slipping to a wallow of nostalgia. That can occur if one retreats to the past to be with the stories. However, the essence of the reference to story here speaks to exploring the past through the present. In this case the rear-view mirror symbolizes my reflection on the stories of the past while looking to the present road, and visualizing the future destination. In that context, and from that focus, story-telling became a valued part of my pedagogy and curriculum-in-use; and over and above the mandated curriculum and my students and I created a place for stories and story-tellers.

However, this process of personal recovery of my present through reflection on my past by engaging in social story-making was no smooth road to walk. At first some stories did not speak with the students, but rather spoke at them. As a class we discovered that given the opportunity for dialogue the response was passionate. Still there were troubles with the words; we needed to explore thoughts and feelings, and the silences.

Often after a personal story and a discussion there would be moments of silence. I had to learn to be quiet during these times, and leave the students alone with their thoughts. Perhaps, I was afraid to be alone with my thoughts. Perhaps, even more frightening was to be alone with what cannot be said.

What we had in those classrooms over the years, in spite of both the successes and failures, was a response to the need to wrestle with questions about who we were, and how we came to be the way we were. This attempt to recover individual histories, and to become attuned sensitively to humanity's story predisposes me for the feelings I have about the potential of a biographic approach with teachers.

### Where I Fit In: The Study's Standpoint

Just as my life history is linked to events, situations and people, so too is this study's history linked. The term autobiographic praxis is central, to this study, as a specific conceptualization of a teacher's knowledge. Investigation of the term's origins leads to a research project involving R. Butt (University of Lethbridge) and D. Raymond (University of Sherbrooke) who, through their work, coined the term in an attempt to point to the character and synergy of both the substance and process of a teacher's knowledge (see Butt, Raymond and Yamagishi, 1988). Such a conceptualization also frames the concern with how such knowledge evolves and is expressed throughout a teacher's life history in a dialectic relationship between person and context, thought and action. Fleshing out the term Butt, Raymond and Yamagishi (1988) write:

We use a phrase that names and integrates these four lived interests of biographic substance, process, the relationship between knowledge held and expressed, and methodology. It contains the potentially synergistic, dialectic, and problematic interactions between person and context, thought and action, experience and reflection. It reflects the relationship between past, present and future. The term praxis better reflects those interactions than the word knowledge. It also reflects the dynamic nature of teachers' professional craft as well as its on going evolutionary nature better than the somewhat static or fixed connotation of knowledge. Praxis, as substance and process, includes action, reflection-on-action, reflection-in-action, thought, thought-guided-action and

action-guided-thought in a cyclic unity which occurs both inside a teacher's personhood and in action. The term autobiography reflects how we think a teacher's knowledge is held, formed and how it can be studied or understood. Autobiographic Praxis, then, is the term we use for our conceptualization of a teacher's knowledge (pp. 119 -120).

I accept this term which speaks to a wholistic approach to substance, process and methodology in exploring teachers' knowledge.

#### Autobiographic Praxis: Substance, Process and Methodology

The term autobiographic praxis addresses both the substance and process of knowledge, and methodologically speaks to the need to view a teacher as a person. Specifically, this study's use of autobiographic praxis is build upon the work of the researchers Butt (1983, 1984, 1987); Butt and Raymond (1986, 1987, 1988); Butt, Raymond, and Ray (1987); Butt, Raymond, McCue and Yamagishi (1987) and Butt, Raymond and Yamagishi (1988). This work explores, through collaborative autobiography, both the theoretical conceptualization and practical application of autobiographic praxis focused on the nature, sources and development of a teacher's knowledge.

Lloyd and Glenda, as classroom teachers, are co-researchers in this previous work, which to the time of this study, has focused primarily on their stories; it had not yet examined Lloyd and Glenda, in action, in their classrooms --- that is the focus of this study. This study attempts to engage in a dialogue with Lloyd and Glenda about their

classroom practices as guided by, and in light of, their stories. It will explore the relationship between the knowledge they hold and the knowledge they implement.

#### Excerpt From Lloyd's Case Study: A Moment in the Life of Two Families

This excerpt may help frame the study's intent. It is a slice of Lloyd's classroom life reflecting a major image he brings to his teaching; the theme of family is a powerful influence in his life, his way of seeing teaching and his classroom practice. This vignette highlights that theme, but it also features other issues stressed in Lloyd's pedagogy, such as: competition, communication, and responsibility:

It was a fall morning. Crisp. Sunny. I sat beside the windows. Lloyd came into the room at 8:25 a.m. and we talked about what he considered the 'grey areas' between the reality and the ideal with respect to interacting with children. The ringing of the bell and the arrival of the students ended our conversation. After attendance, Lloyd called the class to attention with two words ---'Ben Johnson.'

In the fall of 1988 a Canadian would have been especially secluded not to have heard of Big Ben's victory, and the subsequent drug scandal at the Seoul Olympics. The media highlighted Canadians as we basked in the glory of victory, and then later showed us confused and in pain. The knowledge that the win was tainted by allegations of cheating hit at the core of our national pride.

So on that fall morning, Lloyd asked his students what they thought and felt about this current event topic. The students responded emotionally either for or against Johnson, but what seemed overtly important to them was the concern about the loss of the medal. Lloyd asked the class to put aside the question of the medal, because that was not

the real issue at stake in the Johnson story. "What is the issue here?" asked Lloyd. Slowly the answer emerged from the students that the situation was about winning at all costs. Then came the big question from Lloyd, "So what does this have to do with our classroom?" Lloyd summarized the student responses, "Yes, if we believe that we have to win at all costs then everyone loses." This was what Lloyd wished to discuss with the students. Lloyd explained that in a way Ben's own image of himself was a reflection of a segment of a larger Canadian image. We valued his successes and we contributed to his failure because of it. He was part of the Canadian family, and we were his adopted family.

Perhaps, that could help us understand some of the pride and some of the pain we felt in his/our victory and his/our defeat. Lloyd continued, "This class is also a family. When a person, in the family, tries to win at all costs they are not being responsible to the family or themselves. What these people value is the individual desire to win, rather than the collective desire to share." The need to win at all costs begs the question of responsibility. Lloyd indicated that when a student acts in a certain manner, through their actions, those actions reflected upon the family --- the class. "Then it is a question of trust," said Lloyd. "Families are built upon responsibility and trust. This class had to trust each other and be responsible to each other." The message was simple. "When one of us loses we all lose; that is what being a family is all about --- not winning at all costs but sharing at all costs."

As Lloyd moved into his formal lesson I thought about the Ben Johnson. I also thought about those 'Leave It To Beaver' or 'My Three Sons' family conferences around the dinner table. With those families the discussions always became a personal matter. That was exactly how the discussion evolved in Lloyd's room. It was a powerful discussion not about 'they' or 'them', but about 'me' and 'we'. For a few moments, I

wished Ben could have been here to witness some talk about the concept of family which spoke to both individual and group self-esteem, trust and responsibility.

That synergistic moment, in that classroom, was no accident. It was a coming together of Lloyd's pedagogical substance and process as the result of the interrelationship between knowledge held and knowledge expressed. How and why that moment occurred in that classroom can be related directly to Lloyd's conceptualization of who he is and what he does. Exploring and understanding the relationship between knowledge held and expressed is what this study is about.

## THE PROBLEM PROPER

### A Research Problem

If thought and action mutually inform and interact with each other, one is not superior to the other, then what is required is to look at the complementarity of both elements. Since a teacher's knowledge is neither purely thought nor action but a synergy of both, the problem for this study becomes one of understanding the teacher's knowledge through investigating of the nature of the relationship between a teacher's story and a teacher's actions in current teaching contexts.

The purpose of the study, then, is to discover, reveal and portray the relationship between knowledge held, accessed through autobiography, and knowledge expressed, accessed through ethnographic study of teacher actions. This purpose will be accomplished through: (1) collaborative analysis of teacher autobiography, (2) participant-observation and ethnographic interviews within the classroom, and (3) biographic interviews to explore the relationship of story to action.

### Some Research Questions

In order to clarify the relationship between a teacher's knowledge as demonstrated daily through classroom interactions, and understanding of such knowledge as expressed through reflective autobiography, the following general research questions will be pursued:

1. Questions related to knowledge held:

What are the major elements and characteristics of a teacher's knowledge as revealed in their stories?

2. Questions related to knowledge expressed:

What are the central elements and characteristics of a teacher's knowledge as revealed in classroom action?

3. Questions of relationship:

What, from these questions of teacher story and teacher action, can be understood about the relationship between teacher knowledge held and expressed?

### PARTICIPANT INTRODUCTIONS: WHO IS WHO

The two teachers, at the center of the study, share their stages with students and other adults who, in supportive roles, function in the respective classrooms.

#### Lloyd's Grade Five Classroom

##### Lloyd

The second youngest in a family of ten, Lloyd is a Japanese Canadian whose family was interned during the war and resettled in Southern Alberta. He is married with three

children. Lloyd has taught for fifteen years. Except for the present school term, he spent thirteen years in one school. In his present school Lloyd still teaches elementary children, most of whom are of average to below average ability. This is also Lloyd's second term as a vice-principal, although his first year in his new school in that position.

#### Shirley and Mike

Officially, as a teacher aide, Shirley's specific role is to facilitate learning for a boy who is visually impaired, but she works with all the students providing academic, social or emotional support.

Lloyd serves as advisor for Mike, who is placed in the classroom, from the university teacher training program.

#### Glenda's English As A Second Language Classroom

##### Glenda

Glenda comes from a white lower middle class background and is the eldest of four children in her family. Professionally, Glenda has taught for ten years, two of which were in an International School in Pakistan. Presently she teaches in a multi-grade English as a Second Language classroom. Immigrant and refugee children, from a wide range of cultural backgrounds, constitute her classes. Glenda works with other teachers in a supportive role assisting them in looking after the needs of these children with different cultural and linguistic backgrounds, and is heavily involved at the school district level, and in the community with multi-cultural education issues.

##### Joanne and Clark

Joanne, as a teacher-aide, operates in a supportive manner in the classroom as well as with E.S.L. students who begin to integrate into regular classrooms.

Clark, a graduate student, is interested in Glenda's approach to the multi-cultural classroom. He took part in the class, on a regular basis, as a participant and observer.

#### SIGNIFICANCE OF THE STUDY: EXPLORING KNOWLEDGE

Understanding how a teacher's thoughts, actions, and knowledge have evolved and change throughout her personal and professional life may contribute to an awareness of how classrooms have come to be the way they are, and how they might become otherwise. This study may prove significant in contributing to understanding of these substantive issues. There may also be value in exploring the biographic nature of the person-context interaction through the substance, process and methodology of a new approach to educational inquiry --- autobiographic praxeology.

#### DELIMITATIONS OF THE STUDY: IN THE MIND OF THE BEHOLDER

In doing research there is a debate about the relevance of paradigms used to seek understanding of life's fundamental questions. In Western thought the essence of the debate is wrapped up in the perceptions of a dichotomous split between object and subject. To generalize, the actions which accompany each preferential understanding of 'subject' or 'object' results in a standpoint favoring 'humanistic' thinking or 'scientific' thinking. I find appealing evidence of an 'Anthropic Principle' such that "it gives man an essential role in determining the nature of the world he observes" (Davies, 1983, p. 24). I favor this humanistic standpoint for research.

From this perspective, for me, the important research issues, for this study, must be framed within the overriding questions: (1) Who am I? and (2) Who are we? As well

there are the specific questions: (1) How do I relate myself to research? (2) What kind of knowledge am I looking for? and (3) How will the problem become part of the relationships established? Exploring such questions Jay (1972) writes:

The relationships we form with the subject of our work --- for whatever reasons we settle upon those relationships --- control the kind of knowledge that the material we gain will yield and also control how we exercise whatever responsibility we may feel to our subjects and to ourselves as persons. . . . there is a certain knowledge relevance for understanding our subjects' lives in the same way we understand one another in our own personal lives, in which we look upon one another as autonomous, mutually responsible selves, and that there is another kind of knowledge relevant to understanding our subjects as shaped and moved by extra personal forces allowing at most very limited autonomy or responsibility. The knowledge involved in each kind of understanding is not directly or even readily translated into that of the other. That disconformity between our direct, personal sight of the universe and the sight that an object science gives us has been at the root of much intellectual discontent in Western civilization for some time (p. 372).

Smith (1988) comments that the language of empiricism has a virtual monopoly in its dominance in political, economic, social and research discourses in the world. This overwhelming empiricism, in the contemporary world order is exemplified through the

dominance of words such as: hypothesis, test, measurement, validity and reliability. Laing (1960) speaking of empirical approaches believes they lead to a framing of subjects as different creatures from one's experiencing self. Smith (1988) indicates the consuming concerns of such approaches are with spectatorship, disengagement, objectification, rationalism, limits and dehumanizing qualifications. A detached stance can result in the attitude that the knowledge rendered is of no real interest to the subjects. As such the subjects do not usefully enter into the formation of the inquiry, or the producing of data into knowledge, or the application of such knowledge for their own concerns. Subjects are treated as objects, and often as objects for treatment.

Conversely, this study calls for a humanistic conceptualization of teachers as persons. It is an approach rooted in a 'theory of persons' (Laing, 1960) or 'in the metaphor of persons' (Novak, 1978). Novak (1978) writes, "In humanistic thinking . . . the truth is that human experience cannot be interpreted except from a standpoint, except as seen in a certain light, except as assessed in view of certain purposes, except as grasped in the context of experiences and insights and judgements accumulated to that point" (p. 55). This study accepts a standpoint reflecting a biographical approach to explore words such as: story, thought, action, knowledge, relevance and responsibility. This study, then, is rooted in the limitations of exploring the "vocation to live and act within the difference between what we know and what we do not know, that is, to be drawn out to what calls us from within and beyond ourselves" (Smith, 1988, p. 276).

#### CONCLUSION: LIVING PHILOSOPHY --- MY GRANDAD AS OTHER

This study proposes a journey into the personal, practical and professional knowledge of two teachers. It is a journey into an exploration of knowledge through

language as it reflects life in progress a search that goes on and is never complete. The story of life, as a narrative voice, is there, and it has always been there. Novak (1978) writing about the need to intelligently understand story-making notes that, "To construct an interpretation of human life is to weave a complicated, nuanced, carefully discriminating story. For a human life manifests growth; growth is not merely organic as direct progression but transformation; and transformation is described by the moves from standpoint to standpoint, through long and intimate struggling, that constitute both human liberation and human story" (p. 86-87).

Part of my present standpoint is generated from the walks with my grandfather. Why did he take me on these walks? Why did I so eagerly go? Why do I bring him up now? The answers, I think, are part of the process of exploring the ultimate question --- Who am I? What is so special about my Grandfather is he lived his philosophy, and through it taught simple lessons. The lessons as I comprehend them say that the way to understand 'I' must be through 'We'. Who are we? That is the question. Often on these walks with Grandad I said very little. I was his silent partner. I did, however, listen very carefully. Now I realize the key word is 'partner'. I was the other. I am as indispensable to his walks as he is to mine. He took me along because I am part of him and yet different from him. Today, I can say his presence makes a difference in my life. Perhaps, he is now my silent partner.

So why bother with Lloyd or Glenda or qualitative inquiry? Well, perhaps it is an attempt to be part of it all, and yet understand the difference. Perhaps, it is a way to explore what it means to be self and what it means to be other. And someday this might be part of a great watershed story I can tell to my Grandson as we walk down a country road .

. . .

## CHAPTER TWO

### REVIEW OF THE LITERATURE

#### OVERVIEW: THE GOAL

The purpose of this review of the literature is to provide evidence embracing the research focus favored in this study for exploring the phenomenon of teacher knowledge: both the conceptualization of a teacher's knowledge and a method of inquiry into exploring such knowledge. As such this writer assumes that: (1) there is a validity in understanding teacher knowledge as the teacher knows it, (2) that such knowledge, both in a personal and practical sense reflects the biographic character of person and context interactions over time, and (3) it is this evolving biographic nature of knowledge that calls for an autobiographic inquiry into such knowledge and its formation, substance and process, thus (4) autobiographic praxis can be a valued approach to exploring teacher knowledge held and teacher knowledge expressed.

#### TEACHER'S KNOWLEDGE

##### Describing Assumptions: Up Front

The term 'knowledge' remains definitionally ambiguous as a consequence of differing standpoints. However, this review accepts the following assumptions: (1) teachers accumulate a knowledge as the result of experience through personal interactions

in situations which are personal, practical and professional in nature, (2) knowledge is not purely theoretical nor purely practical in nature, but rather a synergy of both, (3) knowledge functions within context, and the relationship between theory and practice, reality and dream is horizontal, dialectical and interactive; therefore, each element has a complimentary value, informing the other, each being a different facet of the same phenomena, and finally (4) that, to understand the knowledge a teachers holds and lives, it is imperative such knowledge be known as the teacher knows it (Butt, Raymond and Yamagishi, 1988).

#### Exploring Knowledge: A Philosophical Flavor

I believe we must be committed to understanding how teachers evolve, develop and change their practical knowledge through their perceptions. Pinar (1986) describing an 'architecture of self' points out that the private person is both influenced and molded by context, and yet there is an active shaping and influencing of the environment through the way the person acts upon it. Teachers' knowledge, seen in this light, favors a view of teacher as person, as learner, as both recipient and instigator, in a cyclic process of interactions with and within situations and contexts.

Novak (1978) contends such an interactive process contributes to how we make ourselves who we are. We invent ourselves. Knowledge gained through invention as both substance and process is derived from the marriage of self and context. Self, then, becomes an architectural agent seeking "a way of feeling within oneself the coursing of one's blood, the aliveness of one's nerves, the power of one's passions, the labyrinthine intricacies of one's perceptions --- and still of acting intelligently" (Novak, 1978, pp. 85-86).

The symbiotic relationship between person, context and situation is a focus in the metaphysics of cyclic becoming advocated by Whitehead (1976). Whitehead claims, as primitive, the fundamental relativeness of all life. He contends, "The present contains all that there is. It is holy ground; for it is the past, and it is the future" (p. 3). The present is valued as the site of on going possibilities in our quests for self-actualization. Defining this as 'concrecence' Whitehead (1976) describes a process by which entities emerge as bits of existence during which the objective facts influence the new entities formed. It is an important process, because actuality exists in the present-moment. Through one entity's actualizing there are contributions to the new actualizations of other entities. There is a bond linking actualizations in the present as the result of consequent actions from the past-present, and to a subsequent influence for the future-present. The action of human life can be seen as a living out of a story of selection, experientiality, intentionality and responsibility. These elements are inherent in this creative process of concrecence.

Some individuals become aware of the dimensions of this life, and it is "an awakening from a merely routine, pragmatic round of actions and a sense of being responsible for one's own identity and for one's own involvement with others" (Novak, 1978, p. 46). Thus a system of interrelated becoming exists. It is an individual's responsibility to self, to others and to God, to self-actualize, and reflectively encounter one's knowledge through one's actions. This is how a person selects their own identity, and can be influenced and be influenced by others.

The interrelatedness of becoming indicates we educate ourselves through choices and the process of interacting with a context. Some experiences of an impacting nature, which involve the genuine self, as Rogers (1969) notes, may result in lasting and significant personal learning. Such learning, and its importance, he contends, can only be self-discovered and self-appropriated and must stress the elemental interplay

of self, personal relevance, interest, involvement, action, and feelings as well as thought (Rogers, 1969, pp. 151-157). Dearden (1968) writes, "nothing is of value to us unless it can enter our experience in such a way which enables us to realize what is valuable in it " (p. 38). The result of reflective recognition is knowledge valued as personal experience. Reflection in and on such experiences is what may be called personal knowledge (Butt, Raymond and Yamagishi, 1988). This evolving personal knowledge is shaped by and shapes the 'architecture of self' (Pinar, 1986) such that a self is composed of elements of the private existential person in relationship to otherness.

#### Knowledge as Experience: Essentially Biographic

Berk (1980) citing Dewey writes "the reconstruction or reorganizing of experience adds to the meaning of experience, which increases the ability to direct the course of subsequent experience" (p. 88). Berk contends in light of Dewey's other major concepts of interaction, continuity and wholeness, essentially indicates Dewey's conception of education is biographic.

Building upon both Dewey's philosophic tenets and Berk's intimations of their biographical nature, Butt and Raymond (1987) suggest that to study the nature of the quality of the education of particular learners --- in this case, the teacher --- can be accomplished through a biographical means of inquiry because their knowledge is basically biographic in substance, formation and process. Butt, Raymond and Yamagishi (1988) write, "We have transposed Berk's suggestion as to how one can discern what is educative in students' lives and applied it to our interest in teachers' learning to become, and in being teachers" (p. 99). Answers to questions about how teachers, through experience, both in their personal private lives and in their public professional contexts,

have educated themselves, and been educated, as teachers can be obtained through biographical inquiry.

### Knowledge as Biographic: Recovery of the Story

To understand how a person thinks, acts, feels and intends, or how a person knows what they know, it is necessary to understand the relationships between context and individual lives not only as related to the present, but to the past as well (Goodson, 1980). Pinar (1980) states that the past must be brought forward, specifically, in terms of how personal knowledge pertains to the classroom. The biographic nature of knowledge, and of life itself, means that often "our experiences have been far richer than the images or concepts by which we earlier dealt with them. Their original fullness, charged with new conflicting experiences, often lies buried in memory, awaiting our exploration. The search for self takes place in large part through memory" (Novak, 1978, pp. 47-48).

A person can, through reflection, and a discovery process of dialogue and dialectic questioning of experiences, can become aware of the story she has and is living. This emphasis on starting with 'experience-becoming-story' provides a vision through which to understand teaching and how teachers have evolved their own special ways of thinking and acting in the classroom. That is how they continue to be learners, to be educators and continue to evolve their own particular knowledge (Butt, Raymond and Yamagishi, 1988).

Such a standpoint provides a vision of an integrated, cyclic process of experiential learning and the biographic nature of knowledge. Learning which can focus a wholistic conception of teacher knowledge as personal, practical and professional. A teacher's knowledge, in this biographic sense, is deeply personal knowledge, and what is educative

in people's lives can be focused through a biographic means of inquiry (Berk, 1980).

#### A Preferred Notion of Teacher Knowledge: To Review

Following the above evidence, my preferred notion of teacher knowledge is to view it as a synergy of personal and practical knowledge (Butt, Raymond and Yamagishi, 1988). Embedded in such a conceptualization is the assumption that a teacher is a person who creates, with others, a cultural, social and political ecology that shapes, and influences contexts, events, situations, and interactions. With respect to the teacher, as person, I see the notion of teacher knowledge in these terms: (1) it encompasses the whole breadth of context interacting with intentionality of thinking, acting, feeling that each teachers unique knowledge is expressed in the present, (2) how this knowledge is held may be different from how the contingencies, expediencies of context shape its expression, (3) the adjusting due to present context may result in changes to elements of a teacher's personal practical knowledge for the future --- thus the evolutionary nature of such knowledge, (4) a teacher's knowledge held can be envisioned as being influenced by the personal biographical stream of cyclic interactions of context and personhood of the teacher in the past, (5) therefore each person, as teacher, with this knowledge is disposed to interact with, treat, regard and be shaped by present context in particular ways, and (6) within depth of personal history and experience in terms of, a teacher's personal private world, the social world, and the professional world, a teacher's knowledge emerges representing individual and perhaps collective pedagogical niches (Butt, Raymond and Yamagishi, 1988).

## WHO IS AUTOBIOGRAPHICAL INQUIRY?

### Describing The Intent: Action, Story and Autobiography

It is important to ensure our method of inquiry reveals and portrays teacher knowledge as the teacher knows, sees, and perceives it; our method should discover and carry the teacher's voice. If one wishes to understand what a teacher knows, how actions reflect elements of personal knowledge, or how such knowledge came to be, in the eyes of the teacher, then there is a need for teacher commentary about their story. Autobiographic inquiry can be a means of discovery, expression and commentary. But why?

To study teacher knowledge through autobiography, life history, or story can be traced to thinkers such as Gadamer, Novak, Derrida, Smith, Foucault, Friere, and Shor, all of whom address the power of language both in terms of inquiry and emancipation. Over time the human story is an endless quest for a recovery of a sense of meaning and belonging --- of being different from the rest of the Earth's creatures, yet the same. Danner (1986) in commenting about our talent to order the world through the senses writes, "As far as we are able to see, cultivate our senses, and to follow their qualitative structuring, we gain something which could be called a human measure" (p. 33). This human measure, at work in a community, accumulates into a collective mythology answering: (1) Who are we? (2) Where did we came from? (3) What are our laws and traditions? and, (4) What is our destiny? Couched in the relatively universal awareness of time past, present and future each of us is born into the answer-seeking motion of such a narrative.

At present, the narrative flow is wrapped in "the monologic of Western empiricism

as totalism which underwrites virtually all the dominant political, economic, research, and pedagogic discourses of the world today" (Smith, 1988, p. 275). Although Western science may predominate it is not the only story. As Maguire (1970) writes, "If anything is more dangerous, it is the 'realism' of analytical, reasonable men who abhor all this talk of story and myth and the untidiness such terms bring to discussions. No one is free from myth and story. As we demythologize, we remythologize. Our only hope is reflection and a cultivated love for exposure to facts, especially threatening facts that dominate our schemes" (p. 82).

The quest for understanding story is important. Novak (1970) in defining story writes how it operates: (1) as an organizing principle, which brings order to human experience by making symbols in a sequence of past, present and future; (2) as a hermeneutical principle, which interprets the meaning of (or confers meaning on) experience by locating it and analyzing it within a culturally provided framework; (3) as a dynamic principle, which has the power to 'engender sequences of actions' i.e., to create the future out of the experienced present in the light of the remembered past; (4) as a socializing principle, which confers identity on a person through his acknowledgment of and sharing in the story of the group(s) of which he is a member. In all those ways, story manifests and actuates the concreteness of human, social and individual experience by expressing the sense of reality in the particularity of action, and by interpreting the particular action with reference to the sense of reality (Weber, 1970, p. 97).

Thus, as a person lives they experience and accumulate what is, upon reflection, their story. The story carries with it internalized experience and sensitivity to the roles played out during a life-time of situational choices. Novak (1978) suggests to understand the category 'story' helps understand why others misunderstand our favorite words. People can share common principles (equality or justice) and similar goals (peace) but the

concrete bearing of those principles and goals is different in other's stories from their bearing in one's own story. This essential personalization is at the root of the differences distinguishing a singular human being. This situation of personal stories within a larger cultural or world story is, perhaps, at the heart of today's crisis in Western institutions. A crisis stemming from the failure to hear the personal stories of others through the present dominating societal story which devalues the personal, history and dialogue.

Placing autobiographic inquiry through story into perspective, Smith (1987) writes that there is presently: (1) a shift from stable scientific knowledge to an evolving story of knowledge, (2) individuals and groups must address the question of alienation from their own stories which has occurred due to dominance of an anti-metaphoric narrative mode of thought and expression, (3) empowerment is derived from entering one's own story, (4) the recovery of the story is never over, (5) dialectic thinking is essential to such recovery and, (6) a grand narrative is historically evident.

Autobiographic inquiry is part of the story recovery process. Smith (1988) citing Ricoeur writes; "To give people back a memory is also to give them back a future, to put them back in time and thus release them from the 'instantaneous mind' . . . the contemporary search for some narrative continuity with the past is not just nostalgic escapism but a contestation of the legislative and planificatory discourse which tends to predominate in bureaucratic societies" (p. 285).

There is deliberateness in the action of attempting the written exposé as a recovery of the sense of dialogue between person and story. Such discourse, in written form, "has a purpose beyond its parenthetic function. . . . it is intended to recall 'research' to its epistemological condition: whatever it seeks, it must not forget its nature as language --- and it is this which ultimately makes an encounter with writing inevitable" (Barthes, 1971, p. 316). Is not the function of research to put the scholar in touch with what he speaks?

Should not the teacher, as person, as learner, as researcher have the desire and opportunity for such experiences through written expressions? And once expression is directed to action, life cannot be the same as it was because the teacher/researcher/person is taught a difference between what he speaks and what he does. There can be emancipation through such recovery.

#### Autobiographic Inquiry: Status in Education as Research

In education, biography as recovery and as research has been explored by very few. Butt and Raymond (1987) summarizing research into biography in education cite Pinar (1980, 1981, 1986) and Grumet (1980, 1987) who explore literary, existential and psychoanalytic approaches. Ball and Goodson (1985) and Goodson (1985) utilize a life history approach in the studies of teachers' lives and careers (also see Rickman, 1961; Mycroff and Ruby, 1982; Watson and Watson-Franke, 1985; and Earle, 1972). Abbs (1974) and Nier (1979) see educational biography as a tool to help preparation of beginning teachers. Huberman (1979, 1983, 1984; see Butt and Raymond, 1987) investigates career evolution and growth routes through life history as does Hargreaves (1986).

Berliner (1986) claims that biographical study of outstanding teachers is important. Butt and Raymond (1987), however, think that the study of the ordinary, and even the dysfunctional teacher, can enlighten and make comprehensible teacher thinking, because: (1) ordinary teachers might be ordinary in terms of effectiveness as related to student outcomes doesn't mean they do not possess some extraordinary qualities from which we can learn, (2) ordinary teachers are the majority with whom one must work in helping them to change and improve, and (3) whereas some practices of outstanding teachers are perhaps transferable to ordinary teachers, others due to their idiosyncratic uniqueness may

not.

For Grumet (1987) each autobiographic expression is a negotiation of power. Alluding to the political nature of story as narrative she writes, "I suspect that the difference between personal and impersonal knowledge, or practical and impractical knowledge is not a difference in what it is we know, but how we tell it and to whom. Personal knowledge in this scheme is constituted by the stories about experience we usually keep to ourselves, and practical knowledge, by the stories that are never, or rarely related, but provide, nevertheless the structure for the improvisations that we call coping, problem-solving action" (Grumet, 1987, p. 321). However, Hegel, Gadamer, Novak, Derrida and others would see the alienation inherent in story sharing as a powerful beginning rather than a block. Grumet (1987) responds, "if telling a story requires giving oneself away, then we are obligated to devise a method of receiving stories that mediates the space between the self that tells, the self that told, and the self that listens: a method that returns a story to the teller that is both hers and not hers . . . ." (p. 324). Autobiographic inquiry could be such a method.

Butt and Raymond (1987) envision two streams of biographic research, addressing autobiographic inquiry methods, to encourage and receive stories, which have evolved in North America over the last decade. One group gathers under the reconceptualist umbrella stressing biography to access the personal and experiential components of teaching (Pinar, 1980, 1981, 1986, 1987; and Grumet, 1980, 1987). The second group, at the University of Alberta, utilizes phenomenology and critical theory as methods to access reality in classrooms (see Van Manen, 1978, 1979; Aoki, 1983; Aoki, Jackniche and Frank, 1986). Borrowing from this work, much of the present research points itself in the direction of case studies of teachers with a biographic focus on how teachers think, feel and act (see Butt, 1981; Janesick, 1981; Elbaz, 1983; Clandinin, 1985; Butt,

Raymond and Ray 1986; Butt, Raymond, McCue and Yamagishi, 1986; Butt, Raymond and Yamagishi, 1988).

Autobiographic inquiry, then, is characterized by two relational elements. One is the question of substance, such that: (1) there is a personal notion of becoming constituting the architecture of self, (2) the self is an active agent established through private and public interactions of person and context, (3) an evolving sum of knowledge is integrated between personal and professional knowledge mediated through context, (4) teacher held perceptions of this knowledge is important. The second question is one of formation, such that: (1) the biographic nature of knowledge indicates an evolving, dynamic relationship between knowledge held, expressed and context, (2) this relationship is the result of a complex cyclic process of the interplay between substance and structure, and (3) the synergy of this process is understandable through the dialogue between action and story.

#### *Collaborative Autobiography: Embracing the Birthing Room*

An autobiographic approach to promoting, valuing and accessing teachers thoughts, actions and knowledge, in the most authentic way, must be through the teacher's voice. The notion of voice carries the tone, the language, and the communicative quality conveyed by the way a teacher speaks or writes. In a political sense voice addresses the right to speak and be represented (Butt and Raymond, 1987).

Teacher voice is at the heart of collaborative autobiography. Collaborative autobiography is a process rich in opportunities to re-examine and reconstruct personal experiences and discovering personal knowledge. The element of collaboration enters the story of recovery because each person's reconstruction requires otherness.

Butt (1989) describes a collaborative autobiographical interpretive approach which honors the teacher as story-teller. In this case, it involves utilizing a group of education graduate students, aided by the instructor who provides his own examples of autobiographical inquiry encouraging the participants to produce their own stories, in their own words, through their own structures. The class, and the assignments take the teacher away from the classroom and provide a structure for reflection-on-action over time. The resulting stories often address the routine, the habitual, the mundane and the working reality of the day to day process of teaching. In this university seminar phase of autobiographic inquiry, all the participants and the instructor are researchers. Each person names, conceptualizes and identifies themes or patterns about what they want in the way that they want. If expressed stories or ideas speak to others and addresses the elements of their stories they may use it as a dialogue starter. This phase is characterized by an emphasis on collaboration (Butt, Raymond, and Yamagishi, 1988).

Butt (1989) describes a second level of collaboration. After a participant, from the autobiographic course, has evolved an autobiographic account of current working contexts, pedagogy and curriculum-in-use, past life history as it relates to thinking and acting as a teacher, and a projection into the future it is possible to enter into further investigative interpretation. This phase of collaboration occurs some time after the graduate autobiographical class and to honor teacher voice there is an attempt to use the teacher's words, phrases, patterns and structures to understand personal practical professional knowledge as process and substance (Butt, Raymond and Yamagishi, 1988).

Call to Action: Can You See What I Am Thinking?

Exploring the biographic nature of teacher knowledge as knowledge held through

collaborative autobiographic inquiry requires at some stage, a return to current practice in the classroom. The story can frame a stronger appreciation of the meaning of classroom actions, and facilitates an understanding of knowledge that is held, is expressed and why.

This inquiry approach avoids the problems of methodologies oriented to observation of teacher action based upon the assumption that a teacher's knowledge is adequately revealed as minded action (see Clandinin and Connelly, 1987). Many elements of personal knowledge held by a teacher may or may not be expressed as minded action. Thoughts not expressed, in action, in a particular context, does not mean such thoughts are not present or that they cannot be expressed, or that they are not influencing teacher action in subtle ways. Contexts, events and situations may permit only partial expression, or shape or skew expression. A teacher can make a personal decision not to express a particular element of personal knowledge for all sorts of reasons besides the contextual or situational appropriateness. Therefore, observations of actions need to be guided by a thorough understanding of the teacher's story as it pertains to teaching in order to be able to see the one-to-one synergistic occurrences of thought to action.

Some elements of a teacher's practice exist as routines and habits. Within these routines some have been carefully evolved, some have been intuitively authored, some have been unthinkingly adopted or mimed, and some have been shaped by past and present contexts. To understand which is which requires teacher commentary. A teacher's knowledge should not be restricted conceptually or methodologically to that which is currently expressed-in-action by the teacher in a particular context. Authentic teacher's knowledge is grounded in the autobiographic story --- the person. The manner in which the story is 'edited' and currently 'published' in action depends on the present context, events and the situation (Butt, Raymond, and Yamagishi, 1988).

To conclude, once teachers have moved through autobiographic writing and

interpretation phases, it is essential to have the light of the full depth and breadth of autobiography converse with and illuminate action. The intricacies of the relationship between the teacher's knowledge that is held, expressed and not expressed must be explored; as must the understanding between what is expressed but not held within various contexts, or the way contexts shape expression. However, control over the inquiry process is guided by the teacher's voice which speaks to several issues, such as: (1) when the teacher is placed at the center of practice, reform and research this addresses existential issues, (2) and the collaborative study of personal professional knowledge provides teachers with the power to transcend present situations and take control of their lives, this addresses emancipatory issues, and thus (3) the right to speak and be represented through one's voice (individually or collectively) speaks to the issues of political power. Only when the teacher as thinking person is considered thus and "at some stage a full understanding of the autobiographic nature of teachers' knowledge, we can profitably return to current practice with better appreciation of the meaning of action, especially as it pertains to the synergistic, dialectic, and problematic aspects of the practical expression of a teacher's knowledge in current contexts. This would bring with it, as well, a fundamental view of problems of professional development, classroom change, and school improvement (Butt, Raymond and Yamagishi, 1988, p. 153).

#### METHODOLOGICAL IMPLICATIONS AND DESIGN

This study proposes a specific conceptualization of teacher knowledge which interweaves questions of both substance and methodology. It is a conceptualization characterized by (1) the deeply personal notion of the 'architecture of self' (Pinar, 1986)

created through interaction of person and context that the private person brings to the public act of teaching, (2) the integration of this personal with professional knowledge evolving out of personal interaction with professional contexts, and (3) the importance of this knowledge accessed through the personal professional voice of the teacher. Of particular interest is the biographic nature of teacher's knowledge in the sense it relates both to the process of formation, and the sense of substance and structure. The phrase that names and integrates these lived interests of biographic substance, process, the relationship between knowledge held and expressed, and methodology is autobiographic praxis (Butt, Raymond and Yamagishi, 1988).

Relating the substance and process of a teacher's knowledge requires a design which facilitates the notion of story. A design which values story and action is the case study. Yin (1984) claims the case study approach operates effectively in the realm of questions related to 'how' or 'why'. I believe one could also add 'who'. Indeed, Adelman, Jenkins and Kemmis (1976) speak to the flexibility of this research strategy as inquiry method and reporting device. I feel these characteristics are well suited to autobiographic research.

Data for a case study may be derived from observation, interviews (with degrees of structure), recordings (video and audio), field notes, document collection and negotiation of products. However, the essence of case study is an attitude. In this case, it is an attitude which reflects a desire to have the subjects speak from, to, and with, their own stories. To that end case study research addresses the questions of circumstance, conduct and consequence by providing a flexible methodology 'strong in reality.'

Kemmis (1976) refers to the case study approach as praxis. Praxis infuses subject and method into the doing of what is to be done. If this praxis is accessible to others, then a case study can demonstrate its authority. Also with respect to case study, Bassey (1983)

and Elbaz (1981) indicate that the essence of case study research does much to enhance description of understandings from teachers' points of view. The teacher can be challenged because a case study can stimulate a commitment, allows articulation of views, and stimulates interest. Case study, then, is a form of action research.

The cornerstones of the case study are participant observation and the interview. Spradley (1979) outlines detailed observation and interview procedures for ethnographic inquiry. Writing about ethnographic interviewing Spradley (1979) outlines three elements: (1) the explicit purpose of the process must be discussed, (2) ethnographic explanations must be provided upon request regarding project goals, recording techniques, etc., and (3) the elemental components of ethnographic questions include: (a) description, (b) structure, and (c) contrast. However, he also stresses the intangibles in the interview referred to as the 'rapport process'. In moving from apprehension to exploration and from cooperation to participation, Spradley believes the key is to establish a frame of reference and a sense of reality between subject and interviewer. Larsson (1988) stresses the important of getting at the 'gestalts' of meanings expressed in interviews.

A case study approach can frame the ambiguity and power of being human. I believe it is a format which lends itself to expressing a teacher's autobiographic praxis.

#### LITERATURE REVIEW SUMMARY

Butt, Raymond and Yamagishi (1988) provide a conceptualization of teacher knowledge that embodies an evolving synergy of personal theory and contextual practice, and of thought and action. These researchers believe they have moved beyond others in their conceptualization of teacher knowledge, because others, "have not clearly identified

the biographic nature of teachers' knowledge, secondly, have not identified an interest in the formation of teachers' knowledge, thirdly, have not utilized a fully biographic means of inquiry" (Butt, Raymond and Yamagishi, 1988, p. 101).

To summarize: (1) A teacher is an intentional actor shaping context, situation and interaction, (2) thus initiating a cyclic, intentional relationship between individual and context, (3) and it is the sum of these interactions over time which constitute, as a life narrative, a teacher's specific knowledge experience at that moment, (4) yet such knowledge as held may differ from knowledge expressed depending on situational or contextual contingencies, (5) and this shaping may result in adjustments for future encounters and signifies the evolving nature of such knowledge, (6) therefore, there is an autobiographic relationship, through the cyclic interactions of context and individual, such that the past predisposes each person to interact with, be aware of and be shaped by present contexts in specific ways, (7) then it is from this interactive depth of personal experience as history in terms of personal, social, and professional worlds that a teacher's knowledge evolves. In methodological terms, then, to understand a teacher's knowledge, as a teacher does, it is important to use an autobiographical means of inquiry. As well, it is important to know a teacher's practice --- the referent of the story in action.

#### LITERATURE REVIEW CONCLUSION

If the goal is to recover, refine or extend horizons of knowledge, then the values demanded in exploring a person's story must be faithful to a standpoint which is humanly authentic in both thought and action. Such is the case for autobiographic praxis.

## CHAPTER THREE METHOD AND PROCEDURE

### OVERVIEW: A REFRESHER

This study is about two people who are teachers, and their teacher knowledge. However, rather than being about knowing teachers' knowledge, it is about understanding knowledge (Dilthey, 1961). To understand knowledge as the teacher lives it, my methodology is necessarily biographical in character. This methodology conceptualizes that an understanding of a teacher's autobiographic praxis lies within the synergistic dialectic nature of the relationship between a teacher's autobiographic life history and a teacher's action in current teaching contexts.

### STATUS OF THIS STUDY: IN RETROSPECT

This case study is linked to a long term research project into the nature and formation of teachers' knowledge utilizing autobiography, biography and ethnography as the major modes of inquiry (see Butt and Raymond, 1986. A Biographical Study of the Formation of Teachers' Personal Practical Knowledge. SSHRC Research Proposal 410-87-0067). This research project has, to date, been concerned with two thrusts. First is the exploration of teachers' knowledge resulting in the theoretical conceptualization of autobiographic praxis (see Butt, 1983, 1984, 1985; Butt and Raymond, 1985, 1986,

1987). The second prong explores teachers' knowledge held utilizing collaborative autobiographic inquiry (see Butt, Raymond and Ray, 1986; Butt, Raymond, McCue and Yamagishi, 1986; Butt, Raymond and Yamagishi, 1988). Primarily, two teachers have been involved in this project as co-researchers with Butt and Raymond. These two classroom teachers, Lloyd and Glenda, have spent several years (1986-1988) exploring the context within which they work, how they think and act within that context, and how they came to be that way through personal and collaborative reflection.

This case study takes the collaborative interpretative inquiry process one step further by gathering and interpreting data related to how Glenda and Lloyd express knowledge held in action.

Raymond and Surprenant (1988) explore the relationship between knowledge held and knowledge expressed through a biographic and ethnographic case study . These researchers, initially, engaged in an ethnographic exploration of a teacher's classroom world. Using ethnographic observation and interviews (Spradley, 1979), Raymond and Surprenant were able to realize a conceptualization of the teacher's present pedagogy anchored in the world of every day practice. This grounded conceptualization of the teacher's present knowledge served as the basis for a shared interpretation of the life history data. Only then could relationships between story and action be understood. In contrast to the Raymond and Surprenant study, this case study works in the opposite direction by first engaging in a sharing of knowledge held through collaborative interpretation of life history data, then initiating the ethnographic exploration of the classroom action.

## ETHNOGRAPHY: ILLUMINATED BY THE STORY LIGHT

Doing ethnography in schools is a complex task. The ethos of schools, the very institution of the school, is densely complex. Schools function in a specific geographic-demographic setting which favors certain relationships of rights, responsibilities and interests. Erickson (1984) commenting on the relationships in a school setting writes, "Everything that happens inside the school is potentially significant, but some things are more significant than others . . . . most of what happens inside the school is somehow related to what happens outside it but, some relationships are stronger than others" (p. 60). The relationships of significance, for this case study, are explored ethnographically through the teachers' perspective, using the teacher's story as a guide.

### THE DETAILS OF THE STUDY'S EXPLORATIONS

#### KNOWLEDGE HELD: THE STORIES

##### Autobiographic Data: Life History-Story Construction and Analysis (Phase I)

The participants in this case study took part in a graduate course at the University of Lethbridge which utilized an autobiographic approach (Spring Semester, January - April, 1985). The course is described in detail in Butt (1989). Briefly, the major elements of the course are: (a) each member of the class, including instructor, shares excerpts from four writing assignments; (i) a depiction of current working reality, (ii) a description of pedagogy and curriculum-in-use, (iii) a relating of past personal and professional experiences as related to understanding present thoughts and actions, and (iv) a projection

into preferred personal and professional futures grounded in critical appraisal of the three previous expressions, (b) the essence of the course is based upon a collaborative social learning approach (Diaz, 1977), (c) the atmosphere, direction and level of disclosed reflective discourse is controlled by the group, and (d) the products are autobiographies which are both collective and collaborative yet individualistic and personal.

In early January 1989, through an interview, I asked Lloyd and Glenda about the autobiographic course they were part of in 1985. Glenda writes, "At the time, Education 5201 became a three way mirror that enabled me, for the first time to examine my professional life in different ways. Until that time, I had only viewed my work straight on, from the perspective of students responding to my planning. Through the autobiographical writing experiences I acquired other ways of viewing what I do both inside and outside the classroom." In addition she writes, "I felt that my experiences and abilities were valued by the students and the instructor in the course. Coming from a rather impersonal school system where I received little or no feedback (at that time), I appreciated the insights, encouragement and positive comments."

Lloyd commented about doing some real 'soul-searching' which resulted in his gaining an understanding of what and why he does the things he does in the classroom. He writes, "Although most people tend to analyze themselves, they generally take only a superficial look and . . . they fail to find the real truth. This inner truth only comes by dealing with the past, present and future." This level of search was asked of Lloyd, by the course, and he believes "a more confident and fulfilled person" is the result, because as the autobiographical course progressed Lloyd realized an "understanding of why I do the things I do in the classroom. This transformation was the key that I needed to open up the door which had been locked for many years. I started to see why I was so successful in certain areas and was now able to transmit some of these thoughts and ideas much clearer

to my colleagues. However, because of my own teacher knowledge which might be different from my colleagues, my strategies might not necessarily 'work' for them."

This study accepts the relevance of the autobiographies produced in that autobiographic course. There is a value in teachers' stories reflect a biographic nature of learning which provides a personal look at how teachers think and act and how they came to be that way which is in turn illustrative of the uniquely personal and experiential nature of teachers' knowledge.

The power and essence of autobiography as story, as Gusdorft (1980) claims, is in the ambiguity of never having a "finished image or fixing forever of an individual life. . . . In the dialogue with himself, the writer does not seek to say the final word that would complete his life; he strives only to embrace more clearly the always secret but never refused sense of his own identity" (p. 47).

#### Autobiographic Data: Collaborative Interpretation of Life History-Stories (Phase II)

Once the course autobiographies were produced, Lloyd and Glenda agreed to pursue their stories working in partnership with Butt and Raymond (see Butt, Raymond, McCue and Yamagishi, 1985 for Butt and Raymond's biographic capsules as well as the interpreted stories of Lloyd and Glenda). This interpretation process is outlined in detail in Butt, Raymond and Yamagishi (1988). Butt engaged in a 'rewriting' process attempting to be faithful to the original tone, context, and expression of the autobiographies using, as far as possible, the participant-teacher's tone, words and concepts. This would become teacher validated accounts. Butt, in brief visitations into the teachers' classrooms reported a high degree of correlation in the images expressed in the accounts to the realities of the classroom (see Butt, Raymond and Yamagishi, 1988).

Raymond served as an independent second reader and wrote a descriptive summary of the autobiographies using the teachers' own concepts, categories and phrases. Using this summary she charted interpretive elements in the teacher accounts of the nature and sources of influences as well as changes and evolution of the teacher's personal practical knowledge. This enabled greater understanding of the relationships between the teacher's current pedagogy and biographical influences while also identifying the most potent influences from the past. The researchers and the teachers as co-investigators then constructed a joint descriptive and interpretive summary.

#### KNOWLEDGE EXPRESSED: THE ACTIONS

##### Returning to the Classroom: Ethnography (Phase III)

To live in this world is to engage in interpretation of life details and to address otherness as a step to fulfilling the quest to find one's own identity. It is this seeking of dialogue as a process of identifying difference that the ethnographic inquiry process in the classroom is sensitive to. It is a way to be attuned to learning how to strengthen the voice of the other so it can be heard in one's present circumstances (Smith, 1987).

Phase III, then, is the primary focus of this study whereby we examine, in detail, two teachers' knowledge expressed within the contextual boundaries of the classroom.

Lloyd and Glenda, through their stories, have provided organizational conceptualizations of their knowledge held as themes, metaphors, and symbols. These organizational elements speak to the nature, sources and evolution of their personal practical professional knowledge, and serve as points of exploration and departure in studying classroom action.

### Procedure: What happened. . .

Having become familiar with the teacher's interpreted story I enter the classroom. Although I was familiar with the teacher's stories I had not been in their classrooms. I used this strangeness to record as much sensory data as possible. I drew diagrams of the room to indicate location of objects and participants, recorded any changes to the room or objects in the room before each session, recorded interactions between teachers and students and those who participated in the classroom (teacher aide/visitors/staff). Also I recorded teacher words, and commented on gestures and movement or whatever seemed strange to me or familiar to them.

For a period of four months (September to December, 1988) I studied the respective classrooms through visits to each classroom twice a week for the morning classes. That specific time was negotiated. Both teachers felt mornings would provide the broadest range of teaching activities and interaction opportunities. Lloyd's afternoons were light, in terms of teaching, because of time set aside for his administrative duties. Glenda's afternoons were primarily set aside for very small group work sessions, and one to one work with the E.S.L. children.

The goal of my observations was to produce condensed accounts (Spradley, 1979) of classroom activities. Over the period of 25-28 classroom visits, for each teacher, these accounts involved descriptive observations arrived at first through seeking general impressions. These impressions of classroom events were guided by the teachers expressed themes. As data accumulated specific elements of the themes became the source of questions for the interviews with Lloyd and Glenda. During each visitation, there was time before and after class, and in moments at breaks between classes, when we had opportunities for conversations.

## EXPLORING THE RELATIONSHIP: TALK WITH ME ABOUT . . .

### Ethnographic and Biographic Interviews: Making the Familiar Strange and the Strange Familiar

Smith (1987) speaks to the need for sensitivity to the ordinary. The modern human science movement inaugurated by Nietzsche calls for an attention to the ordinary and of deliberately making the familiar strange. In this case study the process of ethnographic / biographic interviewing adopts such a stance. Simply, it is a process of the questioning of the grounds of the conventional, of examining the obvious, and of exploring the taken-for-granted, because the most taken-for-granted aspects of life can be the most fruitful.

The interviews enable understanding of the contexts specific to a participant's perspective (Spradley, 1979). Interviews probe, at a deeper level, what is problematic, dialectic, and synergistic in the relationship of story to action. It is important as well to distinguish between knowledge held and the portions which are expressed in action, and to relate such understandings back to the grounded context of autobiographic interpretation.

It is also important to note that both Lloyd and Glenda recommended that I interview the other participants in their classrooms. They thought another source would be of interest to me and to the study. Both Shirley and Joanne were interviewed (tape recorded) addressing the specific topic of their perspective, impressions of what was happening in the classroom, and why. I also asked Lloyd and Glenda if they objected to my interviewing (conversations recorded as field notes) Mike and Clark, also participants in the respective classrooms. Both teachers thought the idea was valid. The interviews with Shirley, Joanne, Mike and Clark were excellent sources of data about the classrooms and provided another source of interpretation of teacher knowledge expressed.

The discussions during the interviews were guided both by themes identified by the teacher in the collaborative inquiry phase of the Butt and Raymond research, and themes identified by my observation in the classroom. Each successive interview became a validation for the previous one as the relationship between the interviewer and the participants evolved. The first interviews with both Lloyd and Glenda were attempts on my part to gain familiarity with language used to describe their present actions. Both teachers received transcripts of the interviews and felt the interviews missed several points, and were not really in their own words. These interviews were reworked by the teachers until they felt the interviews spoke for them. The second set of interviews with each teacher was tape recorded. The teachers received the questions prior to the interview. However, again both teachers expressed concerns about the recording process and wished more freedom to reflect on what they wished to say. The taped transcripts were again amended by the teachers to their satisfaction. I suggested to both Lloyd and Glenda that they might feel more comfortable with written responses to questions. We could then walk through the responses and share a conversation about them. This process was adopted and the final two interviews with each teacher were conducted in this manner.

The value of the interviews become closely linked to its most powerful tool --- the question. The specific ethnographic questions were based on guided observations. They sought an understanding which arose from witnessing of the events in the classroom. The biographic questions took understandings of what was actually happening in the classroom, and attempted to have them speak to the teacher's interpreted life history. These questions simply fell into place in the interviews. The interviews, then, were not purely ethnographic or biographic but rather workable frameworks which addressed concerns as they arose.

## CONCLUSION: THE PROCESS LIVES

The desire to access and facilitate teacher knowledge requires a collaborative approach. Inquiry into the nature, sources, and formation of development of personal professional knowledge is enhanced by the conceptualization of both teacher's knowledge and how it is formed and expressed. The method of inquiry should be congruent with the nature and evolution of teacher's knowledge while providing respect and validity for teacher voice. It is for these reasons that each chapter went back to Lloyd and Glenda respectively to be validated in terms of content and process.

## CHAPTER FOUR

### LLOYD

#### OVERVIEW: THE FOCUS

Although the sense of recovery of a person's story is never complete, the organizational themes identified by Lloyd, in his story, provide a vision of the potential relationships among specific elements of his current pedagogy and biographical influences, and at the same time permits identification of the most potent influences from the past.

This chapter contains: (1) a brief exploration, accomplished with the aid of a visual organizer, of Lloyd's story, (2) participant observations of the classroom, organized to reflect themes identified in Lloyd's story, (3) ethnographic and biographical interview excerpts with Lloyd, Shirley and Mike to aid understanding of what may be dialectic, problematical or harmonic between the story and the observations, and (4) a concluding section speaking to the unity of Lloyd's praxis.

#### PRESENTATION AND DISCUSSION OF THE DATA

#### KNOWLEDGE HELD: THE STORY

Lloyd's personal and professional stories are deeply intertwined. An indepth collaborative interpretive analysis of these stories is available in Butt, Raymond and

Yamagishi (1988). What follows is an overview generated from that analysis highlighting the elements of Lloyd's praxis, and featuring the life-long quest 'to move upward' as a dominant theme of Lloyd's personal and professional praxis. Lloyd writes:

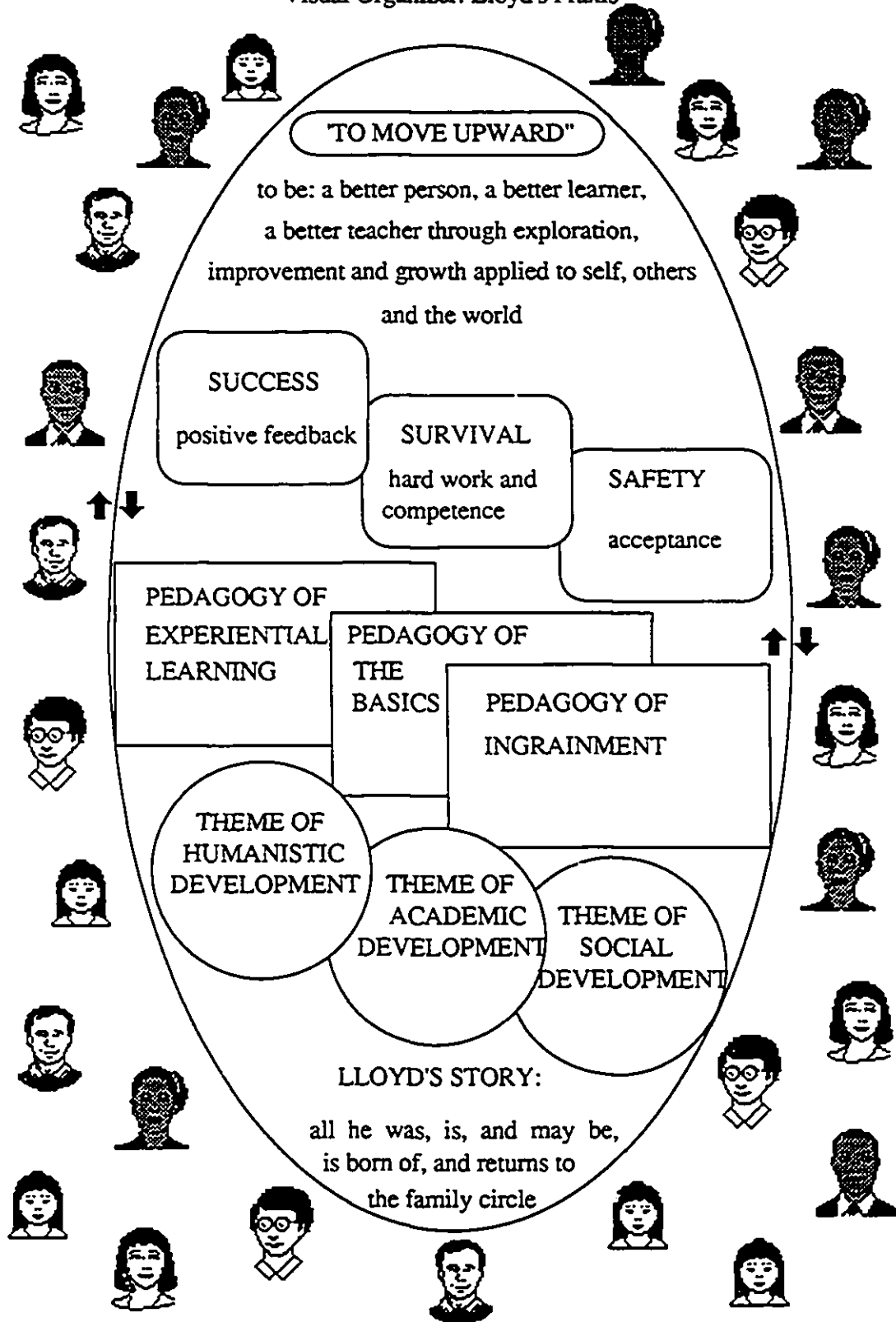
"You've come a long way, baby." As I reflect back on the many trials and tribulations . . . I feel very fortunate to have come this far --- from a borderline delinquent to a respected teacher and administrator. I am sure that many of my former teachers and companions are amazed that I have changed so drastically from when they knew me. In this same vein, however, I am sure that these same people are not even aware that each and every one of them have had an effect on my current pedagogy (Butt, Raymond and Yamagishi, 1988, p. 132).

#### Elements of Lloyd's Autobiographic Praxis: A Visual Organizer

With reference to the visual organizer (see page 45) what follows is a walk through of conceptually grouped architectural elements of Lloyd's praxis.

Lloyd's family, like many of Japanese ancestry, was relocated to an internment camp during World War II. Having lost everything the family was removed from the camp and placed on a sugar beet farm. The family worked hard and successfully earned its way out of the beet shacks. Lloyd writes that during this time his parents "repeatedly stressed the concepts of respect, responsibility, commitment, self-discipline, teamwork, trust, and right and wrong. . . ." (Butt, Raymond and Yamagishi, 1988, p. 130). This importance of family also stems from Lloyd's experiences as the third youngest of ten siblings. In the

Visual Organizer: Lloyd's Praxis



early years the "glaring eyes and sharp tongues of some bigoted people" (p. 131) resulted in the children growing to care for and sticking up for other each. This stress on success through family dignity and hard work despite early experiences of cultural deprivation and language difficulties has lead Lloyd to translate his aims into one goal --- to move upward.

'To move upward', for Lloyd, means to be a better person, a better learner and a better teacher. 'To be the best you can be' is a goal fed by the desire to explore, improve and grow for self, with others, in the world. To pursue upward mobility and all it means, both for himself and his students, Lloyd utilizes a strong family image to present social and academic skills rooted in what he calls the 3'S --- 'safety', 'survival' and 'success'. The 3'S include Lloyd's personal notions of acceptance (safety), hard work and competence (survival), and positive feedback (success).

Three themes dominate Lloyd's story, and they are: (1) Theme of Social Development, (2) Theme of Academic Development, and (3) Theme of Humanistic Development. The Theme of Social Development stresses values and skills rooted in Lloyd's personal background and early family life of cultural deprivation as a Japanese Canadian. These values/skills are transplanted and linked to the practical context of the classroom to meet the needs of his disadvantaged pupils for upward mobility. This theme speaks to Lloyd's own needs for safety, survival and success. The Theme of Academic Development also grows from Lloyd's early family values, his experiences as a learner and his professional compliance, for safety and survival reasons, to the mandated curriculum. The Theme of Humanistic Development percolates from Lloyd's own image of family, his personal background, understandings of modern theories of learning and the nature of the children he teaches.

The three themes of Lloyd's praxis are each achieved through a specific pedagogy. The three pedagogies are: (1) The Pedagogy of Ingrainment, (2) The Pedagogy of the

Basics, and (3) The Pedagogy of Experiential Learning. To move toward the theme of social development Lloyd utilizes a Pedagogy of Ingrainment. This pedagogy is oriented to long term goals of personal growth, and to accomplish these long term goals Lloyd, during the short tenure of a school year, enforces, repeats, ingrains, and stresses, with relentless effort, basic social skills. This pedagogy reflects Lloyd's personal practical knowledge, and to give it up would be to give up part of himself that appeals to an authentic element of his culture and his experience that gave him safety, survival and success. The theme of academic development is sought through the Pedagogy of the Basics where practical needs and abilities of the students, as perceived by Lloyd, are fused to the mandated curriculum. These basics are presented to the students in a logical, well-planned, and sequenced manner. The Pedagogy of Ingrainment, stressing social skills, and mastery of the basics in the Pedagogy of the Basics, through structure and sequence, on their own, might make Lloyd's classroom seem dry, and traditional. However, the Pedagogy of Experiential Learning brings alive the humanistic theme through the dominating image of a family seeking concrete learning experiences by emphasizing safety, trust and responsibility in peer relations. The result is a classroom structure highlighting a nurturing family which has the necessary structure and direction.

To summarize, Lloyd seeks to be 'the best possible teacher' he can be. His successful professional experiences, to date, have allowed him to become more explicitly what he already is. It is Lloyd, the person, who holds the controlling image in his teaching story. The image is of family, and it provides the personal glue in the interpersonal, practical and professional context of the classroom. Lloyd's ideal classroom contains an environment which is open, warm and human, where within reason, he and his pupils are able to be who they are in an authentic manner, while they work together, as a family, to be better through a common focus on safety, survival and success.

## KNOWLEDGE EXPRESSED: INTO THE CLASSROOM

### Introduction: Getting a Sense

Before entering the classroom directly, it is useful to explore the terms 'upward mobility' and 'family'. Lloyd speaking to the quest for upward mobility framed by his cultural roots which in turn significantly influence his pedagogy says:

I don't like the idea of competition among students but competition with self is important. What is important here is to understand the concept of family, the role of the family. Family in the sense of helping each other. We try not to compete against each other but encourage and help each other. Of the 20 kids in this room you have noticed 8 can leave at any given time to the Resource Room. We as a group say 'Good' they are getting extra help we don't point to them and be negative. We don't believe we're better than they are. So the key is self-competition. Also, cooperation. (L 7).

Sharing more about the hub word 'family' as it applied to his classroom, Lloyd comments:

You must understand that we have these kids five or more hours a day and in some cases we see them more than their parents. I guess you can say that school can be a home away from home and that the classroom can also become a second family. We use the term family because it is a common thread that can link us all together. I guess we could use the word 'machine' as the common thread and

try to create a 'well-oiled machine', however, it doesn't have the same impact --- kids are human beings with identities, feelings, emotions, etc. and can relate to being part of a family, more than being part of a machine. I believe our roles (Shirley-Lloyd) are that of being role models and of being confidants --- not necessarily one of being a father or mother figure (L 31).

It did not take long to witness Lloyd's words in action. On the second day of observation this agenda, for the initial school year parent-teacher meeting, appears on the blackboard:

- A. Introduction - 'Who is this guy anyway?
- B. Philosophical beliefs - Feelings of family, Being responsible to self and others, Trust, Strengthening self-concept and self-esteem, Experiential learning.
- C. Rules - No talking when someone else has the floor; keep room neat and tidy.
- D. Grade Five Program (list of teachers and courses)
- E. Homework - (1) Not finished in class, (2) we're behind.

In these brief samples Lloyd, as person and as teacher, is emerging as is an indication that his thoughts and actions are synchronized. What follows are my observations of Lloyd's knowledge expressed in the classroom organized into the themes: (1) the classroom, (2) the pedagogy of ingrainment, (3) the pedagogy of the basics, and (4) the pedagogy of experiential learning. My initial thoughts are Lloyd is a man of his words.

#### LLOYD'S CLASSROOM: THE LAY OF THE LAND

Physically, Lloyd's classroom is not unusual. It is located on the second floor of

the school, has windows, which open, and is the shape of a rectangular box. However, I observed five physical changes in room design from the initial set up (see Appendices: Room Visuals: Lloyd). Initially, the room contains tables and chairs, but within days desks appeared. First the desks are in traditional rows. Then a series of re-arrangements, including Shirley and Lloyd's desks, occurred every 3 or 4 weeks each stressing a greater sense of community. Despite notice, from Lloyd, that changes would be made if their class work is disrupted as result of the informal seating plan, and room rearrangements, I never witnessed any changes directed a specific student's seating.

There were changes to materials on the walls. Art work is put up and replaced with more art work. Notes to and from parents appear on the closet door, and an alphabet, designed by students, circles above the blackboard. Posters hang from the ceiling accentuating communication helpers and stoppers. A wall chart stresses rules for spelling corrections. The majority of this changing wall material is the result of student work, and each change seems to reflect their increasing maturity.

Two noticeable fixed items, in the room, are the student of the week poster and the student profile board. Each week a recipient has his/her name put up on the student of the week poster. Every two weeks a student's personal story is featured on the profile board.

#### THE PEDAGOGY OF INGRAINMENT: REINFORCING THE VALUE OF VALUES

The social development theme addresses Lloyd's need to bring personal and societal values to the classroom in the form of social skills. In order to develop an atmosphere of safety, survival and success which will result in the students adopting social skills eventually enabling them to attain long term personal goals Lloyd, through a present-rooted pedagogy of *ingrainment*, engages in techniques which enforce, train, ingrain, and

stress social skills. Lloyd promotes good social skills to help the students get along with others and feel better about themselves. Through observation elements of this pedagogy are evident, such as:

### The Code of Behavior

On day one Lloyd establishes a code of behavior which seems to reflect the Golden Rule: Do unto others as you would have them do unto you. This code's intent and application is explained to parents and students. As indicated, in the parent meeting agenda, Lloyd's behavior rules are simple. They deal with basics such as: trust, honesty, and responsibility to self and others.

Through verbal reminders like: "What is the rule?" or "You know what your responsibility is," or "We talked about it before," to actual restating of the rules, Lloyd relentlessly reinforces the code. Often he stresses non-verbal compliance. For example, when speaking with one student if interrupted he holds up a hand, palm out, toward the questioner without losing contact with the person he is speaking with. This communicates the value of the person he is dealing with, and tells the other that the rule is simple --- respect the right of others to speak.

After a decline in behavior in the general school population the following rules appear on the board : "No swearing. Stop littering. Forget about jumping and running in the halls. Don't slide down the railings." Lloyd takes these school-wide rules and uses this opportunity to reinforce each student's understanding of the question of responsibility to self and others in terms of the long term 'why' of the rules.

Much of the code reflects a stress on social skills as rudimentary elements of communication basics. These communication rules are continually referred to, stressed through examination, and are visually evident as posters.

### Classroom Routine

After the morning bell Lloyd (Shirley or Mike) takes attendance by having class indicate who is away. Often they provide reasons for their comrades absence. Simple as the routine seems it stresses an awareness of who is absent, and what the loss of one person means to the class that day. As a follow up, when actual lessons begin, students are assigned to report to those upon their return the lessons missed.

A dominating routine stems from the timetabling commitments to the eight boys who attend the resource room. The coming and going of these boys, two or three times a day, depending upon the schedule, indicates changes in class tasks. When arrangements are made to have the boys remain in the room there is a sense something special may happen such as a presentation. Correspondingly, there is an emphasize on a change of expectations. What is ingrained here is an awareness that different occasions require differing understandings and skills. For example, one presentation involves Lee Buzzard who has cerebral palsy and travels the province speaking about the handicapped. His presentation is humorous and riddled with powerful insights, and the students respond with stories and questions. Back in the classroom Lloyd pursues the question of differences raised by Lee, and asks the students to reflect on the words 'similar' and 'different' in terms of their own classroom.

It is noticeable that a cyclic pattern is evident in each lesson's structure. First there is an introduction, often using a story as stimulator, then skill development activities using examples supplied by the class, next actual practice from assignments in the textbook, and finally closure. Often a review is part of this process. This procedure is continually repeated indicating the value of a structured approach to learning.

### Use of Examples

To bring the question of values and social skills into the daily life of the classroom Lloyd emphasizes the use of examples. Many examples are personal and about his family, such as a story of relative's death on a highway near Picture Butte.

Lloyd also uses current event topics such as the Ben Johnson story. First the students share feelings about the drug allegations against Johnson. Slowly the talk shifts to the classroom. Lloyd asks, "What is one willing to do to be the best?" The discussion becomes one of competition, self-esteem and family. Lloyd concludes that if one of them is removed from the family for selfish personal reasons, then everyone feels the loss. The examples are a means to an end to get at, and treat with respect, real life concerns.

### Classroom Management

Lloyd works hard at being prepared, and combined with an emphasis on positive values there are few management 'problems'. Most concerns deal with failure to comply with the communication elements of the code of behavior (i.e. interrupting others), or failure to complete homework. Depending upon how serious the situation is Lloyd uses a class wide responsibility lecture (defined p. 55), or talks to the individual either in or out of the classroom. His role as vice-principal is seldom brought into the classroom, because he solves teacher-student issues on a personal level not an administrative level.

A management element is Lloyd's positioning in the classroom. The first is the formal lesson stance. At the front of the room, using a speaker's stand as a home base, Lloyd becomes the focal point. From here, time after time, the lesson begins with the verbal clues "Are you listening? Pencils down. Face the front". He stresses the value of paying attention and of responsibility to the speaker. When the instructions are complete he repeatedly checks for understanding through a show of hands of those who do or do not

understand, or asks a student to repeat the instructions back to the class, or he asks questions regarding comprehension to the class or individuals.

In contrast, a second position is Lloyd the wanderer. Here Lloyd moves about the room stressing the importance of personal contact and direct negotiation. He kneels to student eye level, jokes and makes physical contact with a pat on the back. Although humanistic in tone the intent reflects a management orientation to have the students secure the personal growth skills of competence, hard work and responsibility.

Instruction giving is an element repeatedly stressed. Instructions are given verbally as well as in writing. Students are asked to repeat instructions for returning classmates. Lloyd even used a trick test to stress the importance of reading instructions. There is reinforcement through specific lessons on listening and discussion skills.

#### The Role of Testing

Lloyd tests for reasons which reflect his commitment to the need to understand self-competition. Each test starts with Lloyd telling the students why it is there. They expect the quiz every Friday which serves as a review of the week's work. More formal testing occurs before each reporting period. However, not all tests are formal or serious. During a health test Lloyd and Shirley dramatize situations reflecting elements of communication stoppers and helpers.

A specific example of an alternative evaluation is the instruction test. Students clear their desks, and Lloyd hands out a single page. The instructions are to be read from the top to the bottom, and culminate with the statement to ignore the above instructions and to sit quietly. The majority of the students do just that. However, some end up touching their toes, sharpening pencils and saying hello to me. When they get to the last instruction and look around puzzled, the whole room laughs. "Thank you. You were good

entertainment. See what happens when you do not read and follow instructions" smiles Lloyd. The point is made.

Another example of informal testing is the math game 'around the world'. Two students face each other, Lloyd asks a Math question, and whoever responds first accepts the next challenger. This continues until the room has been circled once or twice.

These examples indicate Lloyd's value of testing and communicates to the students the importance of testing for self and others.

#### The Responsibility Lecture

This is a class wide strategy Lloyd uses to deal with recurring issues such as: failure to deal responsibly with homework, lack of commitment to bring supplies for projects, and behavior on the school grounds.

For example, this specific lecture occurred after Lloyd repeatedly indicated the need to bring art supplies (toothpicks). Lloyd removes those who, after several chances, did not follow instructions. They go to his room. The lecture begins with an attention getting silence. Lloyd's voice is controlled. There is no shouting. He moves to the front of the room and establishes eye contact. Beginning with the immediate problem of art supplies soon the discussion of the larger issues of trust, and responsibility take over. There are long pauses. He asks the students: "What if I forgot to put gas in my car? Or pay my bills? Or Tom, who plays hockey, shows up at the game without equipment? What if your parents forget to buy food? What would happen?" Slowly the students are moved to the discussion of what the real problem may be. But talk is not enough. After the discussion the students respond in paragraph form to the questions: What is the problem? What is a solution? What do I intended to do now and in the future?

## THE PEDAGOGY OF THE BASICS: FROM SURVIVING TO THRIVING THROUGH STRUCTURE, ORGANIZATION AND SEQUENCE

The theme of academic development speaks to the existence of certain basics a person needs to survive and to build upon for success. This focus on substance is pursued through the pedagogy of the basics featuring a symbiotic relationship between Lloyd's concern to cover the mandated curriculum and to deal with student abilities and needs all in a logical, highly planned and very sequential manner. Elements of these basics are:

### Basic Skills

Lloyd takes the mandated curriculum and designated texts and with the student needs and abilities foremost in his planning reduces these factors to the basics. The large basics are the survival skills of reading, writing, viewing, speaking and listening. These skills are, in turn, reduced also into manageable, sequenced lessons. For example, in reading the procedure of skim reading is taught. Or in writing the essential skills are spelling or organizing paragraphs. In Math complex operations are reduced to the basics of addition, subtraction, division and multiplication. Lloyd's lessons, assignments, presentations and activities are structured to enhance competence in the basics --- be they social or academic skills.

### The Communication Theme

The communication theme is the most overtly dominant element in the pedagogy of the basics. Whether it be in Math, Health, L.A. or during drama or art class, Lloyd has reduced the course essentials to a 'need to know' curriculum of communication basics. The stress on communication basics is evident in lessons designed to teach specific skills,

in the communication posters hanging from the roof, and in the specific testing of these communication basics.

On the first observation day, on the board, these communication stopper notes were evident: 1. interrupting (butting in), 2. confronting (attack) 3. dominating (word avalanche) 4. judging (good-bad gossip) 5. advising (If I were you) 6. probing (getting nosy) 7. putting down (name calling) 8. ignoring (looking away, etc.). These communication helper suggestions appear on a poster: silent listening, good eye contact, paraphrasing, attentive body posture, and using a pleasant tone of voice. I asked Shirley about this stress on communication basics and she responded it is to "meet the needs of the students."

#### The Curriculum

If safety can be secured by exploring the basics of social interaction and peer relations, then survival is ensured through an understanding of the mandated curriculum. Lloyd's curriculum-in-use is built upon the traditional 3 R's, the communication theme, and the mandated curriculum. Lloyd follows the curriculum guidelines explicitly and uses prescribed tests.

Illustrative of what Lloyd means by the curriculum basics is evident in Math lessons when he uses EMS (estimate/multiply/substract) logic sequences to do division calculations problems. Also he uses flashcards to enhance basic understanding of multiplication. In art class, students work through blueprint designs before starting a project which guides artistic ideas in to geometry basics. Spelling is a basic stressed through spelling system for the mastery of difficult words. Each student uses a specific notebook to keep a log of trouble words. Skim reading is a basic skill taught and applied to both textbooks and newspapers. All these activities reflect a planned, organized approach for survival through the basics.

THE PEDAGOGY OF EXPERIENTIAL LEARNING:  
THE HUMANISTIC FAMILY CIRCLE

As the theme of humanistic development in actual practice dominates the other themes so the Pedagogy of Experiential Learning dominates the other pedagogies. The application of this pedagogy acts as a bonding medium which fuses together and breathes life in to the pedagogies of ingrainment and the basics. Observable aspects of this pedagogy are:

Warm Fuzzies

These little colorful pieces of paper carrying supportive messages of caring and valuing which the students write to one another, to their parents, or to Lloyd and Shirley. Lloyd and Shirley model the use of these communication devices by sending them to students and on occasion to each other. In an informal way these messages address the value of otherness, and the students share them eagerly.

Shirley: The Teacher Aide

Shirley is a key element in the humanistic flavor of the pedagogy of experiential learning. In Lloyd's classroom she works specifically with Blair, who is visually handicapped. However, she cares for the academic, social and emotional needs of the whole class. Her caring approach, smile, sense of humor, warmth and physical contact encourages the students to raise their levels of consciousness, self-esteem and awareness of self and others. With Lloyd she creates a team approach to ensure safety, survival and success by valuing the students as persons.

### Team Teaching

The value of others is illustrated through a focus on team teaching. Lloyd realizes that his students need to relate to, and react with, other adults in an educational environment, and there is a value in people working together. To promote safety in peer relations among students Lloyd seeks to model productive relationships with his peers. His relationship with Shirley is one example of safety building to success.

Student teachers are part of the team teaching approach. Lloyd accepts student teachers to enhance his own professional development, to give something back to the education process, and to expose his students to differing styles of teaching. It is highly noticeable that Mike, a student teacher, has whole heartedly adopted much of Lloyd's philosophy, and uses Lloyd's management mannerisms and speech patterns.

Another observable relationship stemming from valuing a team approach comes from Lloyd teaming up with the other Grade Five teacher who has an expertise in art. Lloyd wishes to expose himself to such training, and to have his students benefit from it also. What is interesting about this team relationship is Lloyd's students not only learn as much as they can about art, but also must react to a different teaching style --- a style more rigid when compared to Lloyd's humanistic approach.

### Use of Audio Visual Materials: Especially Music

Often lessons are approached through or accompanied with the use of audio-visual media. For example, in a lesson on cartooning samples are shown on the overhead, films and videos are used as simulators for lessons on communication skills, friendships, and arguments, and as an introduction to writing short stories. The use of the visual examples personalizes and highlights the issues under study.

Music is often present when I arrive in the morning as Lloyd and Shirley are

preparing for the day. Music (easy listening rock) is also noticeable during class periods while the students work on assignments. In the art room the use of music is referred to as 'creative silence' and the students, if on task, earn the right to listen. The music proved especially valuable during work on the Halloween haunted house project when a Halloween sound effects tape enhanced the creativity of the students resulting in the production of excellent projects.

#### The Role of Drama

The use of drama is important to Lloyd. On one occasion two girls role-play mind readers and pick out hidden items scattered among class mates. They were actually playing a role from a story the class is reading, but the dramatization personalizes the story. A second example is Lloyd and Shirley role playing situations for an examination. This creates a relaxed atmosphere while still testing. Also during work on a haunted house for art class Mike, through sensory drama, takes the students to a haunted house in England. The results are evident in the feelings represented in the completed art projects. On another occasion students are blind folded and told to take part in normal class activities. They are then asked to express feelings about the experience. Suddenly, the awareness of Blair's visual handicap is magnified. Lloyd believes drama can be a confidence builder for the students and brings into play the skills of reading, viewing, speaking, organization, and gets at the personal, human, and feeling level of things.

#### Use of Parents

Lloyd attempts to bring parents in to the classroom in several ways. He is in direct contact with them at the beginning of the year, during reporting interviews, and contacts them if students need extra help or more motivation. Early in the observation Lloyd

conducts a lesson on personal symbols and had the students use such symbols to construct notes for their parents which were presented to them at report card meetings. The parents are encouraged to respond, and this process is expected to continue through out the school year. Parents are also invited to the student profile presentations, or asked to help with extra-curricular activities that required drivers or supervisors. Also they are informed about class parties or gift exchanges.

#### The Students

Lloyd's concern for the students' needs and abilities is paramount. Eight students receive help in resource room with their basic academic skills. Most of the students in Lloyd's room are there because they are academically weak and socially young. Both Lloyd and Shirley believe it is important for the students to balance their emotional needs and academic abilities to the goals of upward mobility. The students must possess a desire to move toward embracing this goal, and the students as individuals and as a group must experience the basics of the three S's --- safety, survival and success for themselves in the realms of academic, social, and emotional development.

#### The Student of the Week

The student of the week award speaks to a student's recognition of competition with self. Shirley cuts out the student's name in a large format which is attached to a hanging poster. The previous recipient's name is stapled beside the poster so there is a record of who won the award over the course of the school year.

Typically, when the award is announced the comments are to the effect:

Lloyd: "The student of the week is working at 100% efficiency. He always tries hard, is very friendly, smiles and is an outstanding young person."

Shirley: "I like this person a lot. I like his sense of humor. Also he is very enthusiastic."

Mike: "I like this person because he is genuine. He is a happy person and he is a real person." Then Lloyd announces the winner --- Blair.

The award is for the student who strives to be his/her best, and a student who is not necessarily strong academically, but who tries to be a better person. There has to be evidence of growth in emotional, social and academic realms. The award also has a purpose in promoting the overall goal of upward movement by the class. I noticed that 3 or 4 winners in a row are weaker students. Lloyd indicated that indeed the award is a tool he uses to create, and reinforce an atmosphere of self-competition, and raise the levels of self-esteem of the students.

#### The Student Profile Board

The profile board creates a situation which explores the images of self. At the beginning of the year all students are told they will be responsible for the board at certain times during the year. Kellie is chosen to be first, but thereafter the names of students, who feel ready, have their names put in a jar. The next candidate is chosen. Once chosen the board becomes the student's responsibility. The student bring items to the board which have significance in their lives. The student leads an anecdotal walk through, and the class, as audience, responds with questions. This life history form of show and tell explores students' lives and brings them, as a group, closer together and into a greater understanding of each other.

#### THE INTERVIEWS: TALK WITH MEANING

The observations from Lloyd's classroom provide a springboard for our

discussions as attempts to explore the dialectic, problematical and the harmonic between knowledge held and knowledge expressed. The interview segments (see Appendices for complete interviews) presented here, highlight comments by Lloyd, Shirley and Mike organized to speak to the observed elements of: (1) the classroom, (2) pedagogy of ingrainment, (3) pedagogy of the basics, (3) pedagogy of experiential learning. To put these interview slices into a stronger focus I conclude with Mike's complete interview to put the elements of observation into perspective. Finally, a section which speaks to the unity of Lloyd's praxis.

#### Lloyd's Classroom

Intrigued by the design changes in the room, I asked Shirley about the intent and she indicated it reflects a quest for a:

sense of community. So that the kids are either in a total community, for example, a U or in a circle; that kind of thing. I can see him (Lloyd) changing it so the kids are in little groups within the large group (S 1).

When Lloyd and I discussed the design changes, he commented they reflect, for him, practical concerns which in turn speak to the pedagogy of ingrainment:

I realized after testing that my students were considerably weaker than you would expect for a Grade Five class. The room I inherited here at this school contained tables, however I wanted desks. Therefore, you have noticed we now have desks. I wanted desks

for two basic reasons. First, a relatively personal one and that is I find the noise level created by the shuffling of tables and chairs simply intolerable. Secondly, these kids need structure and desks can provide more structure to the room. The desk is their space and it is much better for the kids. There is no official seating plan at the start of the school year, allowing me to see how students react with one another. It is sort of a filtering process. Obviously kids are immediately going to look for their friends to sit beside. However, if they can handle the situation, that is, they pay attention, follow commands and do the work, they can stay together. If they cannot they are moved and it is understood that it is their choice (L 1).

The concern for the room's structure illustrates Lloyd's belief the room should develop to reflect student growth. Changes in design are consciously controlled by Lloyd, and linked to management concerns:

Structure can also be used to deal with student's concentrating and focusing levels. The students I have now cannot handle too much. I also use patterning techniques. For example, the use of the counting 1-2-3-4-5 . . . is part of the desk situation. Since the desks can be very close together at times, students will tend to become distracted when asked to shift to another subject. In order to cut down on wasted time I count aloud to hurry them up (L 2).

When asked about, about the overall appearance of the room Lloyd commented:

I've always decorated the classroom with students' work. I try to stay away from using my own creations unless I need to reinforce concepts. Even then, I try to get students to do the work. I believe it's their room and they should decorate it the way they want to, yet --- all things must be of a positive nature (L 44).

#### Pedagogy of Ingrainment

I felt there was a basic structure in Lloyd's lessons, and Lloyd clarified his method:

For every lesson taught it is a question of a cycle within a cycle. There should be an introduction, skill development, practice and closure. I also like to recap and review. I will introduce a concept, move into skill development, have a practice session and review as a closure. At the beginning of the next lesson, I try to review our past lesson and then begin the cycle all over again. Every Friday we have a total review session by means of a comprehensive quiz (L 4).

I asked Lloyd to talk about his use of structure and organization as part of classroom management:

With respect to management skills, I would say I develop my lessons always conscious of potential problems --- 'prevention vs cure'. I would say I follow guidelines and rules established on the

first day of class. At times, management becomes reactive, that is, I size up the situation, make a decision and then begin implementation of that decision. The other day, for example, in Health we had a good discussion and some good questions. The kids wanted to all talk at once. To deal with it I simply pointed to 4 or 5 kids during the discussion and said 'O.K. You, then you and . . .' and we went on like that. The techniques change but the essence is the same --- respect. There is always a stressing of how to become self-disciplined. A modelling factor is very important (L 5).

I found Lloyd's movement, in the room, to be purposeful and calculated. We discussed this and Lloyd commented:

The teaching position is important. We have seven kids with difficulties, 1 LAP (learning assistance program) and 7 Resource Room, therefore there are obvious focus/concentration problems. We don't need added sources of movement. Therefore, I go to the front so they have to focus on me. There I use the traditional lecture method and they watch me. But by Christmas hopefully I can move about and their eyes will follow me. Movement is important like proximity and quadrant movement and all that stuff, but what is important is for students to focus on who is speaking (L 10).

Testing as part of Lloyd's evaluation is important, and equally important, again, is the issue of competition. Lloyd said:

I try to ingrain in my students that we should only compete against ourselves as individuals. As individuals we should always be trying to better ourselves. We try to stay away from competing academically with the other grade five class ... or other classes in the school. As for the testing, I use tests to reinforce concepts they've been taught (L 29).

Evaluation methods, featuring testing, reflect much of Lloyd's philosophy of teaching and life:

My evaluation process includes both subjective and formal testing ... one is not necessarily more important than the other. There are three distinct reasons why I test: Firstly, I use tests for diagnostic purposes. Tests show me individual student's weaknesses as well as skills requiring re-teaching or reinforcing by me. Secondly, tests are used as a method to review concepts already taught. And finally, test scores are used for reporting to students, parents and administration how individual students are achieving. I would also like to add that I am a firm believer that 'anything that is worth teaching is worth testing' (L 30).

I found the responsibility lectures used by Lloyd to be powerful tools of ingrainment reflecting Lloyd's philosophy that:

the younger the children are, the more you have to repeat or reinforce what you want them to learn . . . if they mess up too often, you have to be firm, and I like to use the word firm more than angry or frustrated, to let them know you are disappointed (L 35).

However, when I noticed the number of responsibility lectures seemed to be increasing, I asked Lloyd and he responded:

I'm not certain, however, a number of reasons come to mind: (1) the students are still learning what we mean by the term, "being responsible for one's actions" (2) the disciplinary action taken for their inappropriate actions is not effective; (3) they're not taking "Mike" seriously since, in their minds, he is only a student teacher; (4) they are rebelling against all the responsibility lectures; (5) the mild weather; (6) the incongruity of the overall school expectations and those in this classroom; and perhaps a lack of vigilance on my part. (L 42).

#### Pedagogy of the Basics

The value of the mandated curriculum is stressed by Lloyd and I asked him to

outline the link between the curriculum and the students needs:

I cover the curriculum mandated by the 'powers that be' regardless what the curriculum-in-use may show. I think of them being one and the same. We've talked about experiential learning and how I believe that it is essential that my students be given the opportunity to learn through this teaching style (L 19).

Despite the humanistic application, the substance of the pedagogy of the basics is on the curriculum. As a supplement to the basics, Lloyd uses special events like the fire department presentation, or Lee Buzzard, a spokesperson for the handicapped, or a touring representative from Ethiopia talking to the drought in that country. After each presentation Lloyd always returns the focus to the basics:

Special presentations and other interruptions such as the students leaving for extra help can be directly or indirectly related to the mandated curriculum. During any presentation the students will be covering listening skills, speaking skills and viewing skills. Other skills like reading and writing skills along with social development skills can also come into play. I guess you're covering different aspects of the curriculum all the time --- you simply cannot separate them (L 20).

#### Pedagogy of Experiential Learning

This pedagogy reflects an attitude towards basic human relationships. A prime

example is Lloyd's relationship with Shirley, and she comments:

It's just exceptional. I have thought about what I want different this year, what I would change, and I can't think of a thing --- although that sounds grandiose or that I haven't been critical enough, that's not the case. It is really true and the way it is. . . . Lloyd is often in the classroom and puts on the music. We may work and not even talk and there is a feeling of companionship there, or we may philosophize, or tell each other if he is having a problem or if I am. There is a comfortable, loving attitude and I appreciate it (S 16).

I asked Shirley about the history of the relationship between herself and Lloyd:

We had done communication stoppers with his grade six classroom at 'X' (former school) and that was something I brought to his classroom because of what was going on there. Actually that's a typical example of what Lloyd's like. I wasn't in his classroom then, but he was sensitive to his student's needs and resourceful in implementing another person's expertise towards meeting those needs. You see most teachers, almost all; first off don't want anybody to know what is happening in their classroom and secondly don't invite anyone else in to help them solve it. Where as Lloyd's emphasis was on his students' need to learn communication skills and his ego wasn't threatened in the process (S 8).

From Lloyd's perspective the relationship is based on a team approach where:

there are not tasks assigned specifically. She does what has to be done. We do not threaten each other (L 6).

I asked Shirley about her awareness of the roles in the classroom:

Lloyd is the one who goes home and decides in terms of curriculum what we need to cover and how he is going to do that or how we are going to do that, so I do not think it is equal in terms of responsibility. But in terms of humanistic attitudes towards the kids and towards each other it is very equal. I was thinking about this, what I value most about Lloyd is he so genuinely supports me as a person. So that if there is something that I want to do, it is not an irritation on his part but instead it is a total genuine caring that says I will support you in any way I can. He'll say, 'That's really neat, go for it,' or 'I think it is really neat that you are going to get some professional development and when you grow we get the benefit too.' I find that to be almost unique among teachers and principals in the school system and Lloyd has that quality and I didn't know how abundantly until this year (S 15).

The team approach exists throughout the entire classroom as Lloyd commented:

We have 38 grade five students. In some cases the 38 are lumped into

one classroom and they do not get to socialize and get to know each other. We are fortunate in that we have small classes and then are able to lump all the students into one classroom. I think the students benefit by being exposed to two different teaching styles --- they have to learn that people are not the same and that different people in power positions can reach the same ends, but by different means. Regardless of teaching styles, the students benefit by doing things together --- doing things in a larger group --- this teaches each and every one of them the value of sharing, respect and responsibilities in a community setting (L 26).

In terms of Lloyd's professional agenda, team teaching in art is important because:

This is my first year of teaching art while the other teacher is highly respected for her expertise. Next year I may not be working with her, therefore, it's vital that I learn as much as I can from her. I think she is such a valuable resource (L 24).

I asked Lloyd about the observable differences in teaching style between himself and the art teacher. Lloyd responded:

Perhaps, she might see something that I'm doing and in turn learn from me. . . . there is always that chance of sharing. (L 25).

The use of A.V. materials features the use of music. I asked him about this:

I use the music for several reasons. First when things get tedious or boring I use it as background. Or I put on the music any time to practice concentration. I want them to focus on specific activities with background noise. It isn't behavior modification or anything deep like that but when we are doing activities at different levels they need to be able to concentrate. It is a question of two levels of activity. It is good for concentration and they especially need work on this area (L 9).

Shirley also commented about the use of music, and she said it:

creates an atmosphere of peace, and creativity. So I really like it when he uses that tool and I think the kids feel special when he does that too (S 9).

I asked Shirley how parents are brought into the classroom to be part of the family:

I have heard him say . . . that what happens here goes home. And what happens at home can come here. I have heard him say 'well fine if this is the way he (a student) is feeling I am going to phone his mum and his mum can come in'. And I have even heard him say he doesn't especially like over the phone conversations. Lloyd will say to the parent, 'well come on in if you wouldn't mind coming in,

let's sit down and Johnny and you and I can talk about this (S 12).

Lloyd commented about the power of parents and indicated:

parents are supporters of what I am doing and I explain to them my structure, approachability and philosophy, etc. They can and do phone me and they can come to my room. If parents know what you are doing and if parents support you, you can do almost anything (within reason) (L 15).

Lloyd's relationship with his students is based upon trust and responsibility. However, I kept coming back to the issue of competition, and asked Lloyd to outline how it fits into the student of the week award:

For the student of the week honors we don't think or talk in terms of competition. The award is based upon social considerations as well as academic progress (L 8).

However, I also noticed that the award seemed to have a hidden agenda as is evident in the selection of 3 or 4 of the weaker students for the award:

These students were chosen because of our attempts to stress the overall social development skills. Also bear in mind what I said to you earlier, that is, once students believe that they are O.K., and others think they are O.K., this boost to their self-esteem positively

affects their academic progress (L 43).

Shirley noted that the essence of the student of the week award was:

The student of the week is earned by somebody working to their potential and being a 'loving member of the family'. If one person earns that, or is recognized for being that kind of person, that week, it means for that week they were doing their best and they were maybe supportive of somebody else ---that sort of thing. It is like saying if we recognize Jim this week for what he has done it is not saying anything bad about Susan. It is simply just saying something about Jim (S 6).

The student profile board became a focus for several powerful moments in the classroom. Shirley summarized the intent of the board:

The student profile board is for everybody. It is for the group to get to know each individual well and so everybody has a turn (S 6).

Lloyd indicated that Shirley is the source of the idea of the profile board:

She had used it at a previous school and it worked well. Every student has responsibility for the board. It helps build confidence which is an important growth concept. Basically it is a get to know you in a personal way board --- as we will all (L 8).

### THROUGH THE EYES OF ANOTHER: MIKE SPEAKS

The above excerpts speak to specific elements observed in the classroom. To supplement the process of defining what happens and why it does in Lloyd's classroom it is valuable to reflect upon the observations of Mike, a student teacher, who had never met Lloyd, or the class, until his placement, and like Shirley has never read Lloyd's story. What follows is an informal free-flowing interview with Mike after his first month. He read what I wrote and through editing verified it.

Mike: "Lloyd's classroom operates on the idea of friendship --- where classmates and teachers are treated as friends. It is a friendship based upon respect and the acceptance of each person having something special to offer. Lloyd has taught me about the friendship element of teaching and the need to have both a social and academic agenda in the classroom. Kids weaknesses often stem from problems with self-esteem. Lloyd faces this challenge through the concept of family. He is firm with the children, yet he is a friend, a confidante, and he respects them. Lloyd communicates both a sense of responsibility with a sense of rights. He accomplishes this using responsibility lectures, and these lectures continually focus on the concept of family.

"Everything rests on the family image. For example, there was an altercation in a soccer match. I was handling it. I talked about fighting and swearing. Lloyd came over and quickly went beyond the fight; it is a symptom. The issue was the treatment of others and self. He brought in questions about the future. How will this problem today effect you in the future if it is not checked now? How will it effect your jobs, families, friends, or lives in general?

"The question of responsibility, then, is a question of treating others as human beings with feelings. In this respect Shirley is a powerful influence. I have seen her work

with Darryl and especially Blair --- both have made tremendous strides. She gives them attention and encouragement; yet supports Lloyd totally. The resulting atmosphere is one of 'I accept you' --- increases self-esteem, 'but I may not accept at times what you do' --- increases responsibility.

"Lloyd on occasion raised his voice; Shirley never did yet neither of them is negative at all with the students. However, both can be very serious if the occasion calls for it. The kids respect the honesty. They respond. Their self-esteem is improving. Someone believes in them and is concerned. Students who feel needed function with pride.

"This desire to get to know students is evident in Lloyd's extra-curricular activities. This year he set up structured activities for the Grade six students. They need direction. He set up floor hockey and bulletin board club. None of these kids are in his home class, and as a first year teacher-administrator in the school, he felt he needed to get to know the dominant grade. Lloyd has become an older brother for these kids. He is a friend. He is involved in their lives. Some of these kids have hostile home environments. Lloyd serves as an alternative male role model. Also while I was there Lloyd and Shirley had opportunities to teach health lessons to the grade six class creating an academic opportunity to address the needs he saw.

"Even the student of the week and the student profile board are important to this question of respect and self-esteem. Lloyd is not quick to give awards. When we do it, we each have a voice in the process. The award is for self-competition in striving to be one's best. With the student profile board everyone gets the opportunity to shine and it brings a human side to education. During these presentations the real questions of valuing come up --- questions of different backgrounds, social or economic status, religious beliefs. I think it is interesting the boys feel secure enough to bring stuffed animals. It

was especially powerful to have Darryl 's parents attend a presentation.

"Lloyd and Shirley communicate valuing in non-verbal ways. Everything doesn't have to be done with words. The non-verbal puts more responsibility upon the kids especially in terms of behavior and manners.

"The students have been previously labeled. The residue is still there. I think they are happier now in Lloyd's room. I heard that from a few of the parents during the Parent-Teacher Interviews which I sat in on. Even the homework thing is coming around. In the past when the kids were a problem or hyper no one would deal with it. Lloyd is dealing with it now. The students are young socially and weak academically, but still good people.

"If I had to provide one image of the classroom it is in the word --- democracy. There are 21 individuals in that room. Each has an opportunity to be themselves. We are a family. If we get into trouble we are allowed to be who we are. It is a family built upon compassion, support, responsibility and being yourself."

#### THE FAMILY IMAGE: OVERSEER OF THREE PEDAGOGIES AND THREE THEMES

Each classroom learning situation from the ingrainment responsibility lecture to the basics of the curriculum and to the use of personal story seems to rest upon Lloyd's image of family. How deeply this image has become part of the student interactions can be presented through the following observation:

##### Joel's Story

It is before morning class. Lloyd is in the office. Several students call Shirley over. There is a problem. Joel is in possession of the profile board. He was absent

yesterday, and is absent today. Chris, who is next to present, has brought her materials. She is ready to put them up, but does not want to take Joel's items down. Shirley asks: "What do you think we should do?" The initial response is that Joel's items should stay up. Shirley replies: "If we do that then we will run out of time for others to present." What happens next is an example of brain storming, caring and a displaying of the power of the family image in the classroom.

Shirley said very little as the students worked through the following:

"We know and understood that Joel's time was up."

"Chris has her stuff here. But Joel should not come back to his stuff taken down."

Then came the suggestions:

"Hey, we can put his stuff in a box, then it will all be together."

"Yes. We could decorate the box and make it look special."

"Or we could cover it with warm fuzzies from each of us."

"No. His stuff should stay out where we can see it."

"Well, we could put the warm fuzzies on his desk."

"Yes. Cover his desk with them."

"What if we put his stuff up on the closet doors?"

"Ya. It is still up and the board is free. Chris can put her stuff up."

After a few more minutes of discussion they had decided. They would move Joel's items to the closet door, make up a special card for Joel, and create a box of warm fuzzies with each student writing about what they liked about Joel. They also thought that, perhaps, Joel felt a little self-conscious about doing a presentation because of his religious beliefs. So they suggest he could simply read the warm fuzzies and if he wants to share more about himself then he could. Shirley is excited. I am excited. This is a powerful moment in the classroom, and Shirley tell the students how proud she is of them. Lloyd

returns to the room to begin a normal day.

Later, in conversation, I tell Lloyd about this special event and he replies it speaks to the essence of teaching, which for him, " is a situation of two families --- one at home and one at school" (L 15).

#### LLOYD AS ROLE MODEL AND STORY-TELLER

Lloyd's practical professional knowledge is dominated by his architecture of self. From his initial 'get to know me' agenda for the parent meeting, to his use of personal examples from his past, to the image of family and his relationship with Shirley and his students, and the desire to have the students move upward all reflect Lloyd, the person, first and for most. Lloyd speaking to the roles lived in his classroom said:

Shirley and I have talked about that. It's something we do naturally. We both try to live life by practicing what we preach, that is, we both try to promote good social skills --- skills which should not be mistaken with values --- skills which will help these kids get along with others and feel better about themselves (L 32).

It is observable that Lloyd is a role model promoting social skills focused on fostering responsibility to self and to others. Shirley reflecting on this modelling believes:

that is probably one of the most important things I have seen him use consistently. He is very respectful to the kids and to me and he expects the kids to be respectful to him. And it is not done by

yelling or intimidating, rather it is a really 'modelled thing'. He tells the kids that we are a family and that we care about each other and that we will do really well. And he lives that, he exudes that attitude when he speaks to them about anything (S 5).

A most telling feature of Lloyd's empathetic 'modelling thing' is his nickname. At his previous school, Lloyd was referred to, by his students, as 'the hugger'. If observations are correct, then it is only a matter of time before his promoting of good social skills and deep humanistic valuing of persons will result in Lloyd gaining the title at this school. Shirley comments:

I would like to comment about Lloyd's physical presence with people, in particular his students. He is very contactful, both in a joking way and in an affectionate way. I think that this is a key factor in how Lloyd communicates who he is to the student, and communicates his esteem for them (S 17).

Finally, an important element of Lloyd's pedagogical humanism is his use of story, and story telling. When I asked Shirley about this element she indicated that:

in Health, for example, it is really prevalent there. He is very personalized and he tells the kids what is real in his home, or how he felt when he was growing up. And so he makes it feel like it is more of a team. So that he is not on a pedestal; that he has never had to deal with 'this' or 'that', but he will come off his pedestal to

help you. It is not at all like that, in fact, it is more like he is really empathetic because he says 'when I was about your age I can remember when I had that problem with my brothers and they did 'this' and I can really understand how you are feeling'. Yes --- very much he relates to the students by sharing his personal history. Lloyd also will spontaneously do this when there are conflicts between the students, either in our classroom or on the playground (S 10).

#### A SUMMARY: PUTTING THE PEDAGOGIES TOGETHER AGAIN

Having explored the pedagogies as separate entities it must be stressed these approaches operate in a synergistic manner in the classroom. Each approach, goal, and strategy works toward the ultimate goal of upward mobility through safety, survival and success. Shirley commenting on this unity notes that:

Academically I have heard him say 'Do the best you can, and that will be wonderful. I will be pleased with that'. 'All I expect is that you do the best you can' and humanistically, yes he has that element and I do like the balance. I do not see that academics suffer because social skills are all that is important to him and I don't see the well-being of the student suffering because the academics is the only thing that is important. In fact, in terms of a balance I would say the kid is important even if he is teaching academics (S 11).

When I asked Lloyd to reflect on the harmony between themes he brought the discussion around to responsibility and upward mobility. Ultimately, it is the students who must decide that:

They must want to learn. It must be important to them. I can help them, I can show them, but they have to want to learn. The terms ownership and responsibility are deeply linked. What is also important in their learning is that concrete elements must be threaded into lessons all their lessons. Where I am coming from is (1) socialization or social development and, (2) academics and 1 and 2 here may be interchanged. Basically if one feels good the rest comes or falls into place. The lessons do move from concrete to abstract; it is an experiential approach. That is the key. Also the use of stories enables kids to see you as being not any less a teacher but makes you human. Be yourself (L 11).

#### A CONCLUDING STORY: A SLICE OF REAL FAMILY LIFE

As I find my observer place, I sit and engage in the 'room scan'. In detective-like fashion I record changes from my last visit. There is time before the bell and I talk with Shirley about psychology; her favorite topic except for joke-telling. Two adults appear at the door with Darryl. Shirley excuses herself, greets the trio, introduces herself, then introduces me to Darryl's parents. They have come to school this morning to observe Darryl's student profile presentation. While Shirley brings Darryl's dad a coffee, he takes the opportunity to take some photographs of Darryl's wall display.

Part of Lloyd's humanistic agenda is to establish a sensitivity to the social skills needed to function as a family. A practical application is the student profile board. Students ready to participate have their names picked from a jar, and by year end all the students will have made an appearance on the board. It is the student's responsibility, during an allotted time, to bring materials such as pictures, cards, teddy bears, crafts or whatever has meaning for them. As part of the process, Shirley cuts out the student's profile from colored paper, chosen by the student, and attaches their preferred name which becomes the property of the student. As a closure activity the student walks through the materials telling stories about the items, and their classmates ask questions or make comments.

The ringing of the bell returns us to the classroom. Students spill into the classroom to begin another morning. Lloyd is now in the room. He takes attendance and gets everyone focused by introducing Darryl's parents. He asks the students to gather in a semicircle around the board for Darryl's presentation.

Encouraged by Shirley, Darryl begins with the details of his birth. Gaining confidence he reads the warm fuzzies pinned on his board. Darryl describes his hockey cards. He speaks about the hockey pucks, and photographs of relatives and friends. His stuffed animals are also brought into the telling. On occasion he asks his mother and father for clarification. For twenty minutes Darryl talks about his life through the items he has brought to share. His classmates, as well as Lloyd and Shirley, ask questions. Lloyd closes by voicing a special thanks to Darryl's mum and dad who had the opportunity to be there for their son's presentation. The atmosphere in the classroom is relaxed, yet I had to look around to see if anyone could hear the pounding in my chest as the result of this powerful moment when Darryl, a little grade five student, had just made a comment to the effect, "Mum and dad. I wanted my home family to meet my school family."

Speaking to Darryl's presentation Lloyd said:

I felt great! We encourage the students to bring their parents in for their student profile presentations. It not only fosters healthy student/parent/teacher relationships, but it also brings parents to school and into the classroom to see what's happening with their child's education, promoting the feeling of family (L 41).

## CHAPTER FIVE

### GLEND A

#### OVERVIEW: THE FOCUS

Glenda's praxis can be best visualized as a progressive organic life journey along three structural continuums each reflected in both her biographical influences and current pedagogy.

This chapter evolves as: (1) an exploration, aided by a visual organizer, of Glenda's story, (2) participant observations of knowledge expressed organizationally reflecting continuums identified in Glenda's personal professional story, (3) ethnographic and biographic interview excerpts linking story and observation permitting us to speak to what may be harmonic, dialectic or problematical between Glenda's knowledge held and knowledge expressed.

#### PRESENTATION AND DISCUSSION OF DATA

##### KNOWLEDGE HELD: THE STORY

Glenda's personal and professional story is alive with images which speak to the power of the organic essence of her life journey. An indepth account and analysis of this story is available in Butt, Raymond and Yamagishi (1988). However, what follows is an

overview to establish a feel for this dominant organic growth process framing Glenda as person, learner and teacher.

#### Elements of Glenda's Autobiographic Praxis: A Visual Organizer

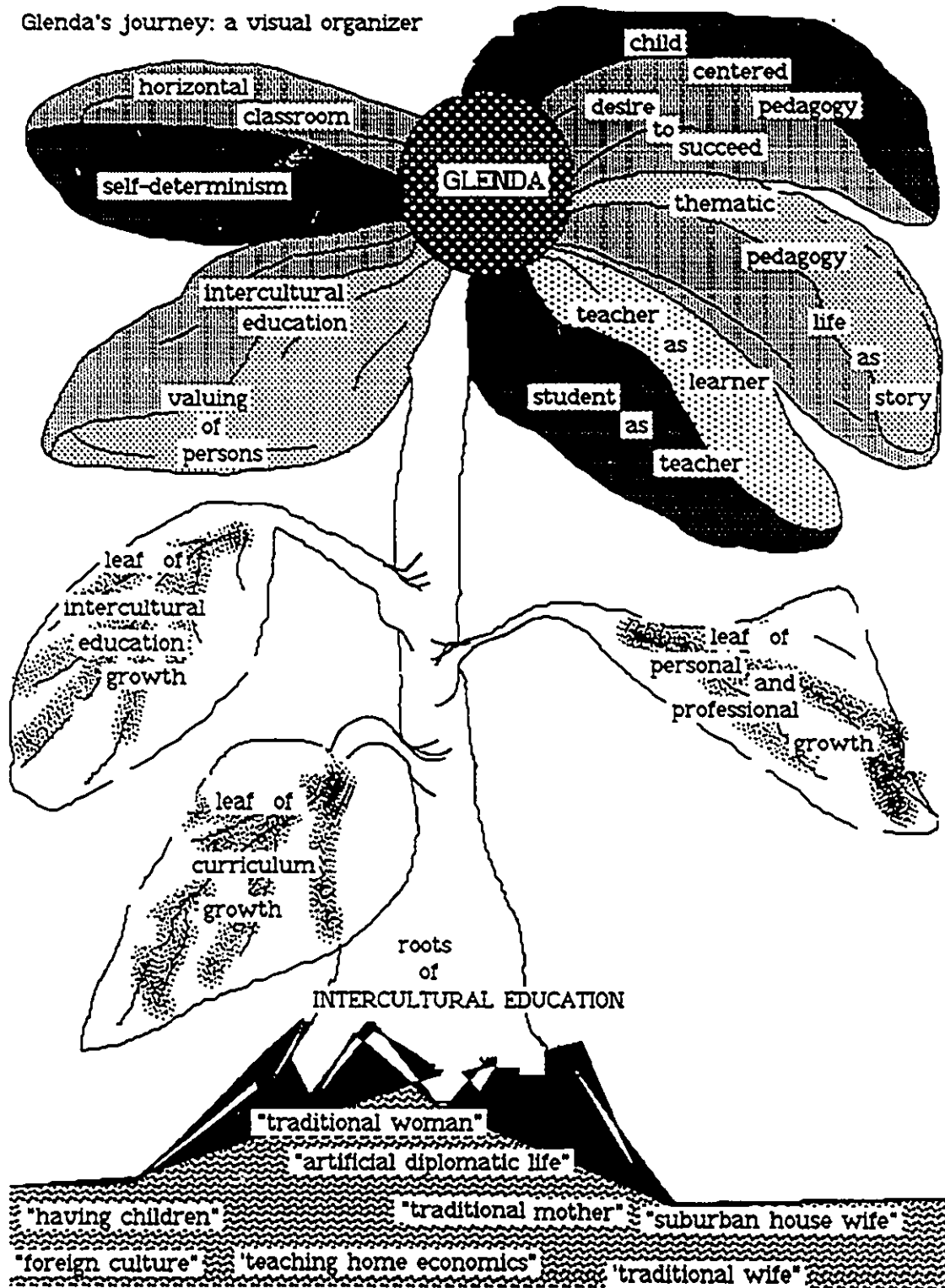
With reference to a visual organizer (page 88), what follows is an exploration of the elements of Glenda's praxis visualized in a central symbol --- a blooming flower.

Glenda's teaching story evolves around how she has and is creating a pedagogical approach to teaching English as a Second Language to immigrant children. Her approach to intercultural education has roots within a romantic childhood fascination with far off lands which later, when it became a personally experienced phenomenon, turned into a stark reality, forcing Glenda to an understanding of how oppression can trap a person. Being immersed in the 'foreign' and 'oppressive' culture of Pakistan, the overbearing diplomatic service, and in a 'traditional woman's role' as wife and mother led Glenda into a core cathartic experience which, in turn, led to her life being self-determined.

The journey to self-determination manifests itself in her goal to move gradually from perceptions of restrictive realism to the freeing ideal through a series of three structural continuums, which are: (1) curriculum development, (2) personal and professional growth, and (3) intercultural education growth. Regarding these three continuums:

One concerns the primitive dress, diet and dance approach to multicultural education and the ideal 'vegetable soup' form in intercultural education. Another is her own professional competence which ranges in the past from, inadequacy and incompetence,

Glenda's journey: a visual organizer



towards a future whereby she will have evolved her skills to be able to work effectively within an intercultural notion of education. The third is the broader context of the school, school board, and society. This framework, regardless of content of Glenda's autobiographical praxis, characterizes it as much as a process as anything else (Butt, Raymond and Yamagishi, 1988, 145-146).

Glenda's journey along these continuums is also supported by her emotional ability to empathize and understand the children she deals with. She accepts and values them as human beings each with personal, cultural and linguistic stories, and her pedagogy and curriculum-in-use reflect themes which are of importance to her students, and which are shaped according to their responses. This responsiveness to the student reflects Glenda's belief that they already possess expertise in one language, and given support, opportunity, and a nurturing environment this expertise can manifest itself in the English language.

Glenda knows it is her students who have taught her what her curriculum and pedagogy should be. She lives the notion of teacher as learner and pursues this through horizontal relationships in which everyone participates in deciding what will happen next. This dialogue of direction reduces feelings of alienation while increasing thoughts of self-determination. However, this is not easy to accomplish, and Glenda believes it is difficult to leave 'the teacher as dispenser of wisdom and knowledge' model. Still, she seeks to learn from, and to trust in her students.

For Glenda, the realization of the need for self-directedness occurred at a deep moment of anomie following a 'stagnant period' of time as a suburban housewife, looking after children, teaching what she did not want to teach (home economics) and being frustrated further by being immersed in a 'foreign culture'. Surrounded by the artificial

diplomatic life, and the role pressures of being a 'traditional' wife and woman Glenda faced a life of rules of which none seemed to be hers. Governed by them, she felt powerless and inauthentic, and it is at this critical point:

in her life, in Pakistan, she had a hysterical tantrum about not being allowed to be issued a hall table lamp by the diplomatic service due to her husband's junior rank. In a sense the hall table lamp, as a symbol, encapsulates and represents, at once, the depths of other-directedness and the decision to liberate and author herself and to begin to understand other people (minorities) in their own terms too. Her personal development intertwined with that of others through her explorations of the people and culture of Pakistan, as well as through her explorations of the role of women in different cultures while teaching. She no longer rubbed and polished Aladdin's lamp in the hope of magic or treasure, but created her own (Butt, Raymond and Yamagishi, 1988, p. 147-148).

The events in Pakistan constituted a watershed experience in Glenda's personal and professional life. The resulting revolution in her own disposition and classroom activities produced a personal and professional drive to author her own basic curriculum and pedagogy. This process of growth has occurred over an exhausting but satisfying four/five year period, and continues to evolve as a journey of practical self-education and professional development over three terrains of her personal professional life. Gathering strength from her commitment to self-determinism, and from success in and out of the classroom, Glenda engages in a conscious metaphoric process through observation,

questioning, experience gathering, reflection on experience, as well as the careful selection of courses, workshops, and conferences to meet her needs.

In summary, Glenda's journey along the three continuums is fostered by her commitment to self-determinism. Through a very personal professional agenda of selecting learning activities and experiences she has created her own praxis within the practical requirements of teaching E.S.L. children through a thematic, child-centered pedagogy designed to reflect powerful intrapersonal themes. This quest for self-determinism for herself, and for her students, must confront, at times, the uninformed attitudes of society at large, and some individuals uninitiated sense of what multicultural education is within the school system. Despite this reality Glenda continues to move toward her ideal curriculum and pedagogy, with her pupils, featuring Glenda's own praxis which enables her to identify with situations of her students and this bridge between herself as learner and teacher and the students as learners and teachers binds them together in the journey to self-determinism.

## KNOWLEDGE EXPRESSED: INTO THE CLASSROOM

### INTRODUCTION: A JOURNEY

Glenda's story is essentially a journey --- destination self-determination. It is a journey along three structural continuums --- curriculum development, personal and professional growth, and development of intercultural education. To create movement to the ideal along each continuum, she draws on the desire for self-improvement as a person, learner and teacher.

Our journey into Glenda's classroom follows the path of: (1) the classroom, (2) the participants, (3) the curriculum continuum, (4) the personal and professional development continuum, (5) intercultural education continuum, (6) a summary, and (7) a conclusion. In addition, Glenda and Joanne speak to the descriptions of observed elements. I believe this may help capture the feeling of process which dominates the classroom.

### THE CLASSROOM AS ENVIRONMENT: HOME ROOM

Ideally, from her biography, Glenda's classroom environment should move students from alienation to self-determination, and from reliance to self-sufficiency. This movement can be fostered by a structural-functional relationship in the classroom design.

Glenda's room is spacious (see Appendices: Room Visuals: Glenda) and sectioned into zones of experiential learning. There are three distinct areas: (1) Joanne's area which is anchored by a round table used primarily for grade two tutorial, and separated by a cardboard divider serving as a story board, (2) the work area revolves around a large

rectangular table and a smaller round table where the children work on group or individual projects, and (3) a carpeted 'circle activity corner' where learning is through oral story reading and story telling and featuring film, media, discussions and sharing.

There is a computer in one corner, and the room is littered with materials (print and non-print). On a side shelf there is a cassette player and a film strip projector. There are several wall maps, plus a globe. Hanging pocket charts are evident as are chart stories and word-picture lists.

It is notable that the room celebrates its inhabitants. The 'We Are The World Bulletin Board' is a powerful icon for the classroom. The 'Board' is a wall map of the world and the outer edges are ringed by nineteen polaroid photos of E.S.L. students. The snapshots show students posing on the school playground equipment. Running from each picture is a wool thread to countries such as: Iran, Vietnam, Ethiopia, Cambodia, Nicaragua, El Salvador, and Guatemala. I inquired about the origin of the board, and Glenda commented:

I had so many bulletin boards in my classroom and when I discovered a couple of years ago that I was unable to keep them current with students work I had to plan some permanent displays. I hit on this idea ("We Are The World") a couple of years ago and it has created so much interest with students, staff, and visitors that I have continued with it each year. It began as a survival activity for me and has become a strong statement of the global village in our school (G 27).

A second example of the room's celebration of its inhabitants is the 'Look What We

Read Board'. When students complete the reading of books they fill out a slip of colored paper cut in the shape of an open book. This becomes a reader card which is stapled to the reading board. Over time the board becomes a visual record of reading progress. Just before Christmas break Glenda announces that due to the volume of slips on the board, for the first time ever, she will clear the board to make room for more. She praises the students for their reading appetites.

The room highlights student writing and illustrations, and every wall and display board speaks to the valuing of student work. I asked Glenda about this and our discussion moved to the practical functionality of the room:

the room should stimulate groups and individuals to explore. The room has to be conducive to such exploration. The literature on literacy indicates the room should be littered with print and so the room has a 'lived in look' (G 2).

The valuing of student work accentuates the 'who' in a room with the 'lived in look'. To follow up I asked Glenda if she thought it a problem in trying to create a room structure which fosters both freedom and responsibility:

The process of structuring the room accordingly makes it easier to have the students initially relaxed and then bring them to attention rather than for them to be at attention and try to convince them to open up or relax. Certainly such an approach can create minor problems in management but it enhances natural learning and that is more important to me than concerns of management (G 2).

Glenda expanded on these thoughts regarding the link between the structure and function:

my classroom it is not traditional because I believe rows of desks inhibit learning. My approach to second language development reflects the natural learning of the first language that occurs in the home so I try to simulate that in the class. I feel there is a need for openness in the room. The carpet is part of this format. The carpet invites students to relax and it reduces the question of status of teacher and student because we are all at the same level when I sit on the carpet with them. We can respect each other. Also the work tables are important because they encourage group work and cooperation. The divider you noticed is there for Joanne. Her work is much more structured than mine and she needs to be separated from the other activities to help the students focus. Kids know how different this room is from the other rooms where they have classes. And the expectations are different to correspond with the room structure and philosophy (G 1).

The bonding of room structure and teacher philosophy creates a specific atmosphere. I felt an overriding image is that of the classroom as home. I told her Clark had also made the comment that when writing or reading with the students, in her classroom, he felt as though at home on a rainy day with his children. He saw little difference between his children and Glenda's students as both sit on the rug and write, read, illustrate and learn. Glenda addressing my metaphor image of home says it may stem from her advocating a non-threatening environment and encouraging use of language in a

variety of contexts and for a variety of purposes. Pressing her about this image of home she talked of ideals. A classroom should create an:

effective environment for language learning. Because most homes are effective language learning environments the 'home image' is not unrealistic in my classroom (G 29).

Exploring this image further Joanne said she felt the image of home is correct. It is an atmosphere both structured and spontaneous, because the students:

come in and the kids are relaxed and Glenda will give them a hug. They will put their arms around you and hug you and they feel that we care. You find yourself putting your arms around them like you would your own kids (J 8).

Glenda and I agreed that children normally learn a first language in a home environment. I felt that, consciously or not, Glenda's room takes on characteristics which simulates a home, and what better place to learn a second language than in a classroom which is a home room. Still with its tables, carpet, array of materials, 'lived in look,' family pictures, and celebration of achievement the key ingredient which makes it work, according to Joanne, is a concern for the affective domain:

Glenda has a lot to do with it --- well she is a very warm person and I think the children know that when they come in here (J 8).

Pressing Joanne further about this core to the home image, she commented:

You have noticed when they first come in they feel secure here. Lots of them --- well they are just so afraid and when they come in here if they have problems, Glenda and I try to make sure we can help. If we see them in the hall and they are having trouble we can get someone with them or we tell them to come in here and we can help them. They know they can come in here for help and sometimes I --- well I feel we are a mother figure with them. It just gives them security and they know they can come to us with their troubles. Yet after awhile you try to wean them away from doing this all the time. But I think they feel very secure with us and they are so loving (J 5).

In summary, the classroom is a place where everyone feels at home. Consciously or not, Glenda and Joanne create an environment which highlights the students, and encourages them, as individuals and as a group, to deal with a second language in an atmosphere of cooperation and affective support.

#### THE STUDENTS: A RAINBOW OF CULTURES

The banner over the school entrance reads 'Galbraith School: A Rainbow of Cultures'. About one third of the E.S.L. students in the district attend Galbraith where all staff work to meet their academic and cultural needs. To get these students functioning at levels permitting integration into 'regular' classrooms is a challenge. An issue concerning

Glenda with her students is timetabling, and Glenda commented:

my program hinges on it (the writing process). I take the kids and try to group them together as best I can based on age and ability. And then I have to look at timetables (laughs). I try to get them out in the early stages during language arts but it doesn't always work. That is why today I have the grade 5s and 6s with the grade 2s, and the grade four kids who come in at nine-thirty. It would be perfect if the grade 4's were in here from 8:30 to 10:00, but they have French and science (G 26).

Glenda works co-operatively within the realities of timetabling restrictions with administration and other teachers. Once the students are scheduled into the E.S.L. classroom, their differing educational backgrounds could be a problem, yet Glenda said:

Most come from a very traditional educational background into this open classroom that contrasts with most regular classrooms. So I try and provide a really secure foundation. This year many are low functioning compared to kids I have had previously, but I am really amazed at what has happened. I believe the approach has made it work. The grade twos, I didn't believe would meld in with the older students. I just didn't believe they would fit in, but that was the only way the timetable would work (G 23).

Glenda's pedagogical approach builds on student responsiveness and takes what could be a

problem of differences in cultural, social and linguistic backgrounds, and uses them as an asset by grouping students in a nurturing environment focusing on a common shared goal -- self-improvement. Her conception of intercultural education features learning about others and valuing difference is a priority. Glenda accents differences. For example, when the class is preparing for Halloween (North American style) she takes time to have the students share stories from their homelands about the supernatural. Different people can strive to attain the same goal and remain different is a theme she stresses. This belief speaks loudly to the second stress in this question of difference --- tolerance. Glenda accomplishes this by paying attention to the affective domain of her students. How the students feel is always a present concern, and she indicated:

I use praise a lot. I am not afraid of over-use at all. Praise is not used in some cultures and the same for physical contact but in our culture this is the way it is. Some kids see that physical contact in our culture and feel a need for that kind of acceptance and valuing (G 8).

The students become both learners and teachers while they learn a second language and the cultural values which accompany a language they are encouraged to share their differences and similarities. As we will discover this valuing occurs through Glenda's pedagogical stress on the writing process.

#### OTHER TEACHERS: PARTNERS IN THE INTERCULTURAL GARDEN

A priority with Glenda is her working relationship with peers. She feels strongly

about the education of E.S.L. students which manifests itself in her belief each teacher shares a responsibility in understanding intercultural education. Glenda envisions productive professional peer relationships as a source of movement to self-improvement. Developing her own enthusiasm for peer relationships has resulted in an accumulation of academic knowledge and practical experiences which place her in the role of a resource person in her school and school district. Together with the staff Glenda tries to understand the difficulties encountered by immigrant children as they integrate into regular classrooms. As I inquired about this challenge:

I have been in this school for five years and during that time I have stressed open communication. I work with teachers to help them understand E.S.L. students and programs. We always look to the positive first and we build on what the students can do (G 12).

Having listened to staff announcements, witnessed spontaneous hall meetings, and observed a school flooded with special cultural projects, it is clear Glenda finds promise in the staff's professional development commitments and their openness to any suggestions regarding workshops, committee work, or in-services regarding E.S.L. education.

In summary, Glenda's desire to improve and grow has placed her in a position of knowledge regarding E.S.L. education. She realizes that the school and the school district must have common goals for E.S.L. education to ensure positive growth. Still she understands that it is the classroom teacher who makes the difference --- that is if they understand and value the difference/similarity between students.

### JOANNE: AN AIDE FOR ALL SEASONS

Joanne's role is that of being a facilitator for the emotional, social and academic needs of the children. These elements of Joanne's role are highly visible. I witnessed on several occasions Joanne helping students with specific science projects where her nursing background put her in a position of knowledge. She assisted students with their social studies research project on explorers. In our discussions I asked Joanne's opinion about her role:

I work under Glenda. She usually directs me to what she wants me to do with the children. I do a lot of reading with them especially with some of the children that are beginning to understand English. Then we go back and talk about what the story is about so they understand it. We do some work sheets that go along with each story. Glenda does a lot of writing with the children in terms of stories. So then I do a lot of that with her but I take a lot of direction from her (J 1).

Joanne speaking to her history in the classroom indicates it is a place of change:

When I first came here in I found it very difficult to ignore spelling mistakes. But the major idea was to get children to write first. Now I do that, but I do some spelling with the children when they have progressed further along and we feel they are ready for this. Last year I went into classrooms and assisted with math, although I

am not doing it this year. Also I go into classrooms and just give support to students that have passed the stage where they need to come in here full time, but definitely need some assistance. This is mainly in Language Arts. In other years I usually had students for half a hour or a hour at a time and we would do a lot of reading in the Impression series. I would solely work with them, but this year Glenda has me working a lot with the children she is working with like the grade twos. For example, they were to work solely with me and we were having problems getting them reading at the beginning so then Glenda thought we should get them writing. And it really got them going and they have really taken off on that. And so this way this year I am kind of working with her more and in larger groups, but we are very flexible (J 2/3).

In summary, Joanne supplements Glenda's approach and is at home in the classroom. The students have no hesitation in seeking her out with their class or personal problems. She demonstrates a concern for E.S.L. students.

In conclusion, Glenda's E.S.L. classroom is physically, functionally and affectively structured to enhance student learning experiences. Glenda, Joanne and the school's staff, as well as the students, work towards common goals. Each experience, in the classroom, is designed to promote self-improvement. Still Glenda is dealing with a highly motivated group who want very badly to be Canadians, speaking English to the other children on the playground. Glenda channels this desire into a valuing of others in an intercultural context, such that she encourages a process of individual exploration within a

social learning context of the group.

#### THE CURRICULUM CONTINUUM: THE WRITING IS ON THE WALL

Without a doubt the predominant element of this continuum is Glenda's movement to explore student experiences through the writing process. Language growth occurs through a grouping of students, in learning units, which creates an 'at home' feeling in the classroom. What follows is an exploration of the dominant curriculum elements of the writing process, in terms of: (1) the beginnings of the process, (2) exploring a theme, (3) the essence of the process, (4) the celebration, and (5) a summary.

#### THE WRITING PROCESS: BEGINNINGS . . . IF YOU CAN SAY IT

This dominating pedagogical approach to E.S.L. language development grows from Glenda's personal experience and her professional refinement in valuing writing. This evolution reflects a simple philosophy:

One's pedagogy needs to confirm what you believe, and your methods have to support your beliefs. Kids can tell the difference between what you say and what you do. They see the dichotomy. For example when I write their stories as big size copies to model the writing process I made a conscious decision not to correct the writing because it is a question of their awareness not mine. As they develop proficiency they will self-correct more of their own work (G 9).

I asked Glenda about the foundations and evolution of this process of writing:

a few years ago when the kids started doing journals I simply accepted everything that they wrote. I responded to their writing by commenting and asking questions. What I looked at was the content from their personal lives --- what was meaningful to them. It was a significant departure from traditional approaches to writing because E.S.L. kids don't have the language to express themselves to the degree that kids in the regular classroom. But nonetheless it is language they can use --- to put their lives into print. Because there was a lot of pressure to develop reading skills with kids I was ignoring writing with the exception of the journals. But two years ago I jumped into the writing process with both feet, and knew that reading would be secondary to writing. And it was scary for me. I didn't know what I was getting into (G 15).

Glenda still features journal writing and each student keeps a diary-journal. It is a prominent feature of the Grade four student learning activities. They are limited in terms of English and a typical diary session for them at the early stages involves Glenda at the blackboard where through conversation she obtains statements about their daily activities. She writes these five or six statements on the board. The sentences are read out loud, and the students copy them into their diaries. After a short time they are invited to write a sentence or two on their own and before long are making their own diary entries. Students orally read their entries to a classmate, Glenda or Joanne.

I talked to Glenda about this interplay of reading and writing as something she is

still working through for herself:

When you take the reading focus often writing is left, but when you take the writing focus reading isn't left out. I thought the students didn't have enough language to write with, but we proceeded. Sometimes it was simply illustrating the part of a story they liked best, and by using whatever words they could they dictated their idea to me and I wrote the words down. So that was the very beginning, but it showed them that what they said was valued enough to be put into print. I went on and introduced themes --- I started to think of ways that I could stimulate a writing activity. That stimulation had to come from either a story, experience, or film that could trigger a variety of ideas --- a way of extending it to personal experience (G 15).

The use of story, film and audio tape to stimulate interest is evident in the majority of the lessons. The stories read to, and by the group, are often on large sheet format. After a discussion a frame or model story is used for the group story or for individual stories. I asked Glenda about the purpose of such stimulators:

(they) provide a common experience and then we can spread out. The themes and those experiences provide a language on the charts that the kids can use as a framework. For kids who are at the very beginning we do a lot of frame pattern kinds of writing. At the beginning of the year I decided to start fables with the kids as a

foundation. I wanted to do group stories with them so they would get the idea that what they give me is accepted, and that what they say can be written. That is really a critical concept, that their speech has a written equivalent (G 17).

It was during one of our conversations that Glenda spoke of changes in her present writing approach from her original teacher training:

Traditional ESL approach and my training at Carleton was focused on first listening skills then speaking, reading and writing last. And, you know, when it was presented it sounded logical, but it did not work because language is integrated. And so as I began to understand the writing process it fit so well with my whole sense of language acquisition and development. It has been easily integrated into my program and it is meaningful (G 18).

It is important to stress the elements of evolution and process in Glenda's approach to the writing process. She is evolving, with her students, a tool for them to explore experiences through language on a personal and social level.

#### EXPLORING A THEME: A TALE OF A JOURNEY

To illustrate components of the writing process it is useful to explore one of the theme developed in the classroom. The class began with the theme of fables followed by a related Halloween theme. However, the most powerful theme is one of journey. Much of

the impact of this theme is directly related to the writing and learning processes used in exploring the first two themes. I observed many elements of this journey theme which I believe highlight the writing process:

#### Circle Time Activity

This activity is a foundation for the writing process. Turning on the music box lets the students know it is time and they gather on the carpet. Circle time is a base for everything else to be built upon:

I use the circle time daily for a number of reasons - for story time, to view filmstrips, to discuss concerns, to instruct, to develop concepts, to share experiences, to brainstorm ideas. I have used this time during the journeys theme for all of the above reasons (G 27).

#### The Jakarta Game

An example of a circle time activity used to stimulate writing, is the 'I am going on a journey to Jakarta' story. The activity involves each student adding an item to take on the trip. The fun is each student has to repeat what the others are bringing before adding a new item. The ten participants went around three times. It is impressive to see each student remember up to thirty items. Glenda cites several reasons for this activity:

First, I like to begin each theme with a story, film or an activity that will stimulate the children's interest. Second, I wanted to focus on listening skills which is critical in this game. Third, I hoped to

develop some sense of unity with this group. The children seemed to have enjoyed the activity because they have asked to play the game several times subsequently. I was satisfied that my agenda seemed to have been realized (G 27).

#### Use of Personal Stories: Both Glenda's and Her Students

The circle activity is a time to share experiences not only for the students, but also for Glenda. During the circle time and during the actual writing process Glenda shares her personal stories with the students. These stories focus on her travels and experiences in Brazil, Vietnam, Pakistan, India and Iraq:

It seemed important at the time to let the children know that their previous world was not unfamiliar to me --- that I could relate and value their past experiences (G 27).

On occasion Glenda writes personal stories for sharing and to serves as models. One such story is 'When I was Young in Lethbridge' modelled on a story the students had just read entitled 'When I was young in the Mountains'. Glenda's story is about the first inside bathroom in her family home. I asked about the purpose, and she indicated:

I linked that with the book "When I was Young in the Mountains" purposefully. I had used the book with a group of students a few years ago to impress upon them the value of everyday events in our lives and how those events make us what we are. It wasn't successful then but because I felt the book has an important message

I wondered how I could make it work with the students this year. So, I decided to take it one step closer to them, to someone they could relate to and, as a result, I wrote of a couple of my everyday memories. I think they were able to relate to it also because my family's circumstances were limited (G 27).

#### The 'Where Is Henry' Geography Story

This activity functions as both a stimulator and worksheet activity. Glenda reads a story called 'Where in the World is Henry?' Glenda changes the American context by replacing state with province. Essentially, the activity is a question and answer session. Where is Henry? He is in a city, province, country, continent, etc. Once the story is repeated for understanding, comprehension is checked in several ways. First laminated strips of responses are passed out to the students, and when Glenda reads the question the student with the correct response places it in the pocket chart. The second task is a worksheet which asks students to match two columns of words such as city and province with Lethbridge and Alberta. Third is a sheet of fill in the blanks such as, 'Lethbridge is a - - - - ?' A culminating activity is a word search using the story. Glenda commented that the story served several purposes:

I used this story as an orientation to world geography. I try to include some social studies skills and knowledge into my program and have found this story works well as an introduction to geography concepts. It is also a good resource to use to review questioning. And, it works because it is fun! All kids love to get into that kind of questioning activity with adults. It led logically to

their own world maps where we label oceans, continents, and the countries they identified in the brain storming activities of places they would like to visit (G 27).

#### The Note Home

It is important for Glenda to communicate with the students parents in order to enhance the writing program. An example is in her attempt to deal with the personal stories of the journey of the students to Canada. Glenda felt the parents could help supply the students with both information and the confidence to share their stories. This letter is sent home asking for help:

'Homework: Dear Mum and Dad:

We are studying about journeys. The most important journey your child took was coming to Canada. Please talk to your child about (1) life in your country, (2) why you decided to leave your country, (3) where you went, and (4) how you came to Canada. Thank you.'

I asked Glenda about this note and its value:

As we began to discuss the experiences of the children in their home country and the reasons for leaving, several of them seemed to have forgotten or were not willing to remember and discuss the events. I began to worry lest I was forcing them to bring forward painful experiences that the family would rather put behind them. I hoped to get feedback if that had been the case. I received none and the following day the children were open in sharing their experiences (G 27).

### Materials To Stimulate

Before each theme blossoms into group then individual writing assignments the room is flooded with theme related materials (print and non-print). Glenda indicated this proved especially powerful in the journey theme:

I like to use book displays to extend the students involvement in a theme. They were more attracted to this display than any others I've put out. As soon as they realized that there were books about their countries with familiar pictures they gravitated to the counter for several days discussing with other students their memories. The students were fascinated with the big map and globe and poured over it for some time sharing information and trying to find each others countries. Their interest made the geography activities that followed easy (G 27).

### Student Personal Stories: Journeys From War to Peace

Remembrance Day is incorporated into the theme of journey. A common experience for many of the students is war or unrest in their homelands. A brain storming session left comments on the board such as: 'War is terrible. War mean death. War itself the worse thing in my life. It is shooting. You have to shoot.' From sharing orally and through the sentences on the board the students constructed their stories. Tan told a powerful story about his family's escape from Vietnam in an old boat. Eshan told of the bombing of his home in Iran, and the death of a man in the building. Glenda framing this session said:

This was a brain storming activity that a sub did with the students just before Remembrance Day. It seemed appropriate for them to share those meanings as they had begun to write their stories. However, little of these ideas came out in their writing --- some things have to come later (G 27).

#### Visual Representations

An important element of the writing process is the use of the visual. Glenda often asks the students to provide picture words in their writings, and has them provide illustrations to supplement their writing. These illustrations may take the form of simple pencil drawings or colorful renderings of memories past or visions future. It is during the journey theme that Glenda and I, through our interview, learned something. I asked her about the rationale of having the students do the drawings at the end of the assignment. When Eshan and Tan shared their illustrations with me and spoke to them, their oral stories were far superior to their written ones:

This was a learning experience for me. I always suggest that the students illustrate a story when they finish it. However, I was amazed with the oral stories that emerged as students' began their illustrations after completing their written stories and wished that I had asked for their illustrations first. They were so much more graphic than what they had shared with the group and had written. I know that it is important to begin with the concrete then move to the abstract and don't know why, when the students were stuck in their story writing of their personal journeys, that I did not think to have

them do illustrations at that time (G 27).

A second example of this illustration element is the use of flag and map making. As a culminating activity, the students produce maps and flags to represent their home countries. Glenda said these activities are important because:

The flag was an extension of their writing and was a way of making concrete something that all students could relate to. I wanted to use them on the story board when I displayed their good copy of their story. With respect to the map the students were only to color those countries on their map that we had labeled as a group. It is my intent to keep coming back to those maps as we come across more countries throughout the year (G 27).

#### And The Journey Continues

To review, the journey theme begins with group stimulator games, moves to the composing of group stories modelled on frames, then moves to the personal stories of feelings about war and of the journey to Canada. The theme continued on to explore stories about a journey into space, the journey to Canada by explorers, Santa's journey, the 'Polar Express' story, and finally to the Christmas journey of Mary and Joseph.

#### The Purpose

The essence of all these elements of the journey theme is to set up the students to participate in a discovery process. A discovery process of group writing, reading and sharing of stories, which Glenda described:

It is important that students have an audience for their stories and how much better that the audience be their peers rather than just a teacher. Early sharing of stories is for revision, to improve the writing through 'I like' and 'I wonder' comments. The sharing of completed stories is to celebrate the best work of a student (G 27).

#### THE ESSENCE OF THE WRITING PROCESS: IT IS NOT ALL TALK

These elements of the journey theme provide a feel for the writing process. There are two additional elements of this process alluded to which require further exploration. The first is the role of the group as a sociological, emotional, academic learning environment, which in turn focuses the second element of importance which is the revision process in writing.

With respect to the use of group techniques there are numerous examples, especially during activity time, of the students interdependence born from their being grouped together. It is observable during work periods, at the tables, with the students constantly sharing words, ideas and feelings. It is evident also when individuals, in the group, feel free enough to ask questions which focuses the group toward a revision process. Glenda commented about some examples brought forward during our interviews:

At the beginning of the year, I was writing the children's group stories and I tried to give them a sense of not only story, but structure and the grammar. I indicated as I was writing that we start sentences with capital letters without making it a formal lesson. On the second day one student who is still with me after a number of

years because of a learning disability said 'that doesn't sound right'. So I invited her to change it to make it sound right. It was not a formal grammar lessons but the students learned about the past progressive tense as well as more about the revision step in the writing process. It was also a significant experience for the student and enhanced her self-esteem which created real learning for her (G 18).

Exploring this use of group activities Glenda indicates that group situations, which guide learning, are an important part of the revision process. Again I asked Glenda to speak to what she means by process:

the learning experience for the kids to see that they do not have to write everything perfectly. First, they write their ideas then they can make changes. When they make changes they don't have to recopy the whole thing (G 19).

An example of an individual student beginning to revise his own writing is illustrated when Eshan comments that he did not like something in a story, because it did not make sense. Glenda responded to my question about this situation:

I told him to think about it and come back the next day with some suggestions. He did and we crossed out and made corrections (G 20).

Another example of the evolution of revision occurred during a circle activity when Glenda misspelled a word. Glenda wrote cat for coat. The students questioned the word. Then provided options like cout, cold, couth, could, coult, and cot until they arrived at coat. It was an interesting process and upon inquiry Glenda wrote:

I had spelled something wrong in the story, so I drew a line through the word and told the kids to help me spell it. They came up with five or six different spellings trying to figure it out. That demonstrated that they do not need to know how to spell everything in order to write (G 20).

The major revision process strategy used by Glenda is 'I like' and 'I wonder'. This strategy is observable time and time again. I asked Glenda to describe it in detail:

I invite a child to let me put his story on a large paper to take it to the group. So we take the story and we model a revision conference. The child reads his story that has been copied on the big sheet of paper to the group because he is the owner of that piece of writing. This is still a little problematic because they are still a little unsure of the process. But it is coming. They read it then I invite the other kids to say 'I like' which gives positive feedback. It is interesting to see what they are starting to pick up on. I always have something that I like and that I want to use as a stimulator for the lesson if one doesn't come from the other students. Often the kids pick up on the thing that I wanted to emphasize anyway in 'I wonder'. The nice

thing about the 'I wonder' is that it is not threatening to the writer, because it puts the responsibility for understanding on the reader. The kids are still not comfortable taking that information that comes from revision and translating it into their papers. We are still working on that. There is still a lot of work to be done in a lot of places, although I am really delighted with what has happened so far. For example, a number of kids were having trouble with punctuation, putting periods in and capital letters, and so I used one of their stories as an 'I like' and 'I wonder'. We did a group lesson. In fact, we did two or three lessons using student writing with punctuation activities. We have done lessons on singulars-plurals, we have done lessons on describing words, we have done lessons on incomplete sentences. Then when they are revising and editing and identify errors we return to the lesson. It sort of is that idea of the spiral curriculum as I understand it. So, we accept what the kids write, what the kids share with the group, and then build on what they bring. (G 20).

After several months of modelling the 'I like-I wonder' revision process just before Christmas, there is a student example of self-initiated peer editing. After a lesson about the story "Animals at Christmas Eve" there is time left in the period, so the students are asked to work on their Christmas journey stories. Glenda's instructions are: "If you have finished your story read it to yourself. See if it makes sense. Then find someone and read it to them. So to repeat: Read to Self--Read to Friend. Then do one 'I like' and one 'I wonder.'" What happened next is very exciting. Previous 'I like-I wonder' sessions were

large group activities usually with the stories in large print format. The group would explore what they liked and wondered about. Now students are to work in pairs. Bethsua and Vat The begin doing the 'I like I wonder' process as though it were something they have been doing in pairs all along. Glenda listens in for a moment then comes over to me saying, "They are doing it. I think I'll leave so as to not spoil it." During the absence Boris and Eshan pair up. These grade two's engage in the revision process also. Boris after hearing Eshan's story of a journey to the north pole says he really likes the description in the story and mentions a few of the picture-words used. But he asks, "I wonder Eshan how you are going to get home again?" Eshan reflects for a moment and says, "Well Santa could give me a ride home." Boris replies, "Well you better put that in your story then." Glenda had returned to hear the tail end of this exchange. Again she comes over and says, "This is great. I don't believe it is really happening." But it was. These students were moving past the group modelling process, and on their own seek out others to help them refine their writing.

Another tool in the revision process is the computer. I did not observe its use for revision, but several students did enter stories on disc, and Glenda outlines the revision process which will occur:

The computer is really important in the writing process. The kids get excited about using it, so they want to do their best. The interesting thing is in January or February, I will take out one of their stories and read it and they will say, hey that is not right, then I will go to the computer and show them how to edit on the computer and run another copy. And they see that revision on the computer is easy (G 24).

### THE CELEBRATION: IT IS MY STORY

The classroom is alive with student work. This celebration is an element of the writing process, as Glenda indicated:

that is part of the valuing. In the writing process in the regular classrooms students work over and over their stories before they are publishable. It has to be correct, but as I have said in workshops with E.S.L. kids it would take forever, and I am not willing to do that. I have a sense when the students have gone as far as they can. I ask if they are happy with it. They tell me they have done enough. Some are finished as soon as they put their pencil down; they don't want to write any more. Sometimes I say to them I would like to know more about something in the story to encourage clarification of an idea or to give more description and often that encourages more writing (G 24).

### GLENDASUMMARIZES: THE PROCESS AS A WHOLE

In our discussions Glenda and I talked many times of this evolving writing process. I asked her to specifically put the elements together as four inter-related components:

First is the incubation and the development of the idea. That's why I have a lot of stories and a lot of pictures to help the kids with language and to develop concepts. So there is the incubation

period, sometimes called the pre-writing period. Second is the writing where they write down what they want to express. Third is the revision process, and editing. The revision process can take along time --- with some kids we may do four or five revision stages, but the beginners we don't put a heavy on the revision, but we work with them so that they have to make some changes. It is critical to know that we can make our work better. They need to know about rewriting. Last semester, when I was doing a massive paper for a university class I brought in four drafts of my paper to show my grade five and six kids. They were really mature in their writing, and they were revising. When I showed them the four different drafts from the computer and highlighted ways that I had changed the papers they were amazed. After the revision comes editing, working on things like punctuation and spelling. Fourth is what we call the 'Celebration'. This is the good copy, with the illustration. It is displayed, on the story board, in other classrooms, and occasionally published. It's great when teachers tell me that the E.S.L. kids write really well, and are the best story writers they have in terms of ideas. (G 24).

In summary, the curriculum continuum highlights Glenda's desire to have her students move forward to self-improvement through a stress on the process of writing. This is evident in the journey theme and in the powerful process which reflects Glenda's own journey into a curriculum approach. Glenda's movement along the writing process in the curriculum continuum features the student as a source of knowledge and experience. It

is a process which:

encourages dialogue. It is comments from peers which are valued because they are not critical, but rather allows the writer to open up and respond and establishes a dialogue. So this process will grow and develop and encourage cooperation (G 9).

#### THE PERSONAL PROFESSIONAL DEVELOPMENT CONTINUUM

What is so powerful about the exploration of the writing process is that this process speaks volumes to the personal and professional development of Glenda herself. By experiencing the students' troubles and triumphs with writing Glenda becomes a learner and her students teachers.

#### Self Evaluation: What the Teacher Learns

The re-thinking of the use of illustrations, in the writing process, is an example of self evaluation. Through reflection, after our discussion, Glenda hypothesized alternative ways illustrations could set free the depths of student experiences in written form. I asked Glenda about her understanding of how she knows she is going in the right direction. Glenda offered this evaluative learning statement referring to the stories about their journeys from their countries:

In some ways I was disappointed in the final products because I don't think they reflected the amount of information that I had anticipated based on their oral retelling of experiences. However,

this was their first unstructured writing experience and though at times I felt like I was pulling teeth we did go through the writing process. I hope to have the students return to these personal journey stories later in the year and see what happens with them.

I was surprised with the space journey stories written by the grade two students while the grade fives worked on a social studies research project on Canadian explorers. In beginning the space writing we talked about stories needing a problem and that was what I hoped to find in their story. They all developed a problem in their stories and wrote with considerable enthusiasm. They responded well to my "I want to know more about ..." comments and did write additional information. This journey theme, I believe, certainly made the students more conscious of the writing process (G 28).

These statements, about the workings of the writing process, address Glenda's personal and professional agenda which is focused by the desire to constantly learn and improve. These are significant desires. I felt they spoke to Glenda's story specifically and she wrote:

For a number of years I kept saying to teachers, the writing process works beautifully for E.S.L. students. I went to workshops on writing for about four or five years and encouraged teachers to do it. But I didn't risk doing it myself because it is a significant departure from the traditional approaches to writing (G 14).

On a personal level, Glenda continues to change and develop. This is especially true of her affective involvement with E.S.L. students, and her students have taught her:

I admire and I respect what good models they are for others. It is a question of their willingness to risk all for their desire for freedom. Coming from their countries to a new place raises the questions of crisis. The first year I taught I tried to do it all --- food and clothing. I realized I couldn't solve all these problems so I concentrated on school and making it a safe place for the kids (G 10).

Glenda's praxis, as we have indicated, is in process both personally and professionally, and many of the changes occur as she, with her students, explores the communication process. This story of process in the classroom is also evident in Joanne's comments. Speaking personally she indicates:

I really enjoy this work, they just make me feel how fortunate we are to be here --- especially if they are sharing their stories. And many times they will sit and talk to you and share problems or something that has happened at home, and what they remember and just talk things out. I go home thinking we are so fortunate and also so glad they I have an opportunity to help them. The children are usually so willing to work hard and their parents are so very thankful for the opportunity our country is giving them and their children (J 8).

In summary, Glenda's commitment to her goal of competence both personally and professionally is evident in her desire to complete her Masters Degree in Education, her work in developing provincial curriculum guidelines for E.S.L. classrooms, her continuing exploration of the writing process with her students, and her community work in multiculturalism. Yet she still returns to the questions of the classroom and her students and notes that the evaluation of the process will be the true measure of success. The success is in students who seek to improve themselves through a process of pride in their past, while embracing the present, and guiding their futures.

#### THE INTERCULTURAL EDUCATION CONTINUUM

Glenda's commitment to intercultural education and its growth in the classroom, school, school district, and community is a commitment to students as persons. For that reason her agenda sees her rejecting, for the most part, commercially developed materials. I asked Glenda about the many kits and packages sent by publishers which sit on the shelves, but are not used. She commented:

In terms of the lessons the method is simply to deal with what's now and what's concrete. That is why commercial materials are often so irrelevant because they do not have 'my agenda' in it. There simply is too much work required to make this material relevant so I go with my own, although we may do some vocabulary work with such material (G 5).

This desire to deal with the present, through experience and story speaks to Glenda's

desire to be her own author. She holds up the ideal essence of intercultural education, in the classroom, as respect manifesting itself in the term ownership. We talked about this and Glenda noted:

Ownership is very important because we make our own stories and our own texts. The ownership comes from them having a stake in the direction. Much of what I do reflects current theory in language and literacy development and ownership is the key. When kids write their own stories it meets their needs and not those determined by others (G 8).

Glenda is committed to her students' writing and has pursued this commitment with a seat on several committees setting up provincial E.S.L. guidelines contains attempts to incorporate Glenda's ideal of this ownership theory.

In the school context, Glenda guides a school-wide approach to multicultural education. She gets tremendous support from the administration, and has earned their respect because she works hard and has a provincial and community profile. There is much observable happening, in the school, in terms of staff commitment to multicultural education of which Glenda is at the heart of:

In real present school terms, I see that ESL students are accepted for who they are by staff and most students in our school. There is a sense that teachers would like to do something more, but lack the time and resources to do a lot. School-based multicultural activities are appreciated. For example, for Immigration Week we did a

survey of the roots of our student body and the graph 'We Are The Children of the World' with the school motto, 'A Rainbow of Cultures' has created a great deal of interest on the part of the students. The important outcome of that activity was that realization that, with the exception of the native students, all of us have roots outside of Canada. Another activity (Remembrance Day) that was well received was the personal stories of four students representing Iran, Cambodia, Vietnam, and Laos reminding students, staff and parents that peace is an elusive dream. We are having our school handbook translated into four languages at the present time and have a Vietnamese teacher's aide in the kindergarten. I think that our school has accomplished a lot and I believe that has happened because of our multicultural focus developed from staff interest and administrative support. Within my program, I try to recognize and value the heritage of these students. I do this by the use of their language in the room (books, labels), linking new ideas to their backgrounds and experiences, and encouraging them to share their culture in the classroom (G 30).

In summary, Glenda is committed to the concept of intercultural education and during the observation period she submitted a brief to a provincial multiculturalism task force, attended a multiculturalism conference in Winnipeg, gave workshops on the E.S.L. classroom for teachers in two other jurisdictions, had a group of seven teachers observe her classroom, took in Clark to help him broaden his understanding of multiculturalism and her approach to E.S.L. students, attended numerous meeting with administration at all levels

regarding the status of E.S.L. in the district, sat on the hiring committee for a new E.S.L. aide, and the list could go on.

### THE CLASSROOM: AS REFLECTING POOL

Glenda's classroom story is one of journey which features evolution along three structural continuums --- curriculum development, personal and professional growth, and development of intercultural education. Movement from images of the real to ideal along these continuums draws Glenda to the goal of self-improvement as person, learner and teacher. Her classroom reflects movement along these continuums as does her story. For the last five years, from the autobiographic course through to publication of her story, Glenda indicates her story and classroom practices are still growing. In reflection Glenda commented:

My professional practices have changed significantly since I took the course, not from a philosophical or theoretical standpoint but in terms of practice. I still believe the same things about kids and the way they learn, but I have learned better how to help that to happen. About two years ago I decided that I had attended enough conferences on the writing process and that it was time I try it because it supported all those theories I believe in --- or profess to believe in! What it required was for me to really trust in kids as writers and to risk turning over more responsibility to them. In spite of some logistical and management questions, the writing process has become the focus in my classroom. Several students

have started to collaborate on their stories with classmates, most have developed a real sense of story, and all are extremely proud of their efforts. Interestingly enough, although all of these students consider themselves writers, several do not consider themselves to be readers! (G 1).

During an editing session Glenda related the following story which we felt should be added to bring home this relationship between reading and writing. It seems she got into a discussion with Eshan about his writing. He felt he had become a good writer and they talked about conflict, character and other elements of writing. Eshan was happy about learning and using these elements but then he asked, "Mrs. McCue when are you going to teach me to read?" Glenda answered the question with a question. "Eshan what do you do each morning when you come into the room?" Eshan's response was, "I go the reading area and get books and read them during free reading time before the lesson begins." "Well," replied Glenda, "then I guess you are also a reader aren't you?"

To focus on writing provides a powerful guide in exploring the pedagogy in Glenda's E.S.L. classroom. This writing focus bonds the interplay of the three developmental continuums. It is in the continuum of curriculum development where the bulk of the pedagogy of writing flourishes. The second continuum, personal and professional growth, speaks to Glenda's commitment to her competency in developing a process of writing with E.S.L. students, and the final continuum highlights Glenda's movement to intercultural education and multiculturalism in her classroom, school, school district and community.

### CONCLUSION: PROCESS, PROCESS, PROCESS

Glenda's commitment to intercultural education is as strong and purposeful as her commitment to personal and professional growth and the writing process. Working with her students, her peers, administrators at all levels, the community and with government officials, Glenda is moving towards the ideals as she conceives them. For the future she Glenda commented:

I would like to see multicultural concepts integrated across the curriculum, resources that reflect different world views, and pedagogy that is more child centered. I believe that all students are enriched by learning from each other because everyone has a story to tell (G 30).

## CHAPTER SIX

### CONCLUSION

#### OVERVIEW: THE PROCESS

Lloyd and Glenda identified, through collaborative autobiographic analysis, elements of their teacher knowledge held. This identification of themes, in their life history (see Butt, Raymond and Yamagishi, 1988), as persons and as teachers, is, in turn, used to guide exploration, through participant observation, of teacher knowledge as revealed in classroom action. Then the question of relationship between knowledge held and knowledge expressed is explored through ethnographic and biographic interviews. As participants, with the status as co-researchers, I presented to Lloyd and Glenda the data compiled from my observations and our interviews. They edited as they saw fit, and we negotiated wording. In addition, Mike, Joanne and Shirley, without knowledge of the teacher autobiographic stories or the intent of the research study, proved to be valuable sources of verification for our perceptions and discussions.

What follows, then, is: (1) a summation of first Lloyd, and then Glenda's praxis, addressing the basic research questions concerning: (a) knowledge held, (b) knowledge expressed, and (c) the relationship between the thought and action, (2) a brief attempt to compare teacher praxis, and (3) a summary story.

### LLOYD: MY SUMMATION

With respect to the major elements of teacher knowledge as revealed in Lloyd's story, it is important to recognize that the reality in his classroom builds from who he is, and where he wishes to go. Lloyd, commenting about the process of collaborative autobiographic exploration of his story and how it has effected his thoughts about teaching, writes:

my commitment to what I teach has solidified . . . I still stress the development of the whole child, believing that social skills have as much importance as academic skills in daily living. The only difference from now to when I first took part in this course is that I now understand why it's so important for me to stress both these skill areas. I've always made minor alterations to my programs to keep abreast with the times, but nothing too drastic. I've also continued to stress, through the concept of 'FAMILY', areas such as 'individual responsibilities', 'trust', 'honor', 'pride', 'self-esteem', 'commitment' and 'teamwork' (L 1a).

With respect to Lloyd's teacher knowledge revealed in classroom action there is an overwhelming indication that the elements identified in the pedagogies of ingrainment, the basics and experiential learning reflect directly Lloyd's three dominant themes of social, academic and humanistic development. However, all pedagogic and thematic action in the classroom is based upon the elemental concerns for safety, survival and success.

With respect to the question of relationship between teacher story and teacher action

Lloyd has an expressed need to transform mandated curriculum into personalized knowledge experiences not only for himself, but for his students as well. His vision of the classroom is one of possibilities as opposed to variables, although he is fully aware that variables can be used to frame the possibilities. Lloyd uses the pedagogical variables of ingrainment, the basics, and experiential learning to demonstrate to his students the understanding that both personal and practical knowledge of self and of world produces patterns which can make past experiences more coherent. The interplay of these variables creates a synergistic schematic which guides the embracing or rejection of present experiences, and establishes expectations regarding future encounters. I believe these schematic mappings of skills and values are brought into the classroom through Lloyd's language of the family which not only reflects his view of reality, but is instrumental in structuring classroom reality.

I believe Lloyd's reality manifests itself within the dialectic belief that mutual understanding is possible through the negotiation of meaning. In his classroom, Lloyd demonstrates, as a role model, that individuals can and must become aware of and respect differences in others, and especially be aware and conscious of when those differences become important. It is in this quest for self, through otherness, that he attempts to create new meanings and new realities in his classroom for his students. Central to this quest for awareness of possibilities is the desire to explore previously unshared, personal experiences (for example, the student profile board), and this sharing is based on the cruciality of dialogue (for example, the communication helpers and stoppers).

The communication theme permeates Lloyd's classroom, and when combined with safety (valuing of persons) and survival (learning the basics as ingrained through communication skill development, and personal awareness) success (personal and collective growth) is achieved through communicating the nature of self to others. The

primary objective of the interplay of these variables in Lloyd's classroom is to foster awareness of the goal to move upward through the ability to modify a vision of the world, or at least adjust the manner in which experiences are categorized. With Shirley, in a team approach, Lloyd creates a humanistic environment where students can authentically work together as a family moving toward the long term goal of 'to move upward' for its individual members through a common group focus on safety, survival and success.

The congruency between the interactions of Lloyd's knowledge held and expressed is powerful and dominant. But what of the problematic and dialectic interactions? I found little that Lloyd finds troublesome with respect to his classroom. However, what he does find problematic are influences external to the classroom which he, like most teachers, has little control over. He is troubled by the dysfunctional environments that send his socioeconomically disadvantaged students to him, and by those groups who view schools as places holding captive audiences. He also commented on the inappropriateness of some external examinations, and the dilemma of being a teacher and administrator in terms of intercollegial relations. But even in these cases Lloyd is moving to a more balanced perspective and dealing with these issues in a dialectic manner.

With respect to the dialect --- that is issues which require continual resolution --- I believe the relationship between the prescribed curriculum, the curriculum-in-use and the needs and abilities of the students is primarily dialectic. Lloyd continues to resolve, and probably always will, the interplay between these three interests. Essentially there is a dialectic inherent in Lloyd's belief that he can provide a pedagogy which stresses skills (social/academic) as well as involves the students in a family environment while modifying their values and self-concepts to induce tools for safety, survival and success.

In summary, from the three pedagogical approaches and the 3'S, to the image of family, and the goal of upward mobility, and from the theme of communication skills to the

strategies and elemental techniques employed by Lloyd, such as: classroom design, ingrainment routines, use of sound, responsibility lectures, testing, use of personal stories, student of the week award, and profile board, each variable of Lloyd's praxis unites to form a whole greater than the sum of the parts. That whole is anchored by Lloyd living who he is, and what he is. His personal professional knowledge is dominated by his architecture of self, and for Lloyd the relationship between knowledge held and knowledge expressed is personal, synergistic and symbiotic.

#### GLENDA: MY SUMMATION

With respect to the elements of knowledge held it is important to recognize that Glenda's story is one of journey, destination --- self-determination. As with most journeys it is the process of getting there which ultimately frames the arrival, and Glenda writing about the process of exploring her knowledge held believes:

It became a three way mirror that enabled me, for the first time to examine my professional life in different ways. Until that time, I had only viewed my work straight on, from the perspective of students responding to my planning. Through the autobiographical writing experiences I acquired other ways of viewing what I do both inside and outside the classroom. . . . As I was writing about my past, I discovered how relevant it was to the present. The view in the three way mirror was new and exciting (G 1a/4a).

Glenda's three way mirror reflects development along the structural continuums of

curriculum, personal/professional, and intercultural education growth.

With respect to the elements of Glenda's teaching knowledge as revealed in classroom action, it is important to speak to the evolving dominance of Glenda's movement to refining her pedagogical writing process. Built upon her desire and intention to trust students as learners, and to engage in the risk-taking decision to turn responsibility for their learning over to them, like many of Glenda's journeys she puts aside the problematical questions of logistics or management, and simply moves forward toward her ideal. I believe Glenda's process of acquiring ownership of her life, and authorship of her written story, as well as the accompanying dialogue, each journey creates, has manifest itself, in the classroom, in the elements of the writing process.

The question of relationship between Glenda's knowledge held and knowledge expressed is lived through the metaphor of journey --- with a destination of the Freirian ideal of the awakening in each person a sense of destiny-control. For Glenda this desire for a sense of control is sought along the three continuums revealed in her story. Ironically, it is from the very soil of 'traditional bondage' to the words 'women', 'wife', 'mother', 'teacher' that the seeds of Glenda's destiny-control took root. Her desire for the freedom to grow was nurtured by the very security of oppression in what seemed, at one point in Glenda's life, to be a pre-ordained world. However, Glenda began a growth journey toward a liberating light source --- self-determination.

The journey to this personal and professional ideal is, I believe, through the process of language exploration. Such exploration involves the illuminating discovery of words with meanings which are not hollow or alienating. The liberating process begins with the stimulator --- the need for dialogue with self and others. With her students in Pakistan came Glenda's listening to their stories, which when combined with her own inner voice seeking ownership of her personal and professional life, created an awareness of

possibility, similarity and difference. Glenda's personal and professional exploration along the three structural continuums grew from having wrestled with the questions of real versus ideal. This journey metaphor continues still as she seeks, with her students, to embrace the ideals --- a curriculum of experiential learning through writing, personal and professional development as learner and teacher, and a school/community/societal understanding of the application of intercultural education.

The use of the question is a guiding thread in her writing process pedagogy. I feel this use of the question stems from her own personal professional life as she questions who she is as person and as teacher. These questions grow from her understanding that experience precedes thoughts about experience. Experience is the essential nutrient block in her own organic journey of growth along the continuums of person, learner and teacher.

Glenda structures an experiential learning environment for her students to live inside language experiences. Glenda, herself, once lived inside a constraining language of tradition. She addressed a need to change, stimulated, I believe, because of a lack of dialogue with her surroundings. For her students, Glenda calls on this experience to structure a room which seeks freedom rather than compartmentalization. Glenda's students by their presence in this new country seek to revise their skills to survive in a new world. They must acquire a new language, as Glenda has. However, Glenda understands this becomes a question of learning a new personal language. It is a process of learning involving the acquisition of new patterns of behavior which allow some awareness of who one is now. This awareness process occurs over time. It did for Glenda, and developed through the use of memory, imagination and exploring cultural-structural influences.

In Glenda's living story of her classroom, her awareness is that language, any language, operates on numerous levels. Language in context and situation offers several ways of creating and enunciating personal meaning. When language itself contributes to the

ambiguity of meanings for experiences. Understanding can be an illusion created by the use of familiar words. Each person must be aware of the process of translation. It is here that dialogue through questioning must be encouraged, and this becomes a key to understanding. I feel it is this understanding of language which radiates from Glenda's own life journey of her personal and professional movement toward the goal of liberation which, in turn, is at the heart of what she does in her classroom. The process of translation is not merely a question of words in one language becoming words in a second language, but rather, in Glenda's classroom, it is a question of exploring the relationship between experience and language and bring each into consciousness.

In addressing the problematic, like Lloyd, much of Glenda's stress results from influences outside the classroom. That is Glenda finds problematic the uniformed attitudes of society towards immigrants and their situations. She also takes issue in the educational institutional context of the somewhat naive understandings of what multicultural education is.

Glenda's classroom is not subject to the pressures of external testing or accountability per se through a prescribed curriculum, and therefore she is evolving a curriculum-in-use and accompanying pedagogy through interactions which are essentially dialectic. It is her pupils who are engaged in the dialogue process of defining what is studied and how it is to be explored, and Glenda is the listener and learner when they speak and teach.

In summary, to understand Glenda's praxis as process it is essential to gain a sense of how she lives within her personal and professional experiences. She is engaged in a personal process of negotiating a meaning to the question of who she is. It is a journey to her ideals, which, in turn, encourages her students to seek out their destiny by defining

themselves through a new personal language, and using that language to communicate who they were, are and will be. From her quest for ownership, along continuums of intercultural education growth, curriculum growth, and personal and professional growth, Glenda, with Joanne's help, creates an home environment reflecting her commitment to the variables of the horizontal classroom, awareness of self-determinism, the valuing of persons, the teacher as learner, the student as teacher, thematic exploration of life as story all of which, in turn, encourages the exploring of the possibilities for self with others through acquiring a meaningful personal language.

#### A COMPARISON: AS I SEE IT

Lloyd and Glenda's classrooms both reflect a practical synergy of teacher knowledge at work addressing the question of what 'dialogue' means. Their pedagogical approaches, rooted in their respective life histories, are essentially applications of what it means to embrace dialogue through an understanding that individual stories may be valued and become valuable, but it is important to be aware of their existence as part of a still larger discourse of cultural hegemony. With highly personalized and differing approaches and strategies, both Lloyd and Glenda pedagogically and thematically seek to express their own agenda through their own voice. As different as these voices may seem, both teacher personal and professional agendas, beneath the surface, seem identical in that both seek to encourage students, as persons, to express their voices. Indicative of the understanding of the need for a practical honoring of the necessity of discovering 'who I am' these teachers provide, through a structured environmental stress on words like 'group', 'team', or 'family' the collaborative and the collective opportunity for the students to search for meanings to the question 'who we are'.

It is powerful to observe, in each classroom, this quest for the practical understanding that life is not to be treated as a theory. Each teacher honors, all be it through differing pedagogical themes and approaches, the basic embedded physical activity of living. There is the active seeking out of the need to redress and reflect upon the meaning of what has been and is being lived in the students lives. This focus on the practical predominates because, I believe, intuitively each teacher, as revealed in their respective stories, knows the practical remains open to the past as grounded, and to the future as potentiality. Both past and future exist in the demands of the actualizing present. The stories of both teachers a test to this living reality, and their classroom actions verify the power of such a conception of reality.

Both teachers seem to focus on the possibility that to be happy and intelligent does not deny simultaneously the same person can also be sad and uninformed. This awareness of human dichotomies lives in Lloyd and Glenda's stories about, vision of, and action in, their classrooms. I feel this awareness can be found in the relationship of knowledge held to knowledge expressed, in that when classroom actions speak to story we can understand directly how Lloyd's early life as a 'banana' (yellow --- Japanese --- on the outside, but white --- Caucasian --- on the inside) and Glenda's 'traditionally defined roles' have refreshingly evolved and manifested themselves in their living classrooms of today. The links between source and expression run deep for both. Lloyd's own family struggle to not just exist defined as 'Jap war internees', but to succeed is not that far removed from a classroom family struggling under the siege of curriculum not just to be 'weak students', but to become 'good persons'. And Glenda's life journey of initial romantic fascination with far off lands which confronts the stark reality of a world viewed through the oppression of 'traditional womanly roles', and then through the liberation of dialogue blooms the image of the classroom as home — a place where language is freeing rather

than enslaving. It is, I believe, Glenda and Lloyd's stories, actions, sense of evolving language about themselves and their classrooms, and their very voices, reflecting a synergy of knowledge held and expressed, although riddled with dichotomous expressions we are all born into, which contains the words and accompanying actions which speak to an approach to life, and to their students, which is essentially one of dialectic exploration through dialoging expression.

Finally, to illustrate and to value more emphatically the synergistic congruence between person and context evident in Glenda and Lloyd's praxis, a final comparison may be considered. Glenda's desire to seek self-determinism for her E.S.L. students is illuminated by her personal story of liberation, and Lloyd's image of family and quest for upward mobility for his socioeconomically disadvantaged students can be understood through the cultural magnification and early experiences of his Japanese Canadian family, but the question is --- Is the degree of congruency between their ideal images and subsequent practices manifest in classroom contexts typical of other teachers?

I believe many teachers, if one can believe the literature and the general 'feel' of the educational climate today, experience teaching situations which are more problematic when considering the relationship between the real and ideal. To illustrate I offer in Appendix Five the capsule of Ray (also see Butt, Raymond and Ray, 1987, Forthcoming), who in contrast to Lloyd and Glenda faces a teaching situation which is the relationship between self and context is much more problematical. I believe this quick reference to Ray's praxis provides a contrast to that of Lloyd or Glenda, and, in fact, he is more 'typical' a teacher in the classroom today. Perhaps the comparison raises a powerful question for future research. That is the need to focus on the junctions or watersheds in life histories where paths change and new practices or attitudes evolve. Essentially, can collaborative autobiographic analysis and exploration of the practices in the classroom point to events,

situations or individuals which may lead to an understanding of how the person-context relationship in some classrooms becomes synergistic, dialectic or problematic?

In conclusion, what I am learning from exploring Glenda and Lloyd's praxis is that if their personal and professional knowledge held and expressed is any indicator, then they are living proof that the exemplar classroom is a place for life, and life must be lived in order to be understood.

#### THE COLLABORATIVE AUTOBIOGRAPHIC PRAXIS MODEL OF INQUIRY:

##### WHAT I THINK

Autobiographic praxeology is concerned with meaning established through exploring what may be harmonic, dialectic or problematical between thought and action. Essentially, it is research stressing the role of praxis as thought (theory) informing action which in turn gives rise to theory and the eventual empowering of voice. It is research exploring the process of translation, and embraces the need for intimate knowledge of self and subjects.

I feel that the empowering of the participants is the most important aspect of collaborative autobiographic praxeology. It is a question of control of the research process. Everything at one point or another seems to be a question of control. What I find valuable about autobiographic praxeology is personal context is explicitly held up front, and introduced as grounds for interpretation. Empowerment is achieved through a greater understanding of self and one's visions of the world. There may even be the possibilities of action applied through new insights in gaining a voice. To deny this process of actualizing possibilities with Lloyd and Glenda's stories living in their classrooms is not possible. To deny this study is not an exploration of my own autobiographic praxis should

also be difficult to deny.

The literature about schools often describes them as cellular and highly hierarchical in structure, yet generally consisting of a horizontal massing of people. Combined with these structurings is the functioning of the individualistic nature of the teaching act, the isolation of teachers from other adults, and teacher selection of strategies and techniques according to idiosyncratic, or personal, or environmental contextual conditions. These characteristics of schools through their sheer categorical nature seem to stress the need to develop a reflective, open analysis process about teaching and teachers --- a reflective process which stresses the need to connect theory and practice. Lortie (1974) writes, "The aim should be to increase the person's awareness of his beliefs about teaching and to have him expose them to personal examination. At that point he can become truly selective and work out a synthesis of past and current practice in terms of his own values and understanding" (p. 231).

Teachers know about their own teaching. Yet few record the lessons learned through their own rich experiences. If knowledge about teaching and teachers is to improve there must be a recognition of the need for the classroom teacher to become a more active participant in the research process. Increased collaboration allows the sharing of teacher knowledge, and through repeated co-researcher inquiry, a consolidation and integration of teacher knowledge about children, learning, curriculum and teaching itself is possible. Perhaps, this may lead to increased responsiveness of decision-making in the educational systems. Perhaps, it may lead to honoring teachers as monitors of their own perspectives regarding classroom context and experiences.

Perhaps, the value of this autobiographic inquiry process has both personal and professional meaning Glenda writes:

I thought that the presentation and discussion was worth while for two reasons. First was the opportunity to dialogue with colleagues about vital professional experiences and get feedback. Second was the sense that I wasn't alone in many of experiences (G 5a).

And she continues,

I discovered during the writing, the dialogue, and on-going autobiographical work that I am never quite satisfied with what is happening in the classroom, that improvements are possible, and that on-going professional development is one way of growing and improving. . . . I see professional development as a very personal process where I determine areas where I want to increase my understanding and abilities (G 8a).

Finally, Lloyd commenting about the autobiographic inquiry process as a potential professional development avenue writes:

I can also see this process used in conjunction with some form of supervision or evaluation of teachers. For example, once strength and growth objectives have been isolated, the collaborative autobiographical praxis model can be implemented in order to determine why these situations have occurred. If they understand why they do certain things, then perhaps it will effect changes if necessary (L 8a).

In conclusion, it is imperative that approaches to inquiry about teacher knowledge acknowledge the importance of both the classroom environment and the personal professional history of the teacher. This is the context --- thought and action, action and thought --- which frames the teaching act itself. The collaborative autobiographic praxis model of inquiry, I feel, has a role to play in fostering and enhancing the voice of the classroom teacher, and will contribute to increase understanding of teacher personal practical professional knowledge. I recommend continued exploration in this direction.

#### CONCLUSION: FULL CIRCLE

I am learning that living life and doing research are a lot alike. Both eventually reflect the quest to understand what we have done, are doing or should be doing. I am learning Lloyd, Glenda and myself --- we are the research, we are the project.

#### A Tale From The Past, Present and Future.

I can remember going to town with Grandfather. He would take the horses and the old, wooden, green wagon. He would not drive the farm truck. The horses were noble beasts and I admired their status. The horses were Clydesdales. They were a beautiful shiny red-brown. Their manes and tails a creamy white. Every time they would respond to the sound of Grandfather's whistle and the swirling rustle of oats in the old tobacco tin. We also gathered up the dogs. They were ever eager to go anywhere.

"Driving the wagon was serious business," said Grandad. "It would take a real man to recognize just how serious," he continued. Then he laughed. I just knew it would be a special day. I sat beside Grandad proud, thinking about the horses, the wagon, and

especially the reins. After getting the mail Grandad met the old timers. They went to the Hotel for a beer. He gave me a nickel to get an ice cream at the corner store. The dogs lay in the sun and I sat on the step. I enjoyed the ice cream. Only too obligingly the dogs helped me finish it, then did me a service by cleaning my sticky hands and face.

Grandad whistled. The dogs took off. I was not going to be left behind either. As we headed home Grandad asked if I was ready to drive the wagon. I was excited. But before he gave me the reins he asked me if I knew why the team of Prince and Robert was so special. Why are these horses such a good team? I had heard Grandad tell others the answer. Proudly, confidently, and knowingly I said these horses are a good team because Prince is a noble creature who is born to pull. He lives only to test his strength. He seems to need and want such tests. Robert, on the other hand, is very thoughtful. He is as equally determined to let Prince pull the wagon so he could seemingly direct his horse sense to matters of more importance. Robert loves his stall and is keenly aware of the quickest path to his straw bed. Grandad handed me the reins. He said nothing and just smiled. I was feeling very responsible. In silence we went along. My chest expanded with pride. I was in control of two massive beasts. I had the power.

A mile from town Grandad decided to show me something. He said to drop the reins. I could not believe it. The horses would veer off into the ditch if I did as he asked. He took the reins from my hands. He let them hang on the wagon seat. Then he took me to the back of the wagon as it rumbled along. We sat there with our legs hanging from the knee over the edge of the open tail gate.

Those damn nag-plug horses stayed on the road. They turned right. They turned left. They travelled down the road to the farm gate. They stopped. "Could you open that gate for the horses," asked Grandad. I did. Proud as hell, through the farm yard they walked. Right to the barn. By themselves. I was depressed and distressed at my lack of

awareness and control. Granddad chose that moment to remind me about just how serious the business of driving the wagon was. Then he laughed --- loud. Very loud. I learned a little about horses that day, something about Grandfather, and a lot about myself, control, power and ultimately something about life.

What I am learning about doing research is not far removed from the lessons I learned that day with Grandfather who encouraged me to discover that these horses --- these beings could in supplemental ways, act out their respective natures and destinies thus empowering an understanding of the basic question of selfness and otherness.

## Postscript

In this postscript I wish to take an opportunity to speak directly about what drew me originally to this thesis topic specifically, and to autobiographic inquiry generally. The attraction is, I believe, in the inherent stress, in such research, on process. By process, in this case, I mean a valuing of dialogue. Dialogue, I feel, infers a continuing exchange. Therefore, at this point in the research process, I wish to engage in a dialogue with the research process I am engaged in.

First, and up front, I wish to thank my supervisor/advisors for the freedom and challenge of taking responsibility for my own work and for critiquing that work. Second, the central issue I am speaking to is, for me, a focusing on the process I engaged in. It is not a confrontation with the product --- the thesis. I believe, at this point, the thesis is a valid document which reflects a great deal of understanding about the teaching praxis of both Lloyd and Glenda. Rather what follows is my opportunity to outline an issue I feel is now, at this stage, evident, as well as point to some prospects for future autobiographic research.

After many readings and good discussions with my colleagues I am becoming aware of an issue I must address. What I mean is this. There are segments in the thesis which speak to an overwhelming honoring of the details. By details in this case I mean the elemental ingredients of Lloyd and Glenda's praxis. I believe, in hindsight, that this stress on such details may be traced to a general trapping situation which plagues much of the research in the world today, and for that matter which is reflected in many of the crisis in the world today. That situation is simply that unknowingly one can become far too caught

up in exploring the details. And here is the central issue I wish to address --- the honoring of the details can reach a point where the exclusion of something else becomes a concern.

And what is that something else? Permit me to clarify what I believe is an answer by presenting a picture of what I believe research should move toward. The metaphysics of Whitehead outlines the need to be responsible for one's choices. That is to embrace the prospect of becoming through an awareness of one's actions and/or non-actions as the case may be. In a direct application to the research process, then, of this Whiteheadian belief, I feel all social research is fundamentally intersubjective. That is it is derived from the exploration of the relationship between subjects, who are, in fact, very human, and very purposeful, choosing beings. A researcher must not only report the situation, she must recognize she also changes it; that is, affects it profoundly. The researcher's intrusion into the process of others influences the way the research process evolves, and the consciousness of those whose activities are being researched. Autobiographic inquiry, in particular, is intervention; it is action for change. It is not neutral nor is it detached. The participant's consciousness is raised through sheer presence. Such research encourages changes in focus, emphasis and even the meaning of situations. Therefore, the researcher should calculate (as best as one can) and make explicit (to the degree possible) what she is up to. That is what her intentions are for the researched. It is here, in this realm of responsibility that I believe my self-criticism lies.

In my case if 'better' pedagogy, or 'better' awareness of how or why teacher's change, or if 'better' education is in view, then I must ask myself what 'better' is for me. It is not until now, at this stage of the research process, that I am beginning to question my responsibility at a deeper level. I did not clearly, as I engaged in the research process, explore with true commitment what I believe 'better' is. Yet I did proceed as if certain assumptions are true. As an educator myself, I should have brought to a stronger, more

responsible point of fruition the belief that as an educator, as an researcher, I am helping teachers be better teachers. That then brings me to the basic issue. With some slipping into a process of concentration on the details of Lloyd and Glenda's stories and actions, I did not to any real degree address in a larger more critical, theoretical, epistemological or metaphysical sense what it means to be a 'teacher' or to be engaged in the act of 'teaching' beyond elemental exploration of Lloyd or Glenda's praxis.

To me, now, it seems a little ironic that, in fact, the expressed goals of both Lloyd and Glenda are to be 'better' as 'teachers' and as 'persons'. Lloyd through an agenda of safety, survival, and success seeks upward mobility to be 'the best', and to escape the cultural deprivation of his internee past. And Glenda seeks 'competence' through liberation from the traditional in order to be her best as she moves along her personal/professional continuums to reach her primary growth objective --- an understanding of intercultural education. I believe, now, at this stage in the process in this thesis the quest to explore the details resulted in a failure to pay proper attention to the required supplementalness of also exploring the larger issues of the educational context, and indeed life itself. This question of a deeper, more questioning responsibility on my part in the process has lead me to the understanding that the quest for the ordinary and the familiar still requires a larger theoretical critical perspective. That action requires theory, that doing require thinking, and that reality requires dreams. It is not a question of better per se or of oppositeness, but rather of supplementalness.

So for future research in autobiographic inquiry I offer this. Keep front and center a critically-based process which requires more showing and less telling, and which confronts the essential epistemological concerns --- what is the relationship between knowledge and being; and, what is the relationship between doing, thinking and teaching. It is for these reasons I feel there could have been deeper questioning of Lloyd and

Glenda's perceptions. Such as, Lloyd's perceptions of himself as a 'banana', or the powerful issues of Glenda's liberation, both of which are at the heart of their beings as teachers and as persons. Although these issues are explored in detail they are never really questioned. This is not to say, however, that there must be questions of right or wrong, rather dialogue questions must be asked seeking understanding, and which speak to attempts to unmask surface ideology and get to another level of trust. Now I understand that such questions of Lloyd and Glenda's analysis of their situations does not distort ethnographic data. To question insider interpretation is very valid as long as you can keep your ideas from theirs separate and clearly identified. In retrospect this the central concern and criticism I have of my part in the process.

The second issue of concern I see for future autobiographic inquiry, although Lloyd, Glenda and myself only tapped the surface of it, is the realm of inter-cultural relationships in teacher's lives. There is a need to get at this cornerstone of the 'culture' of schooling. In the future autobiographic inquiry must deal with, at some point, the contextual stuff of a teacher's milieu --- the school system, and do so within a larger theoretical framework. Such a study of context should and can be part of the study of the teacher, and can only serve to highlight even further the exploration of a teacher's praxis. Still, I must advocate that essentially the exploration of teacher knowledge must be through the teacher's own voice, and that externally imposed paradigms must be held up front for what they are --- they are, in fact, merely organizational aides.

In conclusion, I wish to speak to what I did learn and what future research can look toward as the value of autobiographic research. One value is in the understanding of an autobiographic definition of praxis. The key to such a definition, I believe, is self-reflection. This postscript has allowed me my opportunity to reflect, and I wish to illustrate how reflection is central to praxis by showing Glenda as an example. I believe this vignette

shows Glenda is praxis personified. This awareness came from the simplest of events. One day during class, as we sat together, I asked Glenda about the feeling she had of the students' stories about disorder in their homelands. Glenda felt the students were not providing the depth she expected, and suggested that they were not ready to share such personal stories. As we talked Eshan came over to show us the illustration he had completed after his story. It was a picture with powerful images. Glenda asked him to speak to the picture. Eshan proceeded to recount incredibly vivid tales of his home land, his families plight, and the state of war which existed there. After Eshan left I asked Glenda if she always had the students do the illustrations after the writing. "Yes" she said, "But next time they are doing them first, and then I will have them speak to the illustrations, and then we can write about the verbalized experiences." This was a powerful moment. It was praxis in operation. Essentially, Glenda reflects on her actions and the result is theory-thought building, and she is courageous enough to permit her actions to inform and improve her theory. Her revised theory then informs practice, and her practice improves. That to me is what praxis is, and that is what the question of 'better' speaks to.

At that moment that simple action-thought-action story spoke volumes about one teacher's praxis. As I see it now this thesis process contains many such examples of two teachers' praxis, and that must be valued for what it is. Now I challenge those who are continuing with autobiographic praxis research to continue the research process and to question what it all this means for the larger issues of education or life.

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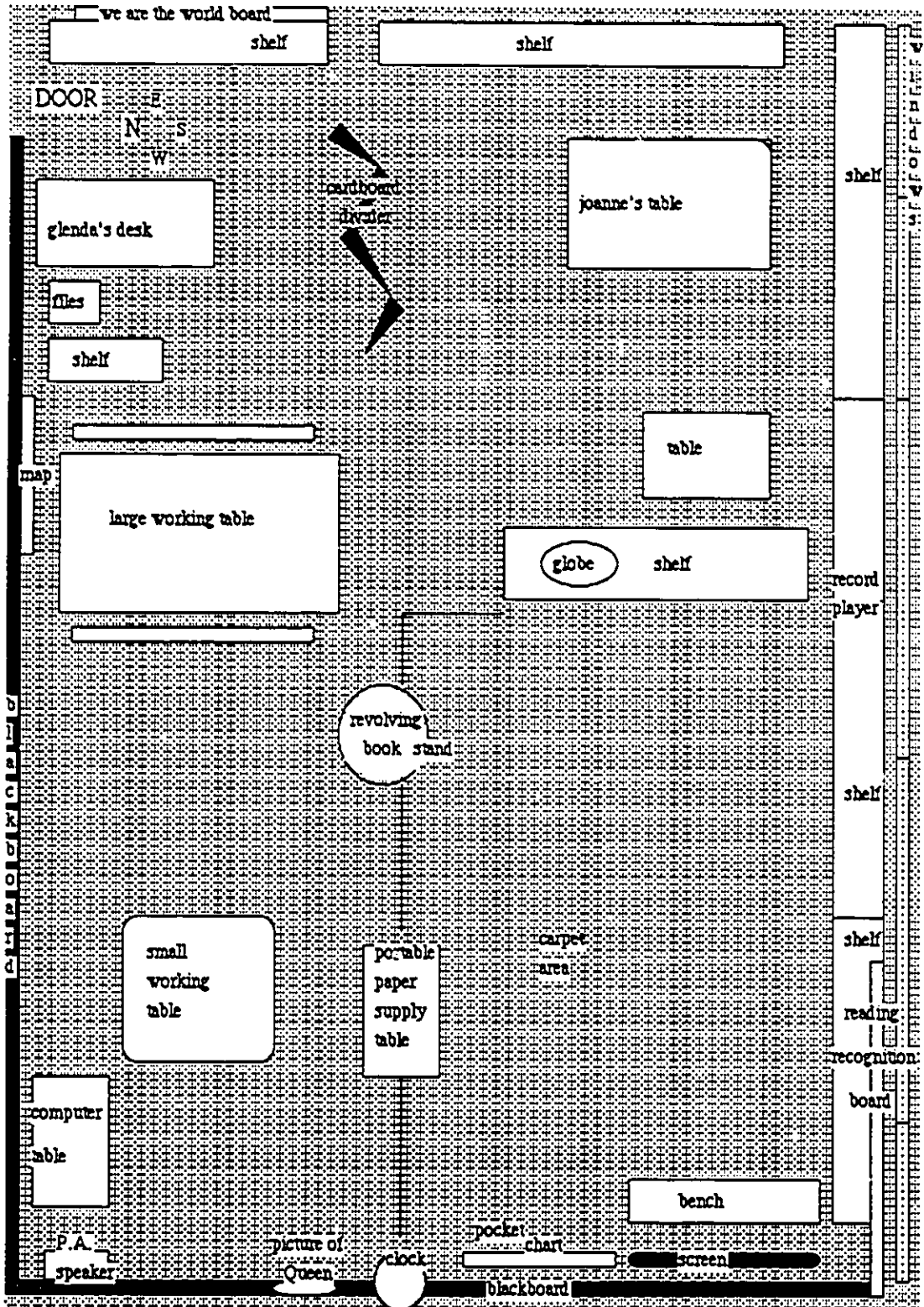
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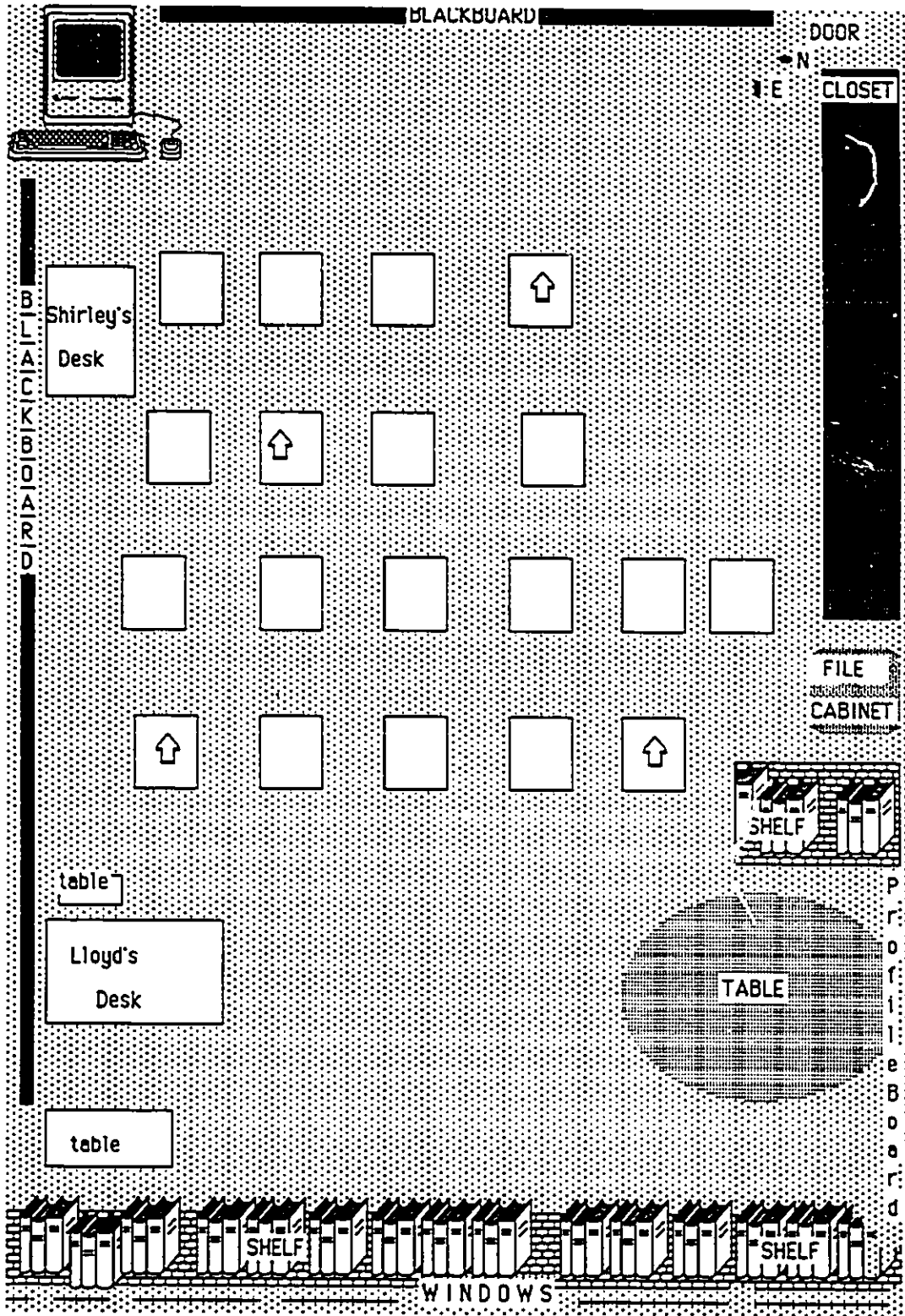
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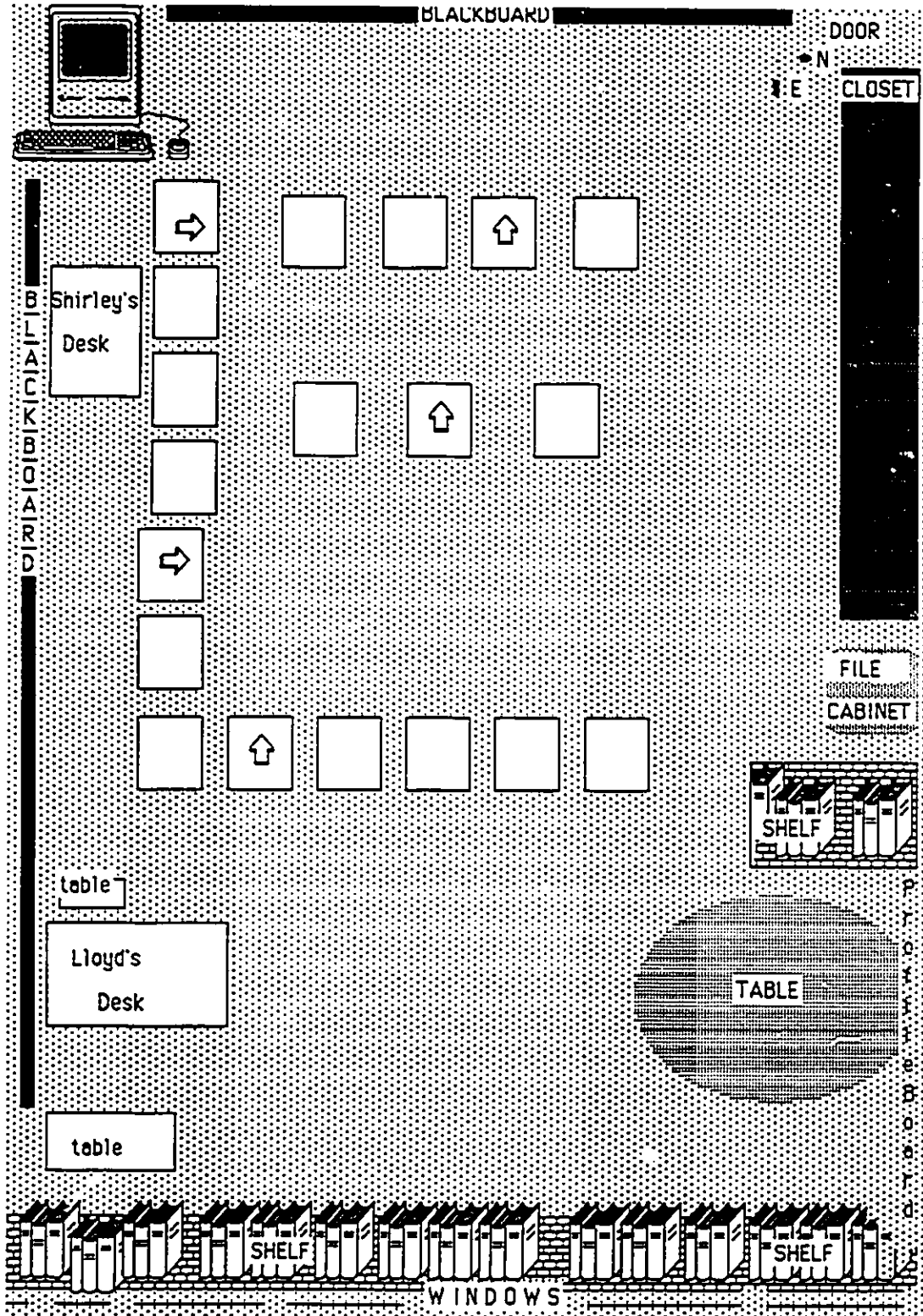
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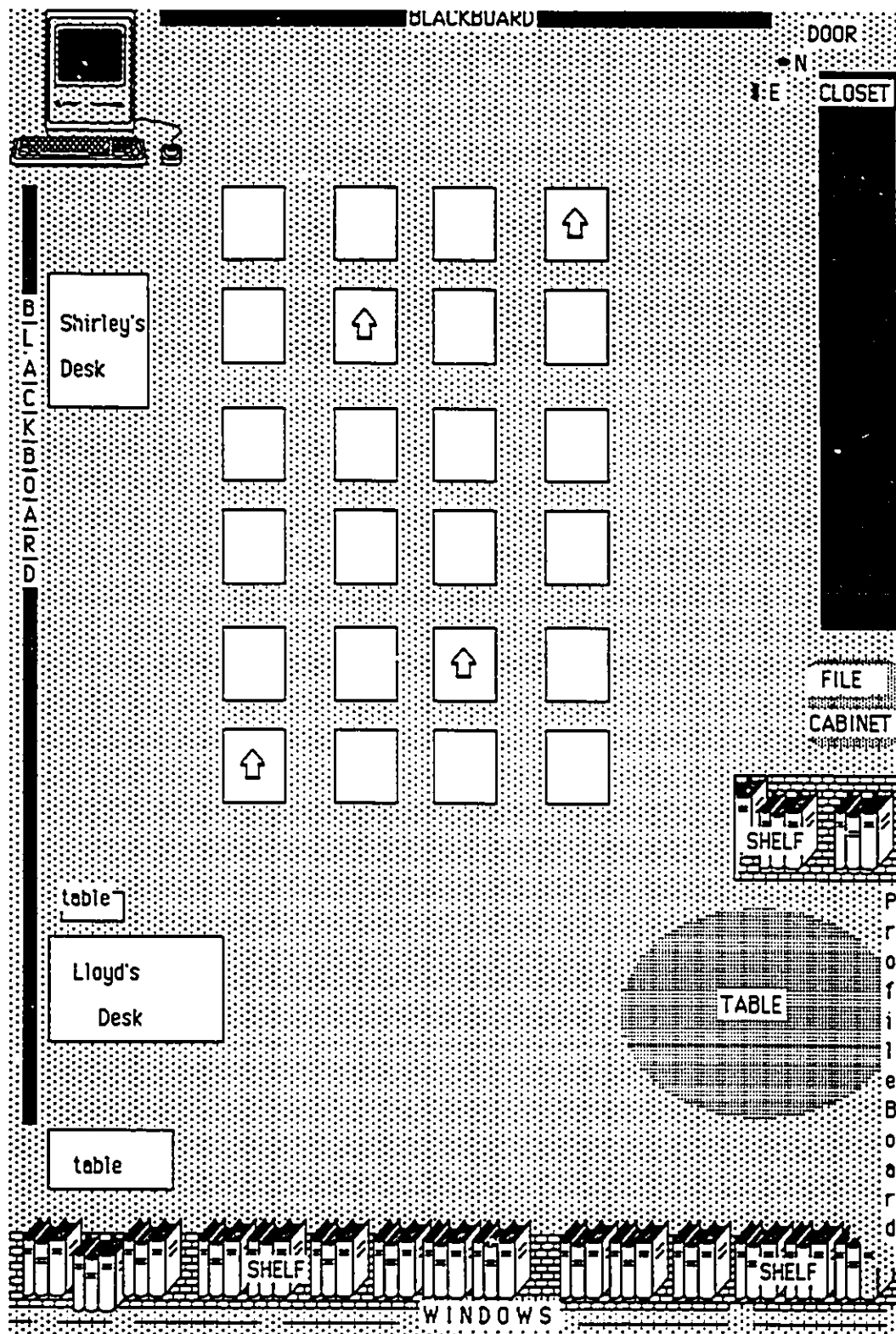
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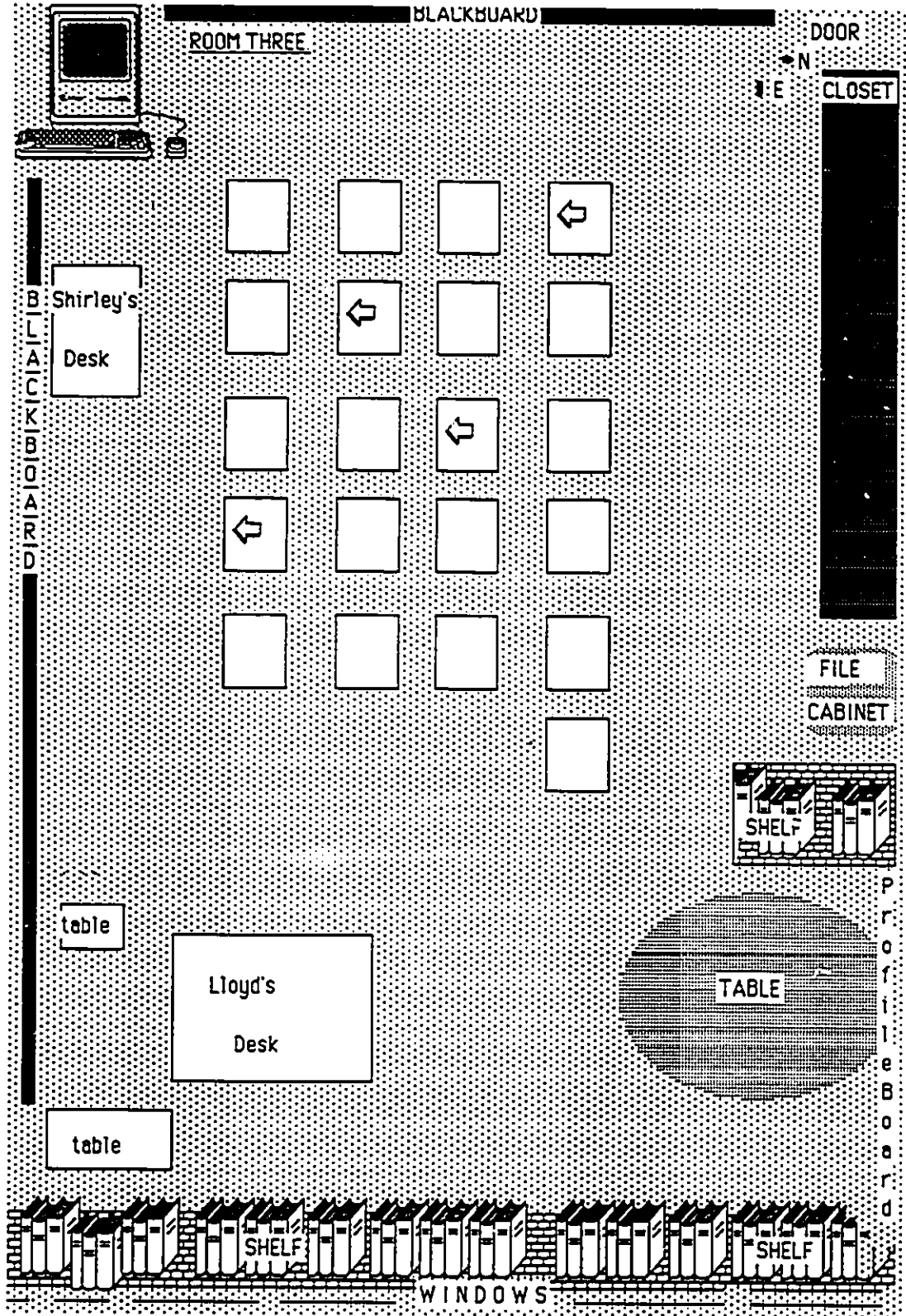
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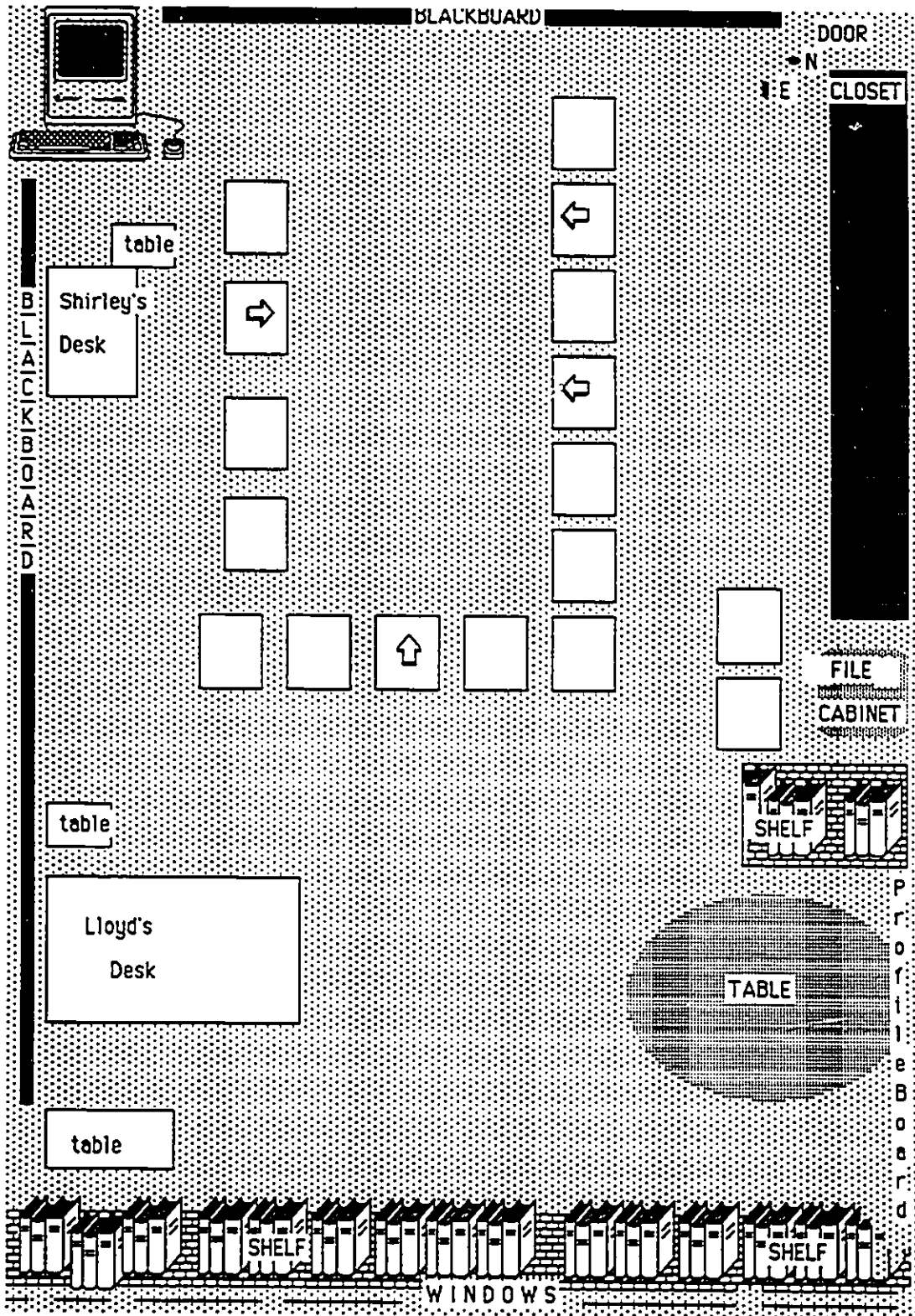


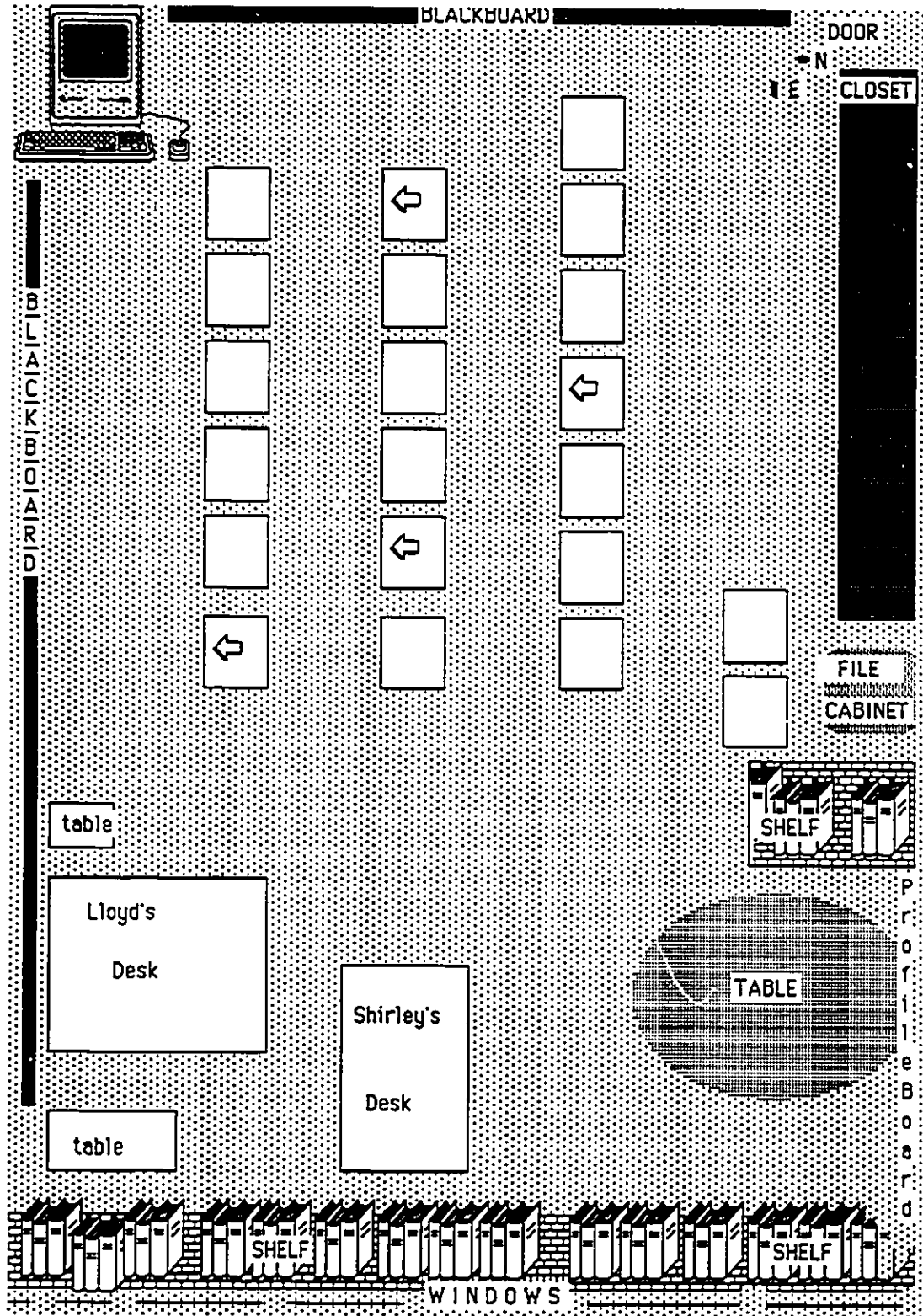












Appendix Three: Interviews  
LLOYD  
INTERACTION ONE

CONVERSATION STIMULATORS

A. CLASSROOM ARCHITECTURE (physical structure of the room)

Are there conscious reasons for the seating arrangements?

How does or should the room reflect what is going on in the class?

Ideally how should the room look?

B. STRUCTURE (lessons)

Is there a set instructional routine for each lesson (for example; review, introduction, activity, work time, closure)?

How do classroom management techniques (discipline/praise...verbal, non-verbal or physical) produce a movement to the assumed ideal of student self-responsibility?

What is the role of the teacher-aid in the classroom and how is the role negotiated?

What is involved in student of the week/kids creation corner and role of competition versus cooperation in the class?

Is music as background a specific element of the class and what purpose does it serve?

Is the teacher position in the room a conscious attempt to focus learning activity (at the front for lecture, circulate for activity, etc.)?

C. CONTENT (lesson)

Why the use of the concepts of personal and social life stories (i.e. bringing the outside inside)?

How do students access ownership of the lesson and why do they if it is teacher-directed?

Are the rules of the class (self-responsibility and self-discipline) rooted in lesson content (i.e. selection of materials especially language arts material)?

What role does the drama or role-playing have in lessons?

D. GOALS OF LESSON DIRECTED TOWARDS GOALS OF COURSE

What teacher values are required to move from reality to ideal and whose reality and whose ideal?

How are the values of understanding, empathy, acceptance and value demonstrated daily in the classroom?

What can be learned from school children at this level?

How should the substance of life as a social/academic journey be communicated to children at this age level?

E. EXTERNAL CLASSROOM EVENTS EFFECTING PROGRAM

What impact does your administrative role have on the valuing of your teaching?

Can other teachers be expected to understand and value your split position as teacher/administrator when they have their own survival mandates?

How do you envision your relationships with the other grade level teachers?

How is the treatment of children by other children or teachers dealt with in the classroom?

What should the role of parents be in evolving classroom philosophy and practice?

F. OTHERS

What, if anything, about the classroom keeps you awake at night?

INTERACTION ONE:

Description: Interview narrative translation. First interaction September 29th. Revision #1 October 14th, and revision #2 October 18th.

The following transcript is the result of an interview process. Lloyd received a set of questions (above) before the interview to allow a reflection period. During the interview his responses were recorded as listener notes. The notes serve as a base from which an interview translation or soliloquy is produced. That soliloquy or narrative interpretation is given back to Lloyd. A negotiation process is undertaken between writer (researcher) and speaker (Lloyd) to clarify thoughts and modes of expression. What appears below is the negotiated transcript and the result of basically three interpretations. Responses are blocked off in general response areas and where possible specific questions are re-phrased from the original questions:

which were answered according to interest and not as a step by step progression.

QUESTION AREA A: classroom architecture.

Q: Are there conscious reasons for the seating arrangements?

R: L1 When class began here I realized after testing that my students were considerably weaker than you would expect for a Grade Five class. The room I inherited here at this school contained tables, however I wanted desks. Therefore, you have noticed we now have desks. I had to scrounge around the district to get them also. Basically desks were not available but I wanted desks for two basic reasons. First, a relatively personal one and that is the noise. I cannot stand the noise of shuffling and rustling of tables and chairs. Secondly, these kids need structure and desks can provide more structure to the room. The desks even have baskets under the seats for additional storage, and the desk is their space and it is much better for the kids.

L1 There is no official seating plan at the start of the school year, allowing me to see how students react with one another. It is sort of a filtering process. Obviously kids are immediately going to look for their friends to sit beside. However, if they can handle the situation, that is, they pay attention, follow commands and do the work, they can stay together. If they cannot they are moved and it is understood that it is their choice.

Q: How does or should the room reflect what is going on in the class?

R: L2 I do consciously change the design or direction of the room specifically the desks. It is to change perspective. A change to not allow boredom to set in. Structure can also be used to deal with student's concentrating and focusing levels. The students I have now cannot handle to much. I would say some of the girls can . . . (pause) one cannot, but the boys generally cannot.

L2 I also use patterning techniques. For example, the use of the counting 1-2-3-4-5 . . . is part of the desk situation. Since the desks can be very close together at times, students will tend to become distracted when asked to shift to another subject. In order to cut down on wasted time I count aloud to hurry them up.

Q: Ideally how should the room look?

R: L3 Yes the room reflects the type of student you have. But one must take a look and it takes two or three weeks. In 'x' (former school) I knew all the kids, but it will come here. So to bring closure to this section, a room should change as the students change and develop accordingly.

QUESTION AREA B: structure.

Q: Is there a set instructional routine for each lesson?

R: L4 I know there must be a routine and it is relative to or depends on the subject or lesson being taught. For every lesson taught it is a question of a cycle within a cycle. There should be an introduction, skill development, practice and closure. I also like to recap and review. For example, I will introduce a concept, move into skill development, have a practice session and review as a closure. At the beginning of the next lesson, I try to review our past lesson and then begin the cycle all over again. Every Friday we have a total review session by means of a comprehensive quiz.

Q: How do classroom management techniques produce a movement to student self-responsibility?

R: L5 With respect to management skills, I would say I develop my lessons always conscious of potential problems --- 'prevention vs cure'. I would say I follow guidelines and rules established on the first day of class. At times, management becomes reactive, that is, I size up the situation, make a decision and then begin implementation of that decision. The other day, for example, in Health we had a good discussion and some good questions. The kids wanted to all talk at once. To deal with it I simply pointed to 4 or 5 kids during the discussion and said 'O.K. You, then you and . . .' and we went on like that. The techniques change but the essence is the same --- respect. There is always a stressing of how to become self disciplined. A modelling factor is very important.

Q: What is the role of the teacher-aid in the classroom?

R: L6 Yes the teacher aide. I worked with 'X' (aide) a few years ago. We have an outstanding relationship. Perhaps you should talk to her also. We did not negotiate her role in any formal sense of word negotiate. We use a team approach and there are not tasks assigned specifically. She does what has to be done. I think I use her as much as her teacher used her last year and more than she has been used in the past. I knew her at 'x' (former school) 3 or 4 years ago. We worked on a project together called Communication Stoppers and I thought we did a good job. We are not threatened by each other. We do

jobs and we focus on the job.

Q: What is the role of competition versus cooperation in the class?

R: L7 Moving to the idea of competition in the room I don't like the idea of competition among students but competition with self is important. What is important here is to understand the concept of family, the role of the family. Family in the sense of helping each other. We try not to compete against each other but encourage and help each other. We don't laugh at others here, rather we laugh with and not at. Of the 17 kids in this room you have noticed 6 can leave at any given time to the Resource Room. We as a group say 'Good' they are getting extra help we don't point to them and be negative. For example, Tyler, who attends the Resource Room, got 96% on his math test the other day and we praised him. We have set a goal to better that score next time. So the key is self-competition. Also, cooperation. I use kids helping each other and monitoring each other as well.

Q: Is not the student of the week honors a competition based upon course work?

R: L8 For the student of the week honors we don't think or talk like that in terms of competition. The award is based upon social considerations as well as academic progress.

L8 The student board is also a means of building up the kids. 'X' (aide) has excellent ideas for the board and it was her idea originally. She had used it at a previous school and it worked well. Every student has responsibility for the board. It helps build confidence which is an important growth concept. That's why we used Kelly as the first student because she is the most outgoing. She will spend 15 minutes here and 15 minutes there going over the board putting up things about herself. Basically it is a get to know you in a personal way board — as we will all.

Q: Is music as background a specific element of the class and what purpose does it serve?

R: L9 The music is interesting. I use the music for several reasons. First when things get tedious or boring I use it as background. Or I put on the music any time to teach concentration. I want them to focus with background noise. It isn't behavior modification or anything deep like that but when we are doing activities at different levels they need to be able to concentrate. Like when they were drawing and I am reading to them. It is a question of two levels of activity. It is good for concentration and they need work on this area especially.

Q: Is the teacher positioning in the room a conscious attempt to focus learning activity?

R: L10 The teaching position is important. We have seven kids with difficulties, 1 LAP and 6 Resource Room, therefore there are obvious focus/concentration problems. We don't need added source of movement. Therefore, I go to the front so they have to focus on me. There I use the traditional lecture method and they watch me. But by Christmas hopefully I can move about and their eyes will follow me. Movement is important like proximity and quadrant movement etc. and all that stuff but what is important is to focus on who is speaking.

QUESTION AREA C: content.

Q: Why the use of the concepts of personal and social life stories?

R: L11 They must want to learn. It must be important to them. I can help them, I can show them, but they have to want to learn. The terms ownership and responsibility are deeply linked. What is also important in their learning is that concrete elements must be threaded into lessons, for example in math or social studies, etc. — all their lessons. Where I am coming from is (1) socialization or social development and, (2) academics and 1 and 2 here may be interchanged. Basically if one feels good the rest comes or falls into place. For example in math we use stories like if you go into the store with \$15 and get back \$1 from a \$10 purchase then they all say you were ripped off, so always bring things back to the WHY it is important to do math. So for lessons or objectives the idea is to make it practical. The lessons do move from concrete to abstract; it is an experiential approach. That is the key. Also the use of stories enables kids to see you as being not any less a teacher but makes you human. Be yourself.

Q: What role does the drama or role-playing have in lessons?

R: L12 Also a confidence builder is the use of drama or role playing and it uses all the skills such as reading, viewing, speaking, organization etc.

QUESTION AREA D: goals of lesson directed towards goals of course.

Q: What teacher values are required to move from reality to ideal and whose reality and whose ideal? How are the values of understanding, empathy, acceptance and value demonstrated daily in the classroom? What can be learned from school children at this level? How should the substance of life as a social/academic

journey be communicated to children at this age level?

R: L13 These questions about reality or ideals or goals can become to philosophical. I know the problem is whose values. This is a deep question. I believe what I do is correct through a system of feedback I do get from parents and the children. I did I think the right things for 14 years. I still get visits from parents and from the students I taught in year one and two of my teaching. I know this is not special many teachers get these things — this intrinsic reward. But if I have crossed or had crossed boundaries that create a problem then I have to evaluate my own values. The positiveness, my personal values and perhaps the ego keep me going. The pleasure is in the job. And what can be learned from kids at this level. Well they keep you honest at this level and as kids get older they get away from honesty — and into negotiation. Being honest is important. Patience. Also sometimes I say to myself — come on Yamagishi be more patient, become genuine for a minute here — the kids let you know. Learning in the academic realm or teaching makes you stay young. They teach you.

L13 So the focus is on social/academic concerns. For some teachers I try to convince them life is more than the 3R's. For example at a meeting, teachers were asking why this or why that --- but when it came to my turn, I said the key is to understand that learning is everywhere. It is experiential --- to have an experience. People have to be in the learning process and teachers must explain. It is important to explain why. Not just tell to do. For example today with the Gideon Bible people and their presentation. The kids wanted to know why and we told them why. So you cannot divide the social and academic. The teacher who does separate the two is in trouble especially at the Junior High level.

QUESTION AREA E: external classroom events effecting program.

Q: What impact does your administrative role have on the valuing of your teaching? Can other teachers be expected to understand and value your split position as teacher/administrator when they have their own survival mandates?

R: L14 As for my role as teacher and vice-principal it is up to others to deal with the split but the key is professionalism. There are as you know boundaries you can and cannot cross. But I like to be supportive. Hopefully others can understand my role.

Q: How is the treatment of children by other children or teachers dealt with in the classroom?

R: L15 So in terms of the children on children issue --- that is kids having problems with other kids we cannot let it go on. We try to get at it right away and hear both sides --- there are always alternatives and we must find out what created the problem and perhaps channel it all into a learning situation. And parents are supporters of what I am doing and I explain to them my structures, openness and philosophy, etc. They can and do phone me and they can come to my room. If parents know what you are doing and if parents support you you can do almost anything. Basically to summarize teaching for me is a situation of two families --- one at home and one at school.

QUESTION AREA F: others.

Q: What, if anything, about the classroom keeps you awake at night?

R: L16 And I guess there is nothing really that keeps me awake at night as a result of what happens in the classroom. That's it.

## INTERACTION TWO

### CONVERSATION STIMULATORS

They are simply attempts to enhance clarification and to enhance greater understanding of Lloyd's autobiographical praxis.

Question 1.

There are several examples from the biography of attempts to intergrate your curriculum-in-use, the curriculum as mandated from above and the students' interests and needs. From classroom observation there seems to be breaks in the continuity of learning periods. Breaks, for example, as the result of seemingly spontaneous changes in schedules, special presentations , students constantly being removed for special help as well as the short periods. How do you respond to this seemingly constant state of flux within the classroom and yet balance it with the demands to get through the mandated curriculum, to add your own brand of curriculum, and still pay attention to student needs?

Question 2.

In your biography you seem to note that non-curricular activities are sources of interruption and perhaps

irritation that drain time, energy and attention from both your curriculum-in-use and the mandated curriculum. In our discussions and through observation your position now seems to be that some interruptions, such as giving students bibles, handicap person presentations, even breakfast surveys seem to be (using my terminology) 'experiential learning situations'. On one occasion, as you have recently related, at a staff meeting you defended such activities as beneficial to learning when some staff members objected to the infringement on class time. Can you trace out or clarify what constitutes a non-curricular interruption in terms of your classroom operations or are all interruptions learning situations simply waiting to be utilized?

Question 3.

There are to my knowledge two grade five classes in your school, yours being one, which often share activities and classrooms. There is an observable difference in the teaching styles between yourself and the other grade five teacher. Can you express any thoughts about the difference with respect to: (a) strengths or weakness of combining classes as a conscious instructional approach, (b) the perceived effect/affect on your students and, (c) is there any awareness of pressure in the relationship with respect to competition between the classes.

Question 4.

Your present students, as tested by you, tend to be average to below average in terms of academic standards. However, they must compete as a group and as individuals with other classes. To prepare for that eventuality the role of testing in your classroom seems important. Can you comment on: (a) the general role of testing in your pedagogy, (b) the methods of testing you prefer and why, (c) your understanding of the effects/affects of testing on the students, (d) your concern regarding the potential for your class to reach an acceptable standard when compared to other classes regardless of the make-up of your class and, (e) the role of testing in your future classrooms.

Question 5.

Your sense of pride as indicated from your biography seems rooted in social, academic and humanistic qualities which you have been ingrained with through family and contextual interactions. It is observable that you have attempted to structure your classroom community as a functioning family. How far and how deeply do you consciously attempt to take the image (family metaphor) with respect to the role to be assumed by (a) yourself, (b) aide, (c) students, (d) others such as other teachers and other classes, (e) larger community.

Part two

Question 6.

Your pedagogy seems predicated upon the use of some very basic rules in the classroom. Students seemingly access ownership of the rules because they have established their own goals and the rules are modelled by you and stressed by you through occasional 'responsibility lectures'. Yet with students who are weak in terms of academic, social, disciplinary or emotional development how do you deal with the frustrations professionally and personally (both yours and students) when there seems to be a constant need for repeated reminders of the very few basic rules of operation in the classroom. Specially, the other day the students couldn't understand the relatively simple (to us) rules for spelling correction procedures and you seemed a little frustrated. How do you deal with this seeming dichotomy between goals of self-responsibility and self-discipline and the need to constantly model, reinforce and repeat the basic rules?

Question 7.

Through your biography you stress the concept of equal opportunity in that no one student is most important. However, in observation certain students, as in any classroom, seem to demand, require, need and receive more attention. For example, something as simple as having Kellie be the first at the kids creation board because she is the 'most outgoing' seems to indicate that ideally all are equal in that all get a chance at the board but in reality all kids are not created equal and cannot be treated alike. How do you define equal in terms of the interactions within your classroom?

Question 8.

How do you judge which aspects of the teacher's guide (mandated curriculum) to stress in any given year? And what role does your own evolved materials and concepts serve in your pedagogy? Are they the main focus, supplementary or nice additions if there is time?

Question 9.

What do you think of the statement: 'Any concept worth teaching is worth testing?' And does that statement apply to the context of your classroom specifically in terms of the stressing of a social or humanistic approach that you advocate for your students? Why/why not?

Question 10.

The use of rote memory type activities seem common in classroom instructional methods (e.g. spelling, math flashcards). Why is it used to the degree it is rather than a stress upon activities which focus conceptualization processes to deal with data?

#### INTERACTION TWO

Description: ~~Interview tape recorded.~~ First taped on October 27th. Transcript returned to Lloyd on November 1st. He reworked the transcript and returned the verified copy November 25th. What follows is that verified transcript.

Q: We have several questions which you have received several days ago and I will simply paraphrase the questions, and then you could perhaps provide a response.

R: That's fine ...

Q: There are examples in your biography where you attempt to integrate your curriculum-in-use, and the curriculum that is mandated with the student's needs and interests. From my observations there seems to be a lot of breaks in the continuity of learning periods. For example, there are ... changes in schedules that may occur spontaneously ... there are special presentations ... there are students who are constantly leaving the classroom for special help. How do you respond to the state of flux in your classroom and yet balance it with the demands of getting through the mandated curriculum and your own curriculum, and yet pay attention to the students' needs?

R: L19 I really believe that I cover the curriculum mandated by the 'powers that be' regardless what the curriculum-in-use may show. You mention the curriculum-in-use and the curriculum mandated by the 'powers that be'?

Q: Yes, the provincial guidelines or ...

R: L19 I think of them being one and the same. I think I cover it (mandated curriculum) throughout the year although interruptions such as the Gideon Bible presentation and other changes in my schedule could show otherwise. We've talked about experiential learning and how I believe that it is essential that my students be given the opportunity to learn through this teaching style. You mentioned the Gideon Bible people ... or was that the second question?

Q: If you want to talk to that now and things like Lee (gave handicap person presentation) and all those kinds of things...

R: L20 Special presentations and other interruptions such as the students leaving for extra help can be directly or indirectly related to the mandated curriculum. For example, during any presentation the students will be covering listening skills, speaking skills and viewing skills. Other skills like reading and writing skills along with social development skills can also come into play. I guess you're covering different aspects of the curriculum all the time ... you simply cannot separate them. As for the children who are leaving my classroom for extra help, we set up I.E.P.'s which are curriculum based.

Q: How do you deal then with some of the special things, for example the other day you were talking about cartoons and what goes in the frames and the bubbles and what to do with the cartoon unit. Six kids were out of the room (at resource room). Do they simply come in and have to catch up, or do you assign certain students to help them do it, or how do you get those students to take part in that activity?

R: L21 Well, they will not get to do that activity. However, they are working on special projects in the resource room that the students in the regular classroom will not be getting. So .. as in the case of the 'cartooning', creating a cartoon was a closing activity for the story "The Black Shadow" for the regular students ... the special students were doing other fun things in their own program.

Q: Are you saying the skills are equivalent in terms of reading, writing, listening, etc. It is just the activities which vary ...

R: L22 Right, they are working at their own level and at their pace so ... it's better for them.

Q. In your biography you seem to note that non-curriculum activities, and maybe we addressed this briefly

in question one, ... such activities could be a source of interruption and an irritation in that they drain time, energy and attention away from the curriculum that you want to use in the classroom. And there ... seems to be several interruptions in the class, such as outside groups who want to deal with the kids in terms of fluoride treatments, Bibles, or special presentations ...breakfast surveys. Well, I am saying those may be 'experiential learning situations', however in your biography at one point you seem to think those types of interruptions were serious interruptions, but now you seem to be telling me that they are just another form of learning .... Is there any dichotomy there between what you said in your story and your actions now ...

R: L23 They addressed this issue at the Principal's meeting a few years ago. They decided to take some of the non-curricular activities out of the schools and suggested to some of these agencies and service groups that they do their 'thing' outside of school time.

L23 I believe non-curricular interruptions are those interruptions which are not curriculum based ... We did one the other day ... the breakfast survey ... that's where then principals in our system wanted to find out how many students were having breakfast or lunch ... I guess I could have used the survey as a lesson on nutrition, but I just didn't feel like doing it that way. ... I wanted to get back to what I wanted to teach that morning. I guess we can rationalize anything we do if we wanted to, couldn't we?

Q: To my knowledge there are two grade five classes in the school and yours is one. You often share activities such as art and drama with the other class. To me there is an observable different between your teaching style and the other grade five teacher's style. Can you express any thoughts about the strength or weakness of combining classes, or any perceived effect or affect on your students of combining the classes. Do you think there is any pressure in the relationship between the two classes when they are combined.

R: L24 Well, Jim, obviously I wouldn't teach with or have a close working relationship with the other teacher unless there were a lot of advantages. The strength in our working relationship is in the area of art. This is my first year of teaching art while the other teacher is highly respected for her expertise. Next year I may not be working with her, therefore, it's vital that I learn as much as I can from her. I think she is such a valuable resource.

Q: Do you see that as a form of professional development?

R: L25 For sure! As well, you have noticed two different teaching styles. Perhaps, she might see something that I'm doing and in turn learn from me. ... There is always that chance of sharing. Also, it seems as though we getting along quite nicely and there are really no problems with our team-teaching approach.

Q: What of your students being exposed to different styles?

R: L26 One problem about a school this size is that kids are split ... what we are seeing here is a healthy situation for the teachers. We are very fortunate that we have smaller classes. We have 36 grade five students. In some cases the 36 are lumped in to one classroom and they do not get to socialize and get to know each other. We are fortunate in that we have small classes and then are able to lump all the students into one classroom. I think the students benefit by being exposed to two different teaching styles ... they have to learn that people are not the same and that different people in power positions can reach the same ends, but by different means. Regardless of teaching styles, the students benefit by doing things together ... doing things in a larger group ... this teaches each and every one of them the value of sharing, respect and responsibilities in a community setting.

Q: Yes, from my observation I would say they get along really well and the activities are really good. But can you think of any weakness in combining classes?

R: Well ...

Q: Does it specifically depend upon the activity or situation and some things work and some things don't, and if it doesn't work with a single class it may not work with a combined class. It just depends upon the activity ... would that be a factor or any weakness.

R: L28 We are not having ... there are no signs of weaknesses so far. Whether or not an activity will work depends upon the teachers setting up this activity as well as how the students get along... To illustrate this point, if one teacher is doing all the work or if one teacher is in real opposition to the activity, the activity might have some weakness to it. As well, if the students can't get along, there could be some unwanted tension, and perhaps behavioral problems.

Q: You mentioned at the beginning of my observation period that the kids were tested and tended to be

average to below average and the six kids who get special help is probably an indication of the need of help. How do you think that a teacher should deal with the fact these kids as a group and individuals have to compete with other classes, and obviously testing is important in the classroom, or seems to be important, and can you also comment on the general role of testing in your pedagogy, or the type of methods you like to use, or the effects as you see them on the students and, perhaps, your concern that your students are going to have to compete with other students.

R: L29 That doesn't bother me. I think we discussed this at length once before. I try to ingrain in my students that we should only compete against ourselves as individuals. As individuals we should always be trying to better ourselves. We try to stay away from competing academically with the other grade five class ... or other classes in the school. As for the testing, I use tests to reinforce concepts they've been taught.

Q: So your testing is formative and not summative in that it is a testing which is relative to each individual student.

R: L30 Well, perhaps the easiest way to answer this question is by explaining how and why I test in the first place. My evaluation process includes both subjective and formal testing ... one is not necessarily more important than the other. There are three distinct reasons why I test: Firstly, I use tests for diagnostic purposes. Tests show me individual student's weaknesses as well as skills requiring re-teaching or reinforcing by me. Secondly, tests are used as a method to review concepts already taught. And finally, test scores are used for reporting to students, parents and administration how individual students are achieving. I would also like to add that I am a firm believer that 'anything that is worth teaching is worth testing'.

Q: In your biography there is a sense of pride in your social-academic and humanistic qualities which have been ingrained in you from your family and your interactions ... as you have grown up in both personal and professional experiences. It is quite observable that the structure in your classroom is that of a family. ... As functioning as a family, and in your own view or own mind, do you think that image is a proper image and if so, what role do you take and what role does Shirley take, and the students take, and other teachers and other students in the school.

R: L31 That is an interesting question. We just talked about that yesterday ... about family. You must understand that we have these kids five or more hours a day and in some cases we see them more than their parents. I guess you can say that school can be a home away from home... and that, the classroom can also become a second family. We use the term family because it is a common thread that can link us all together. I guess we could use the word MACHINE as the common thread and try to create a 'well-oiled machine', however, it doesn't have the same impact... kids are human beings with identities, feelings, emotions, etc. and can relate to being part of a family, more than being part of a machine. I believe our roles (Shirley-Lloyd) are that of being role models and of being confidants ... not necessary one of being a father or mother figure.

Q: Yes, I have noticed that is really natural. So do you see your role as a facilitator in that you set up situations for them to explore or as a role model in situations, and so they may have that modelling ingrained into them when they deal with other situations. Is it that conscious on your part.

R: L32 Well, Shirley and I have talked about that. It's something we do naturally. We both try to live life by practicing what we preach, that is, we both try to promote good social skills... skills which should not be mistaken with values ... skills which will help these kids get along with others and feel better about themselves. Again, we do this naturally and it is not pre-planned.

Q: So it is not negotiated. You don't sit down with Shirley and say this is the type of role I want you to fill in this classroom.

R: Oh no ...

Q: Anything else to add there ...

R: No ...

Q: Your pedagogy seems to be based upon basic rules in the classroom. Students access ownership of the rules because you talk about the type of rules for the classroom, and the type of goals the students should have. And the rules are modelled by you and stressed through occasional responsibility lectures, like the one we had the other day which I thought was a responsibility lecture. So if the kids are weak in terms of social, academic, emotional development then how do you deal with frustrations personally and

professionally when you have to constantly seem to have to remind the kids of the basic goals and rules. For example, the other day, perhaps, you were frustrated when the kids were printing and not writing as was required, and couldn't get the spelling correction rules ... you seemed frustrated ... is the observation true.

R: L35 No it is not! It is a role I play. I never ... let me re-phrase that. I seldom get frustrated because I operate under the philosophy that, the younger the children are, the more you have to repeat or reinforce what you want them to learn. I have young children at home and if you have to tell them once, you have to tell them a second time and a third. ... However, if they mess up too often, you have to be firm and I like to use the word firm more than angry or frustrated to let them know you are disappointed.

Q: In your biography you stressed the concept of equal opportunity. That one student should not be more important than another. But in every classroom there are students who need, demand and require more attention than others. I think that is really normal. How do you equate the ideal statement of equal opportunity and no one student being more important than another, and something like using Kellie on the student profile board first because of your belief that Kellie was very outgoing and would be a good example or model for the rest. Is there, then, any contradiction there ... in the differences and treatment as like or equal.

R: L36 I think we are dealing with a grey area here. In Kellie's case, we are dealing with a strategy more than anything else. Everyone has an opportunity to get to the board, so it's equal. However, Shirley suggested that Kellie is the most out-going and would be a good role model for future displays.

Q: And I imagine that was observable in the first day or two ...

R: L37 Well, Shirley knew Kellie from last year. I hate the word EQUAL because it is hard to always be equal.

Q: Yes we use the word a lot but, perhaps, trying to say equal is in terms of opportunity and access to you and activities in the classroom.

R: L38 The words equal can be dealt with easily when we talk about opportunities, but it becomes a problem when we have to deal with in terms of disciplining. With respect to discipline you need to size up the situation and determine who's at fault. In most cases, only a few students are guilty of misbehavior and they should be the only ones to feel the heat. I dislike penalizing the ones who are doing what they were suppose to be doing at the time. I rarely do classes as a group because not everyone was that bad or ... you hate to penalize the ones that are doing what they are suppose to be doing. For example, it is like sending everyone to jail because there was a bank robbery.

Q: How do you judge what to stress in term of pedagogy?

R: L39 Simply put, I stress all areas of the mandated curriculum that are geared towards daily survival. For example, in mathematics areas (students return to class interview ends).

### INTERACTION THREE

Description: Interview through written question and written response and follow up discussion.

Discussion questions given on November 29th.

1. Can you review what you think and feel about your responsibilities (and rights) with respect to the functioning of student teachers in your classroom. What role do you take in their participation in your classroom, and why?
2. What did you think and feel when Darryl brought his parents in for his 'student profile' presentation?
3. Of late much focus seems to be on the social development skills of the class and especially the element of responsibility. For example there has been informal talk of missing sports equipment, talk of lack of materials for art class, assigning of paragraphs about responsibility, removing several students from both classes for a responsibility lecture, the spontaneous reading instructions quiz, the film on disagreements and solutions, and so on. Why do you think this state of affairs is persisting with respect to a seeming lack of compliance by the student to be responsible for their work or actions?.
4. Blair, Eddie and Adam have been the latest 'student of the week' choices. Theses students are not strong academic students. Do you think there is a connection between the selection of these students and the emphasis on social development skill over the last month in order to set an example for the class in terms of hard work and taking responsibility?
5. Has your room always been this decorative in terms of a celebration of students' work. The walls reflect both a social and academic awareness and development (i.e. student profile, student of the week,

communication stoppers, art work (sport pictures) etc.). If not, how did this evolve?

Interaction response final copy December 7th.

RESPONSE ONE.

L40 In my attempts to answer this question, I would like to begin with the reasons why I'm involved with the U of L student teaching program in the first place. Three reasons readily come to mind. Firstly, I truly believe that I have a professional obligation to uphold. It is my belief that in order to help safeguard our professional standing, experienced and knowledgeable teachers must be part of the process that perpetuates the healthy growth of prospective teachers. Part of this process also involves the weeding out of those who may be detrimental to the profession. Secondly, I allow myself the opportunity to practice or learn something new each time I take on another student. I'm forever practicing my organizational skills by adding another person in the classroom and fitting him directly into my program. By having to deal with different personalities, I'm also practicing my interpersonal skills and conferencing skills. My third reason is more of a personal nature. Being a graduate of the Faculty of Education at the University of Lethbridge, I realize the importance of the field experience program and I feel I owe them something. One of the greatest strengths of the U of L student teaching program is the variety of school-based placements that can be drawn upon.

L40 Now that you understand why I'm involved with the student teaching program, you'll be able to understand when I say that primary responsibility with respect to student teachers is that of a sharer of knowledge, of facilitator, a confidante, and a supervisor and evaluator.

RESPONSE TWO.

L41 I felt great! We encourage the students to bring their parents in for their student profile presentations. It not fosters healthy student/parent/teacher relationships, but it also brings parents to school and into the classroom to see what's happening with their child's education, promoting the feeling of family.

RESPONSE THREE.

L42 I'm not certain, however, a number of reasons come to mind:

- 1) the students are still learning what we mean by the term, "being responsible for one's actions;"
  - 2) The disciplinary action taken for their in appropriate actions is not effective;
  - 3) they're not taking "Mike" seriously since, in their minds, he is only a student teacher;
  - 4) they are rebelling against all the responsibility lectures;
  - 5) the mild weather;
  - 6) the incongruities of the overall school expectations and those in this classroom;
- and perhaps a lack of vigilance on my part.

You pick one !

RESPONSE FOUR.

L43 You're very observant. Yes indeed. These students were chosen because of our attempts to stress the overall social development skills. Also bear in mind what I said to you earlier, that is, once students believe that they are O.K., and others think they re O.K., this boost to their self-esteem affects their academic progress positively.

RESPONSE FIVE.

L44 I've always decorated the classroom with student's work. I try to stay away from using my own creations unless I need to reinforce concepts. Even then, I try to get students to do the work --- for example, the alphabet illustrations. I believe it's their room and they should decorate it the way they want to --- to a point, that is --- all things must be of a positive nature.

#### INTERACTION FOUR

Description: Interview through written response. First questions given in early January 1989. Response completed at end of January.

Discussion questions.

1. Looking back on Education 5201 what sorts of things did the course do for you as a person and professional at the time.
2. What impact / effects / stimulations / catalyzation did particular aspects or elements of the course have

for you? (a) individual in the class/ the group, (b) assignment #1,#2,#3,#4, (c) the course process of sketching out an assignment, presenting it, the dialogue, polishing it, etc.

3. Looking at your classroom now how has it changed since you took the course?

(a) How do you think differently — act differently now? Give examples.

(b) How have you extended earlier lines of thinking and acting? Give examples.

4. Were these changes a result of or significantly helped by the course? How? In what way?

5. Would you see activities from this course as helping the collective professional development of teachers in schools? If so how would you adapt it?

6. How do you see professional development as a result of taking the course?

Response: Q1. L1B Perhaps the biggest effects this course had on me at that time were that it forced me to do some soul-searching which was very therapeutic and that it gave me a better understanding of what and why I do the things I do in the classroom and as a professional

L2B Firstly, generally speaking, I believe that people of all ages and occupations have the opportunity to better themselves through soul searching. Through introspection it might become clear as to the things they do on a day-to-day basis. Although most people tend to analyze themselves, they generally take only a superficial look and it is my belief that by touching only the surface, they fail to find the real truth. This inner truth only comes by dealing with the self on an intimate level, a level which deals with the past, present and future. This deep level of soul-searching does not occur very often due perhaps to many reasons, some of which include that individuals have no script to follow and don't know how to do it, they are unable to admit weaknesses, they may not know what to do with the results and they can't see anything wrong in themselves. This course forces me to go into this deep state of soul-searching and it resulted in making me a more confident and fulfilled person. I walked away from the course having not only a better understanding of myself, but also how I see others. It also helped me realize that I must not deal with issues on a superficial level if I am truly seeking the truth.

L3B Secondly, prior to my involvement in this course, whenever I was asked to explain why I was so successful in accomplishing things in my classroom, I really didn't have an answer. As well, when colleagues asked for suggestions and they were not successful in their application, I couldn't understand what went wrong. As I progressed through the course I began to reach a higher level of reasoning and understanding of why I do the things I do in the classroom. This transformation was the key that I needed to open the door which had been locked for many years. I started to see why I was so successful in certain areas and was now able to transmit some of these thoughts and ideas much clearer to my colleagues. However, I also came to the realization that because of my own teacher knowledge which might be different from my colleagues', my strategies might not necessarily 'work' for them.

Q 2. L4B I thoroughly enjoyed the individuals in this class. The general make up was of people with similar (teaching) backgrounds, but yet their experiences were so varied and interesting it made for many exciting and thought-provoking discussions. With the exception of all but one student, I believe we became risk-takers, developing a sense of trust and a bonding which perhaps will never be broken. It's interesting to note that I can still remember the names and faces of all the participants in this course from three years ago while I've lost the mental images of my colleagues in courses I've taken recently. I sincerely believe that this trust and bonding would never have occurred without Dr. Butt's guidance and nurturance.

L5B The four assignments were perhaps the four hardest assignments I've ever encountered. To soul-search on a superficial level is one thing, but to dig deeper is something else! The assignments dealing with my 'daily reality and the 'present' were good exercises in that they heightened my awareness of the importance of analysing everyday happenings, as well as helping me to realize that one must take time to 'smell the flowers.' In addition, the assignment about the 'future' set some possible goals for me in the here-and-now and in the years ahead. Although I enjoyed doing these exercises, they didn't have the same impact as when I encountered the real test — that of dealing with the 'past.' Having to deal with my past really put my life in order and in proper perspective.

L6B Through my writings I was able to discern many things that I really didn't think about before and possibly took for granted. It made me realize how important a role my wife has played in my personal growth since our first meeting 21 years ago and how influential my parents, siblings and children

have been on my moral and character development throughout my life time. It provided me the opportunity to take a good look at myself and see where I am now and where I want to be in the future. This exercise left me in T.A. terms (Transactional Analysis) feeling 'I'm O.K.' and 'We're O.K.' What more could I have asked? It was like a psychotherapy session.

L7B In the area of how the course was organized, I was very pleased that we were guided through the four assigned themes. However, initially, I was not pleased that we had to present what we had written. It wasn't the public disclosure that bothered me, but the uneasiness of presenting itself. I soon found out the payoff that followed (dialogue/discussion) the presentation was worth the few minutes of anxiety. It also reinforces my commitment to teach my students formal speaking skills so they would not have to suffer through similar anxieties later on in life.

Q 3. L1A No major changes have occurred in what I teach. In fact, my commitment to what I teach has solidified and will only be changed by natural influences such as a change in curriculum or a change in society's mores and values. I still stress development of the whole child, believing that social skills have as much importance as academic skills in daily living. The only difference from now to when I first took part in this course is that I now understand why it is so important for me to stress both these skill areas. I've always made minor alterations to my programs to keep abreast with the times, but nothing too drastic. I've also continued to stress, through the concept of 'FAMILY', areas such as 'individual responsibilities', 'trust', 'honor', 'pride', 'self-esteem', 'commitment' and 'team work'.

L2A The same cannot be said of how I teach. Since I am a more confident person I've become more of a risk-taker, something that is contrary to how I was raised. Having a clearer understanding of my style of teaching and having found success in it, I realize that should new strategies fail, I can always revert to my old ways. For example, in my reading program, I've always used a basal reader approach until two years ago. The safety of using a structured program overrode any thoughts of my becoming adventurous and experimenting with other successful reading programs (novel approach, whole language, etc.). However, last year I decided to create my own reading program which was moderately successful and this year I decided to change to a modified whole language approach to keep a breast with the times. I should also mention that I still attempts to challenge all students regardless of the level at which they're working. The slow learners will get challenged as much as the fast learners.

L3A Administratively speaking, I've become a more understanding administrator in dealing with day-to-day duties and problems. Since I know where I am coming from it is easier for me to handle where others seem to be going. Also I've even used parts of the collaborative autobiographic praxis model with some of my colleagues. It's even effected some minor changes in their way of thinking and teaching style.

L4A Furthermore, the sharing nature of this course taught me that much can be learned from your colleagues and that professional development is very healthy. I now make a point of encouraging colleagues to participate in professional development activities whether it be as a presenter or a learner.

Q 4. L5A I wouldn't say the course in itself affected the way I think today. I believe it was simply a catalyst. The major growth period occurred as I became more involved in the study. As a co-researcher, I gained a better understanding of what you were attempting to do and why you were doing it. The analysis of my papers also gave me a better look at myself and an awareness that had lain dormant for many years.

Q 5. L6A To be honest with you, I can see a lot of opposition to implementation of this process as a normal professional development activity. It's my belief that there are too many school-based teachers who would find the self-disclosure too threatening. Yet, there may be a glimmer of hope if you could find an innovative principal with an accepting staff and use them as a pilot school. It's a thought.

L7A However, your chances of success would be greater in the area of teacher 'stress' or 'burn-out'. I can certainly see the value of working collectively with these teachers. Perhaps we can pursue this avenue in the future.

Q 6. L8A The only way I really see this process being used has been answered in the preceding question. However, I can also see this process used in conjunction with some form of supervision or evaluation of teachers. For example, once strengths and growth objectives have been isolated, the collaborative autobiographic praxis model can be implemented in order to determine why these situations have occurred. If they understand why they do certain things, then perhaps it will effect changes if necessary.

## SHIRLEY

## INTERVIEW WITH SHIRLEY ... TEACHER-AIDE WITH LLOYD.

Introduction: This transcript is the result of a tape transcribed interview with Shirley. The interview occurred on October 18th. The subject did not have prior knowledge of the specific questions but did know the general topic would be her perceptions of Lloyd's classroom. The transcript was returned to the subject for her clarifications what follows is the negotiated transcript October 27th.

Q: O.K. Classroom structure. What do you think about the structure of the classroom in terms of the way Lloyd seemingly likes to re-arrange the seating plans?

R: S1 It is not the way he likes it right now. It is in desks and very traditional rows. He does not like that. And it will not stay that way. But what he likes is for there to be more of a sense of community. So that the kids are either in a total community, in like, for example, a U or in a circle; that kind of thing. Or ... I can see him changing it so the kids are in little groups within the large group. I don't know if you have noticed the way the adult desks are arranged, but they are indicative of Lloyd's attitude as well.

Q: Good. So figure that will ideally happen by the end of the year then?

R: S2 Oh, yes! Lloyd started off with it different than it is now. And I think because the caretaker found Lloyd's arrangement difficult he changed it.

Q: O.K. At the beginning of the year I noticed he had tables and chairs instead of desks ... was there ... then he moved to desks. What ... What reasoning do you think is behind that?

R: S3 Yes ... And he told me that. He said tables and chairs were too noisy, and that when the kids got out of their desks, or they had to move for any reason, it would create a tremendous amount of noise and that wasn't O.K. with him, and so the desks made that difference.

Q: Good. In terms of the structure of the lessons have you noticed a particular routine that Lloyd uses when he introduces or establishes ... An activity or with closure? Any particular patterns in his lessons?

R: S4 I really have not observed a beginning and a closure. I know he is respectful and ... if he is introducing something new he really lets the kids know this is important and that if they watch and pay attention they will get it. But I have not especially observed how he closes or how he begins.

Q: You used the term respects or respectful and respecting ... and do you feel that is one of the hinges Lloyd uses for his management techniques. That is as a base for the verbal or non-verbal techniques that he uses?

R: S5 Yes. I think that is probably one of the most important things I have seen him use and use consistently. He is very respectful to the kids and to me and he expects the kids to be respectful to him. And it is not done by yelling or intimidating, rather it is a really 'modelled thing'. He tells the kids that we are a family and that we care about each other and that we will do really well. And he lives that, he exudes that attitude when he speaks to them about anything.

Q: How does this concept of respect and ... honor coincide with the idea of competition within the classroom. For example, ah the student of the week or kids creation corner. Do you see or think of these as a form of competition?

R: S6 No, I don't at all. The student profile board is for everybody. It is for the group to get to know each individual well and so everybody has a turn. That is not a 'some kids do and some kids don't'. The student of the week is earned by somebody working to their potential and being a 'loving member of the family'. And so if one person earns that, or is recognized for being that kind of person, that week, it means for that week they were doing their best and they were maybe supportive of somebody else ... that sort of thing. It is like saying if we recognize Jim this week for what he has done it is not saying anything bad about Susan. It is simply just saying something about Jim.

Q: What about your role in the classroom. Was it ah arranged or negotiated in any way?

R: S7 Because I worked with Lloyd once before we have established an understanding of each other that was helpful. So that he wasn't coming in a new person that didn't know who I was or how I worked or what my capabilities were. Actually Lloyd even phoned me this summer, which was really neat, and said I know you do Transactional Analysis and I am wanting to incorporate that in our classroom. Think about how you want to do that. So right from the beginning it wasn't a hierarchy ... I am the boss and I will tell you what to do, and you are the aide and you stay in your 'place'. ... I really like that. It is something I feel really good about, that he has that quality to see our relationship as a partnership benefits

me. So in terms of negotiating, I felt completely free to express what I wanted my role in the classroom to be. He was really open to what I would like to do.

Q: Yes he said that the student profile board was your idea also. And the project you worked on together previously was the communication stoppers?

R: S8 That is right ... We had done communication stoppers with his grade six classroom at 'X' (former school) and that was something I brought to his classroom because of what was going on there. Actually that's a typical example of what Lloyd's like. I wasn't in his classroom then, but he was sensitive to his student's needs, and resourceful in implementing another person's expertise towards meeting those needs. You see most teachers, almost all; first off don't want anybody to know what is happening in their classroom and secondly don't invite anyone else in to help them solve it. Where as Lloyd's emphasis was on his student's need to learn communication skills and his ego wasn't threatened in the process.

Q: Good. I noticed in several classes Lloyd will go over and put the music on. Do you ever wonder why he would do that sort of thing in terms of his classroom?

R: S9 I have not thought of it in terms of why. I like that it creates an atmosphere of peace, and creativity. So I really like it when he uses that tool and I think the kids feel special when he does that too.

Q: In terms of lesson content while you have been with Lloyd have you noticed that when he tries to explain a concept he uses more personal stories than other teachers you have been exposed to?

R: S10 I think it depends upon the subject area. I don't really see him do that in Math ... but in Health, for example, it is really prevalent there. He is very personalized and he tells the kids what is real in his home, or how he felt when he was growing up. And so he makes it feel like it is more of a team. So that he is not a pedestal; that he has never had to deal with 'this' or 'that', but he will come off his pedestal to help you. It is not at all like that, in fact, it is more like he is really empathetic because he says 'when I was about your age I can remember when I had that problem with my brothers and they did 'this' and I can really understand how you are feeling'. Yes very much he relates to the students by sharing his personal history. Lloyd also will spontaneously do this when there are conflicts between the students, either in our classroom or on the playground.

Q: So if you could put a theme title to what Lloyd does in the classroom would you say ... it that there is balance between social aspects and academic aspects and being human. If I was to try and classify Lloyd has having a theme about him would it be this balance between social skills, academic skills and the ability to be human. Is that fair?

R: S11 I think that is really fair. Academically I have heard him say 'Do the best you can, and that will be wonderful ... I will be pleased with that'. 'All I expect is that you do the best you can' and ... humanistically, yes he has that element and I do like the balance. I do not see that academics suffering because social skills are all that is important to him and I don't see the well being of the student suffering because the academics is the only thing that is important. In fact, in terms of a balance I would say he is more .... it seems more to me like ... the kid is important even if he is teaching academics.

Q: In terms hum of what you know about Lloyd and the way he operates in the classroom ah what kind of role do you think he expects parents to play in the education of their child?

R: S12 That's interesting. I am trying to think if there has been a time when somebody was acting out or in a way which was adverse to the class, but I can't think of an example of that. I know I have heard him say as the vice-principal ... that what happens here goes home. And what happens at home can come here. I have heard him say 'well fine if this is the way he (a student) is feeling I am going to phone his mum and his mum can come in'. And I have even heard him say he doesn't especially like over the phone conversations. Lloyd will say to the parent, 'well come on in if you wouldn't mind coming in, let's sit down and Johnny and you and I can talk about this.' So that's in context to what I know about parent involvement so far this year.

Q: But would you assume that one of the things that Lloyd would communicate to the parents is that his room is accessible to them and that he is accessible to them?

R: S13 Oh absolutely. In fact, I have heard him say that to 'x' (parent). 'Come in any time'.

Q: Well that fairly well does it. Most of the other questions are so specific to Lloyd they are not important to accessing your understanding, so maybe what I should do is simply have you ah give your impression about how you feel about being in the classroom with Lloyd.

R: S14 I feel almost lucky .... You haven't asked me yet Jim about my role ... what I conceive of my role in the classroom and so I would like to talk about that ....

Q: Please do...

R: S15 Lloyd is very much a team person, and the way he views it is that he and I are a team. That we are equal and we deal with the kids in an equal way and that I am just as important as he is. And that is not quite how I view it. I view it that we are equal as human beings but in the role of the classroom, it is his classroom. Within my own integrity I will support the person I am working with, so with Lloyd that becomes almost like a mirror for me because he represents everything that I believe in and that I think is important in my life with kids. So because he is like he is we can work almost totally as a team. But I see my job with other teachers differently. There are times I don't support the person's view of my role in the classroom because it is not how I would like it to be. But I support their position of establishing that role. So with Lloyd, he is the one who goes home and decides in terms of curriculum what we need to cover and how he is going to do that or how we are going to do that, so I do not think it is equal in terms of responsibility. But in terms of humanistic attitudes towards the kids and towards each other it is very equal. I was thinking about this because you had asked me, Jim, about my role in the classroom a couple of days ago and, I was thinking what I value most about Lloyd is he so genuinely supports me as a person. So that if there is something that I want to do, it is not an irritation on his part (like how many hours will it take and when will you be gone) but instead it is a total genuine caring that says 'I will support you in any way I can. He'll say, 'That's really neat, go for it,' or 'I think it is really neat that you are going to get some professional development and when you grow we get the benefit too'. I find that to be almost unique among teachers and principals in the school system and Lloyd has that quality and I didn't know how abundantly until this year. Even doing my schedule. ... Most of the time the teacher will say ... well I have looked at the schedule with regards to when I am going to be teaching the kids and I think it would be best if you were here during this time. Is that O.K. with you? This is pretty close to equal and to respectful ... But Lloyd didn't do that, what he said was 'here's the schedule look at it and let me know when you think its best to be here'. Which is very close ....

Q: Yes it is subtle but there really is a difference ....

R: S16 There really is a difference and I find those kinds of things happening minutely a lot ... and so it is what he does all the way through. It is not at one level and not happening at another. It's just exceptional. So my feelings about this year for me is that .... My friends have asked me, 'how is your job this year?' and I tell them I love it ... I just absolutely love it. And I've thought often, it is just great but if there is something I could have different this would be it. I am very analytical and I have thought about that. I have thought about what I want different this year, what I would change, and I can't think of a thing ... although that sounds grandiose or that I haven't been critical enough, that's not the case. ... It is really true and the way it is. Yes, even when Lloyd has a break or has his prep often ... for example, last year the person I worked with seemingly needed his privacy, needed his own space and so very often when there was a prep time, or when the kids were somewhere else, he would be gone too. I would work on something in the classroom and that was fine. I was totally O.K. with that. But Lloyd is often in the classroom and puts on the music. We may work and not even talk and there is a ... feeling of companionship there, or we may philosophize, or tell each other if he is having a problem or if I am. There is a comfortable, loving attitude and I appreciate it .

Q: Anything else you would like to add?

R: S17 I would like to comment about Lloyd's physical presence with people, in particular his students. He is very contactful, both in a joking way (such as 'shoving') and in an affectionate way (such as an arm around a shoulder). I think that this is a key factor in how Lloyd communicates who he is to the student, and communicates his esteem for them.

Appendix Four: Interviews  
GLENDA

INTERACTION ONE

CONVERSATION STIMULATORS

A. CLASSROOM ARCHITECTURE (physical structure of the room)

Why segregated areas of activity (i.e. rug area, 3 table areas, boundaries set off by book cases)?

What is value of such distinct groupings of areas?

Ideally how should the room look?

B. STRUCTURE OF THE LESSON

Why the instructional routine of introductions, activity (story writing/film), diaries?

Why is there limited use of commercially developed ESL curriculum materials (ie. kits, language labs, vocabulary work sheets, etc.)?

How do classroom management techniques (use of discipline and praise) get to the assumed ideal of student self-directiveness?

What is the role of the teacher-aid in the classroom and how is the role negotiated?

C. CONTENT OF LESSON

Why the stress on the use of the concepts of students personal and social lives (i.e. bringing the outside inside)?

What permissible levels of interplay are there for respect for native culture and indoctrination to new culture?

How do students access ownership of the lesson and why should they?

D. GOALS OF LESSON DIRECTED TOWARDS GOALS OF COURSE

What teacher values are required to move from reality to ideal and whose reality and whose ideal?

How are the values of understanding, empathy, acceptance and value demonstrated daily in the classroom?

What can be learned from ESL children?

E. EXTERNAL CLASSROOM EVENTS EFFECTING PROGRAM

What is the impact of administration (school-based and central office) on the valuing of the ESL program?

Can other teachers really be expected to understand and value ESL students/programs when they seemingly have their own teaching mandates?

How is the treatment (positive and negative) of the ESL children by other children dealt with in the ESL classroom?

F. OTHERS

What about the classroom keeps you awake at night?

INTERACTION ONE

Description: Interview narrative translation. First interaction September 26th. questions given. Interview on September 29th. Revision #1 October 11th, and revision #2 October 24th.

The following transcript is the result of an interview process. Glenda received a set of questions (above) before the interview to allow a reflection period. During the interview his responses were recorded as listener notes. The notes serve as a base from which an interview translation or soliloquy is produced. That soliloquy or narrative interpretation is given back to Lloyd. A negotiation process is undertaken between writer (researcher) and speaker (Glenda) to clarify thoughts and modes of expression. What appears below is the negotiated transcript and the result of basically three interpretations. Responses are blocked off in general response areas and where possible specific questions are re-phrased from the original questions which were answered according to interest and not as a step by step progression.

QUESTION AREA A: architecture.

Why segregated areas of activity (i.e. rug area, 3 table areas, boundaries set off by book cases)? What is value of such distinct groupings of areas?

R: G1 I have been working on my autobiography for five years now so I have had time to reflect upon the process of autobiography. But in terms of my classroom it is not traditional because I believe rows of desks inhibit learning. In fact, I prefer the home metaphor and although I hate that

expression, it is the image projected here and it is useful. My approach to second language development reflects the natural learning of the first language that occurs in the home. The children relax on the carpet --- supposedly reading or listening. I feel there is a need for openness in the room. The carpet is part of this format. The carpet relaxes and it reduces the question of status because we are all at the same level --- that takes me down to their level and we can respect each other. Also the work tables are important because they encourage group work and cooperation. The divider you noticed is there for Joanne (aide). Her work is much more structured than mine and she needs to be separated from the other activities to help the students focus. Kids know how different this room is from the other rooms where they have classes. And the expectations are different to correspond with the room structure and philosophy.

Q: Ideally how should the room look?

R: G2 Ideally the room should not be neat or even tidy because the room should stimulate groups and individuals to explore. The room has to be conducive to such exploration. The literature on literacy indicates the room should be littered with print and so the room has a 'lived in look'. To respond to your question I think the process of structuring the room accordingly makes it easier to have the students initially relaxed and bring them to attention than for them to be at attention and try to convince them to open up or relax. Certainly such an approach can create minor problems but it enhances natural learning and that is more important than concerns of management.

QUESTION AREA B: structure.

Q: How do classroom management techniques (use of discipline and praise) get to the assumed ideal of student self-directiveness?

R: G8 Management is something I am not great at. I must say I hate doing that. Most of the management problems come from a lack of common language with the kids. The paradox is always there in terms of discipline and an unstructured learning environment as perceived by outsiders but it has to be there to work. Nevertheless, one must gain their attention before one can encourage them to be free to learn. It takes time to focus on consideration of others. I use praise a lot and I am not afraid of over-use at all. Praise is not used in some cultures and the same for physical contact but in our culture this is the way it is. Some kids see that physical contact in our culture and feel a need for that kind of acceptance and valuing. For example, Alien (student) needs to touch or get a hug or sit on my lap.

Q: How do you deal with what the ESL students bring with them in terms of culture or learning behaviors?

R: G4 The question of culture and baggage is difficult --- especially the ways of learning. Kids learn in different ways in different cultures. We must re-work ways of learning and that is why I focus praise on specific things like an idea or sentence even the basic writing skills but the key is to be positive at all times.

Q: Why the instructional routine of introductions, activity (story writing/film), diaries? Why is there limited use of commercially developed ESL curriculum materials?

R: G5 In terms of the lessons the method is simply to deal with what's now and what's concrete. For example, a film then a sharing of experiences and then moving on to the abstract. That is why commercial materials are often so irrelevant because they do not have 'my agenda' in it. There simply is too much work required to make this material relevant so I go with my own, although we may do some vocabulary work with such material.

Q: What is the role of the teacher-aid in the classroom and how is the role negotiated?

R: G6 Joanne has specific work to do on skill tasks while I focus on language and concepts and functions. She also helps in other classrooms where the kids need support with language as they make the transition in to the classroom and, therefore, is much like a tutor in those classrooms. She has become an important force in the school because she is so receptive to ESL children.

QUESTION AREA C: content.

Q: Why the stress on the use of the concepts of students personal and social lives (i.e. bringing the outside inside)? What permissible levels of interplay are there for respect for native culture and indoctrination to a new culture?

R: G7 The question about culture and indoctrination is difficult to answer. It is my belief that learning would be facilitated through these experiences. However, the early language used here (in the classroom) is not the kind of language they can use to communicate very personal experiences but that does eventually come out in second or third year. Because I don't have their language and culture it is difficult to

create contexts for them to build the second language from the experiences from their homeland. Very often students find it difficult to talk about their previous life experiences. The Cambodian children especially cannot talk about their homeland experiences. They have entered a new culture and don't expect the valuing of their cultures. Therefore, multi-cultural concepts are abstract to them and confuse them even more until they have the language tools to deal with it. A few years ago I tried using a book to get at such multi-cultural concepts but it fell flat. The problem is the language in schools doesn't allow communication at that level. But developing respect for multiculturalism by all the kids is good. Initially the ESL kids want very badly to become part of the new school culture and not keep the old.

Q: How do students access ownership of the lesson and why should they?

R: G8 Ownership is very important because we make our own stories and our own texts. The ownership comes from them having a stake in the direction. Much of what I do reflects current theory in language and literacy development and ownership is the key. When kids write their own stories it meets their needs and not those determined by others. There really is no mandated provincial curriculum although I did help set up provincial guidelines which is an attempt to incorporate this ownership theory.

QUESTION AREA D: goals.

Q: What teacher values are required to move from reality to ideal and whose reality and whose ideal? How are the values of understanding, empathy, acceptance and value demonstrated daily in the classroom?

R: G9 I think the goals of a lesson or a course have to be reflected in the classroom climate. The students need concepts and abilities that work towards that goal. For example, the I LIKE and I WONDER process in revising writing. It is not a negative process but rather one that encourages dialogue. It is comments from peers which are valued because they are not critical, but rather allows the writer to open up and respond and establishes a dialogue. So this process will grow and develop and encourage cooperation. One's pedagogy needs to confirm what you believe, and your methods have to support your beliefs. Kids can tell the difference between what you say and what you do. They see the dichotomy. It is like the mistakes in their writing of the stories when I write the big size copies. I made a conscious decision not to correct the writing because it is a question of their awareness not mine. As they develop proficiency they will self-correct more of their own work.

Q: What can be learned from ESL children?

R: G10 One important aspect of learning from ESL children is a feeling or affect thing. I admire and I respect what good models they are for others. And it is a question of their risk. Their desire for freedom. Coming from their countries to a new place and the question of crisis. The first year I taught I tried to do it all --- food and clothing and I almost had a nervous breakdown. But I couldn't solve all the problems so I concentrated on school and making it a safe place for the kids.

QUESTION AREA E: externals.

Q: What is the impact of administration (school-based and central office) on the valuing of the ESL program?

R: G11 Administratively, I get tremendous support from the administration but the policy things! Hoops I have to get through. The give and take of the hoops but --- I do them. Central office has been generous with funding for ESL. I have earned the respect of administration for what I know and what I do. They know I work hard and have a provincial and community profile.

Q: Can other teachers really be expected to understand and value ESL students/programs when they seemingly have their own teaching mandates?

R: G12 I have been in this school for five years and during that time I stress open communication. I work with teachers to help them understand ESL students and programs. We always look to the positive first and we build on what the students can do.

Q: How is the treatment (positive and negative) of the ESL children by other children dealt with in the ESL classroom?

R: G13 With respect to the treatment of the ESL children by other children we had an incident the other day. There were some native children against three ESL children. One of the ESL boys was pretending to use some karate kicks but we are not sure if there was violence and we are checking that out. It is a question of communication but I am on the kids to be careful and to not fight back because it is always the one who retaliates who gets caught. I truly believe there is no evidence of racism at this school. The ESL students are for the most part respected by their peers and are involved in all aspects of school life.

However, there are three girls in grade six who chose to be by themselves.

QUESTION AREA F: others.

Q: What about the classroom keeps you awake at night?

R: G13A As for things that might keep me awake at night — nothing keeps me awake.

#### INTERACTION TWO

Description: Interview tape recorded. First taped on October 31st. Transcript returned to Glenda on November 7th. She reworked the transcript and returned the verified copy November 25th. What follows is that verified transcript. This interview occurred while the students were working on pumpkins and work sheets with Halloween theme. Students do come over and interact with Glenda during the interview.

The conversation begins with Glenda discussing writing in general ...

R: G14 The writing process is really an effective way to develop language and literacy skills. For a number of years I kept saying to teachers, oh it works beautifully. I went to workshops on writing for about four or five years encouraged teachers to do it. But I didn't risk doing it myself because it is a significant departure from the traditional approaches to writing.

Q: So how did it develop. How did it all start?

R: G15 Well, it started a few years ago when I started doing journals with kids. They started doing journals, daily diaries, and I accepted everything that they wrote. I responded to their writing commenting and asking questions. What I looked at was the content from their personal lives ... what was meaningful to them. It was a significant departure from traditional approaches to writing because E.S.L. kids don't have the language to express themselves to the degree that kids in the regular classroom can and I need to discover a vehicle to develop language. But nonetheless it is language they can use ... to put their lives into print.

G15 There was a lot of pressure to develop reading skills with kids and so I was really ignoring writing with the exception of the journals. But two years ago I really jumped in to the writing process with both feet, and knew that reading would be secondary to writing. And it was scary for me. I didn't know what I was getting into.

Q: Yes, but it is very observable in the classroom that you are certainly integrating all the aspects of language arts. The students are speaking, reading, listening, viewing and writing ... all the skills are there together...

R: G16 Yes they are. When you take the reading focus often writing is left, but when you take the writing focus writing isn't left out. (talks with Roberto) So anyway, I jumped in. I had done a lot of reading about writing and went to a lot of writing workshops. But I worried because I thought the students don't have enough language to write with, but we proceeded. Sometimes it was simply illustrating the part of a story they liked best, and using whatever words they could use they dictated their idea to me and I wrote the words down. So that was the very beginning, but it showed them that what they said was valued enough to be put into print. And then I went on and as I introduced themes ... I started to think of ways that I could stimulate a writing activity. That stimulation had to come from either a story, experience, or film that could trigger a variety of ideas ... a way of extending it to personal experience.

Q: Yes, it is observable that you use such stimulators to begin a class ...

R: G17 They provide a common experience and then we can spread out. The themes and those experiences provide ... (talks with Jackie) a language on the charts that the kids can use as a framework. For kids who are very beginning we do a lot of frame pattern kinds of writing. For example, the I AM FRIGHTENED story provided a frame for kids who were then free just to explore. At the beginning of the year I decided to start fables with the kids as a foundation. I wanted to do group stories with them so they would get the idea that what they give me is accepted, and that what they say can be written. That is really a critical concept, that their speech has a written equivalent.

Q: Yes, I think that is again really evident because I have noticed that when you have moved from stimulator there is normally a brain storming session, and the kids always participate and you write down ideas on the board or on the big sheets of paper ...

R: G18 Yes, and that is really critical I think ... (talks with Borris...) that written equivalent is really important. Traditional ESL approach and my training at ... (talks with Tan ...) at Carleton was focused on listening then speaking, and writing last. And, you know, when it was presented it sounded

logical, but it did not work because language is integrated. And so when I got into understanding the writing process it fit so well with my whole sense of language acquisition and development. It has been easily integrated into my program and it is meaningful.

G18 Back to classroom writing. Then I was writing the children's group stories and I tried to give them a sense of not only story, but structure and the grammar. I indicated that we start sentences with capital letters without making it a formal lesson. On the second day you may have noticed that one student who is still with me after a number of years because of a learning disability said 'that doesn't sound right'. So I invited her to change it to make it sound right. It was not a formal grammar lessons but the students learned about the past progressive tense as well as more about the revision step in the writing process. It was also a significant experience for the student and enhanced her self-esteem which created real learning for her.

Q: And that is why you use the I LIKE; I WONDER format ... to get away from judgments.

R: G19 Let me talk about the group activities and learning then we can come back to revision. ... That was an important learning experience for the kids to see that they do not have to write everything perfectly. First, they write their ideas then they can make changes. When they make changes they don't have to recopy the whole thing. Eshan, one day, made the comment that he didn't like something because it didn't make sense.

Q: Yes, I remember that class.

R: G20 I told him to think about it and come back the next day with some suggestions. He did and we crossed out and added corrections. I noticed another day that I had spelled something wrong in the story, so I drew a line through the word and told the kids help me spell it. They came up with five or six different spellings trying to figure it out. That demonstrated that they do not need to know how to spell everything in order to write. So then I turn them loose to write their first story. It was based on a re-telling of a fable that we had read. I didn't want them to go without any structure. We had already talked about conflict, characters and the development of the story and a conclusion with the fables. It was important they could identify those in their writing. This was one of the outcomes of that activity. The other outcome was to do some of the process activities.

G20 We used I LIKE and I WONDER in the revision process. I invite children to let me put their story on a large paper to take it to the group to model the revision process. So we take the story and we model a revision conference. The child reads his story that has been copied on the big sheet of paper because he is the owner of that piece of writing. This is still a little problematic because they are still a little unsure of the process. But it is coming. They read it then I invite the other kids to say what they like about it. It is interesting to see what they are starting to pick up on. I always have something that I like and that I want to use as a stimulator for the lesson if one doesn't come from the other students. Often the kids pick up on the thing that I wanted to emphasize anyway in I WONDER. The nice thing about the I WONDER is that it is not threatening to the writer, because it puts the responsibility on the reader. So we go through the revision process. The kids are still not comfortable taking that information that comes from revision and translating it into their papers. We are still working on that. There is still a lot of work to be done in a lot of places, although I am really delighted with what has happened so far. I think I mentioned I usually take a piece of writing where there is some learning that can take place for the group.

G20 For example, a number of kids were having trouble with punctuation, putting periods in and capital letters, and so I used one of their stories as an I LIKE and I WONDER. We did a group lesson. In fact, we did two or three lessons using student writing with punctuation activities. We have done lessons on singulars-plurals, we have done lessons on describing words, we have done lessons on incomplete sentences. But because I have given them these lessons, then when they are revising and editing and make errors we return to the lesson. It sort of is that idea of the spiral curriculum as I understand it. So, we accept what the kids write, what the kids share with the group, and then build on what they bring. Some of them are really picking up on that. We did a lesson on sentence combining with one student. It was a beautiful example for sentence combining, and after he went through and redid his work with complex sentences instead of simple sentences. It was just beautiful. The grade twos still are not at that level and are not that sophisticated, but they are really careful now with complete sentences and with capitals and periods. I haven't done any work with grammar work sheets, the grammar is evolving out of

their own work.

Q: Yes it is really important. I have observed that happening in here. So then now important is it, then, for your understanding of this writing process to be understood by other teachers, because all your kids are integrated.

R: G21 It is really important. Our staff took that as a professional development focus last year, but because I had been involved in it, it gave me a supportive role for teachers. They knew that I had been using the process they came to me with a lot of questions. The staff are at various stages of implementing it.

G21 You know there is still the question of reading that I am dealing with. I think that after ... this week I will bring some of the kids in the afternoon to do a more formal reading program. Some of them are not able to risk writing after only a few weeks in Canada so a reading focus will give them a sense of security.

Q: Yes, they do a lot of reading in here. They read every thing they write. Like their diaries and their stories and word lists to themselves and to you ... that is not enough.

R: G22 I don't think writing is enough for some of them. Some of them aren't translating this language that is evolving in the classroom as their own through writing, and I am trying to help identify that language into more concrete terms. For example, I am doing sight words for group stories and assigning readings with the themes and Clark (grad student) is helping me with that on the days he comes in. He is listening to students read the selection and he is checking off the sight words. I am going to do some bingo games with them to re-enforce all these sight words ... For the beginners the sight words are probably over two hundred sight words now. The kids need to develop the awareness and confidence in what they are doing and that is one of the reasons I am charting it. ... (talks with Roberto ...) Some of them need to see what progress they are making. I usually don't do this in a competitive way. The lists are kept in their own folders for their benefit.

Q: You use a lot of visual things like, word pictures, etc. But do you ever carry it further and use ... visualization through role playing or drama.

R: G23 Sometimes. It is early to introduce drama into this group now, but perhaps later on. They get a lot thrown at them when they first come into this room, especially if they are recent arrivals in Canada. Most come from a very traditional educational background into this open classroom that contrasts with most regular classrooms. So I try and provide a really secure foundation before I throw them into drama. There are a few of these kids now who would go into it, but I want the group to feel ready together. But yes, we do those kinds of things.

They are low kids compared to kids I have had previously, but I am really amazed at what has happened. I believe the approach has made it work. The grade twos, I didn't believe would meld in with the older students. I just didn't believe they would fit in, but that was the only way the timetable would work. (Looks over to students Boris who is with Magdiel, Thong is also with the younger kids).

Q: Yes, the room is open to real growth processes. But it really hinges upon their writing. It is amazing the number of stories displayed in the room.

R: G24 Yes that is part of the valuing. It is what we call in the writing process the 'Celebration'. In the writing process in the regular classrooms students you work over and over their stories before they are publishable. It has to be correct, but as I have said in workshops with E.S.L. kids it would take forever, and I am not willing to do that. I have a sense when the students have gone as far as they can. I ask if they are happy with it. They tell me they have done enough. Some are finished as soon as they put their pencil down; they don't want to write any more. Sometimes I say to them I would like to know more about something in the story to encourage clarification of an idea or to give more description and often that encourages more writing.

G24 The computer is really important in the writing process. The kids get excited about using it, so they want to do their best. The interesting thing is in January or February, I will take out one of their stories and read it and they will say, hey that is not right, then I will go to the computer and show them how to edit on the computer and run another copy. And they see that revision on the computer is easy.

G24 The writing process has four major components. First is the incubation and the development of the idea. That's why I have a lot of stories and a lot of pictures to help the kids with

language and to develop concepts. Some of these kids need help in concepts development as well as language. So there is the incubation period, sometimes called the pre-writing period. Second is the writing where they write down what they want to express. Third is the revision process, and editing. The revision process can take along time ... with some kids we may do four or five revision stages, but the beginners we don't put a heavy on the revision, but we work with them so that they have to make some changes. It is critical to know that we can make our work better. (talks with Eshan and Emronn) They need to know about rewriting. Last semester, when I was doing a massive paper for a university class I brought in four drafts of my paper to show my grade five and six kids. They were really mature in their writing, and they were revising. When I showed them the four different drafts from the computer and highlighted ways that I had changed the papers they were amazed. After the revision comes editing, working on things like punctuation and spelling. Fourth is what we call the 'Celebration'. This is the good copy, with the illustration. It is displayed, on the story board, in other classrooms, and occasionally published. It's great when teachers tell me that the E.S.L. kids write really well, and are the best story writers they have in terms of ideas. In reading we look at how stories were put together, and translates into their writing.

Q: Yes there seems to be a real valuing of group in terms of group writing, and I am making the assumptions that in other classes, that is when they go back to the other classrooms, that the writing stress is on the individual. But they are transferring the writing process from the group and the brain storming activities and the writing and valuing to the other classrooms ...

R: G25 Yes, they have the confidence that they can write and even though they may not go through the whole process, like a revision in the classroom, they are into incubating and working on their ideas.

Q: That was good Glenda.

R: Do you have any questions Jim.

Q: You are very thorough.

R: G26 Yes, and as you read through the notes you will be able to highlight those kinds of things --- the writing process. And as I read the script, it is important because my program hinges on it. I take the kids and try to group them together as best I can based on age and ability. And then I have to look at timetables (laughs) ... And I try to get them out in the early stages during language arts and ... but it doesn't always work. That is why today I have the grade 5s and 6s with the grade 2s, and the grade four kids who come in at nine-thirty. It would be perfect if they were in here from 8:30 to 10:00, but they have French and science. And ... BELL (INTERVIEW OVER)

### INTERACTION THREE

Description: Interview through written question and written response and follow up discussion.

Discussion questions given on November 28th.

1. As you move through the JOURNEY THEME you have used several activities and procedures. Can you share what the thinking is behind the following as they pertain to this unit and to your pedagogy in general:

- a. The circle time activity
- b. Your use of personal stories (i.e. Pakistan, India, Iran, ...)
- c. The "When I was young in Lethbridge" story
- d. The note home to parents about the journey theme unit
- e. Side counter materials on countries ( books, pamphlets, etc. on various nations)
- f. Big map with photographs of students and home countries ... "We Are The World" board
- g. "Where in the world is Henry" activity
- h. "What war means to me" activity
- i. Map/Flag coloring activities
- j. Illustrations of good stories
- k. Group reading and sharing of stories
- l. Displaying of stories, flags illustrations on cardboard divider

2. We have talked of this 'home image' in the classroom. Do you think there is any validity to the statement that if children learn their first language at home, then it seems reasonable that children can learn a second language in an atmosphere that simulates a home environment?

3. What does the concept of multiculturalism mean to you in real present school terms? in ideal future terms?

4. Who is Clark Sloan and what role does he have in your classroom?

Response: December 9th.

#### 1. JOURNEY THEME

##### a. The circle time activity

G27 I use the circle time daily for a number of reasons - for story time, to view filmstrips, to discuss concerns, to instruct, to develop concepts, to share experiences, to brainstorm ideas.

G27 I have used this time during the journeys theme for all of the above reasons. I began this theme with a circle time activity, "I'm going on a journey to Jakarta" for several specific reasons. First, I like to begin each theme with a story, film or an activity that will stimulate the children's interest. Second, I wanted to focus on listening skills which is critical in this game. Third, I hoped to develop some sense of unity with this group. The children seemed to have enjoyed the activity because they have asked to play the game several times subsequently. I was satisfied that my agenda seemed to have been realized.

##### b. Us of my personal stories (Pakistan, India, Iraq)

G27 It seemed important at the time to let the children know that their previous world was not unfamiliar to me - that I could relate and value their past experiences.

##### c. The "When I was young in Lethbridge" story.

G27 I linked that with the book "When I was Young in the Mountains" purposefully. I had used the book with a group of students a few years ago to impress upon them the value of everyday events in our lives and how those events make us what we are. It wasn't successful then but because I felt the book has an important message I wondered how I could make it work with the students this year. So, I decided to take it one step closer to them, to someone they could relate to and, as a result, I wrote of a couple of my everyday memories. I think they were able to relate to it also because my family's circumstances were limited.

##### d. The note home to parents about the journey theme.

G27 As we began to discuss the experiences of the children in their home country and the reasons for leaving, several of them seemed to have forgotten or were not willing to remember and discuss the events. I began to worry lest I was forcing them to bring forward painful experiences that the family would rather put behind them. I hoped to get feedback if that had been the case. I received none and the following day the children were open in sharing their experiences.

##### e. Book Display (including map)

G27 I like to use displays to extend the students' involvement in a theme. They were more attracted to this display than any others I've put out. As soon as they realized that there were books about their countries with familiar pictures they gravitated to the counter for several days discussing with other students their memories.

G27 The students were fascinated with the big map and globe and poured over it for some time sharing information and trying to find each others countries. Their interest made the geography activities that followed easy.

##### f. Big map with photographs of students and home countries. 'WE ARE THE WORLD' bulletin board.

G27 I have so many bulletin boards in my classroom and when I discovered a couple of years ago that I was unable to keep them current with students' work I had to plan some permanent displays. I hit on this idea ("We Are The World") a couple of years ago and it has created so much interest with students, staff, and visitors that I have continued with it each year. It began as a survival activity for me and has become a strong statement of the global village in our school.

##### g. "Where in the World is Henry"

G27 I used this story as an orientation to world geography. I try to use some social studies skills and knowledge into my program and have found this story works well as an introduction to geography concepts. It is also a good resource to use to review questioning. And, it works because it is fun! All kids love to get into that kind of questioning activity with adults. It led logically to their own world maps where we label oceans, continents, and the countries they identified in the brain storming activity of places they would like to visit.

h. "What War Means to Me"

G27 This was a brain storming activity that a sub did with the students just before Remembrance Day. It seemed appropriate for them to share those meanings as they had begun to write their stories. However, little of these ideas came out in their writing - some things have to come later.

i. Map/Flag coloring activity

G27 The flag was an extension of their writing and was a way of making concrete something that all students could relate to. I wanted to use them on the story board when I displayed their good copy of their story. With respect to the map the students were only to color those countries on their map that we had labelled as a group. It is my intent to keep coming back to those maps as we come across more countries throughout the year.

j. Illustrations of good stories.

G27 This was a learning experience for me. I always suggest that the students illustrate a story when they finish it. However, I was amazed with the oral stories that emerged as students' began their illustrations after completing their stories and wished that I had asked for their illustrations first. They were so much more graphic than what they had shared with the group and had written. I know that it is important to begin with the concrete then move to the abstract and don't know why, when the students were stuck in their story writing of their personal journeys, that I did not think to have them do illustrations at that time.

k. Group reading and sharing stories

G27 It is important that students have an audience for their stories and how much better that the audience be their peers rather than just a teacher. Early sharing of stories is for revision, to improve the writing through I LIKE and I WONDER comments. The sharing of completed stories is to celebrate the best work of a student.

l. Displaying of stories, flag, illustrations on story board.

G27 This is part of the celebration of completed work. It is a way of telling students that their work is valued and worthy of sharing with others.

Additional comments on story writing activities.

G28 In some ways I was disappointed in the final products because I don't think they reflected the amount of information that I had anticipated based on their oral retelling of experiences. However, this was their first unstructured writing experience and though at times I felt like I was pulling teeth we did go through the writing process. I hope to have the students return to these personal journey stories later in the year and see what happens with them.

G28 I was surprised with the space journey stories written by the grade two students while the grade fives worked on a social studies research project on Canadian explorers. In beginning the space writing we talked about stories needing a problem and that was what I hoped to find in their story. They all developed a problem in their stories and wrote with considerable enthusiasm. They responded well to my "I want to know more about ..." comments and did write additional information. This journey theme, I believe, certainly made the students more conscious of the writing process.

2. "Home Image"

G29 I certainly advocate that an non-threatening environment that encourages the use of language in a variety of contexts and for a variety of purposes is the most effective environment for language learning. Because most homes are effective language learning environments the 'home image' is not unrealistic in my classroom.

3. What does the concept of mean to you in real present school terms? in ideal future terms?

G30 In real present school terms, I see that ESL students are accepted for who they are by staff and most students in our school. There is a sense that teachers would like to do something more, but lack the time and resources to do a lot. School based multicultural activities are appreciated. For example, for Immigration Week we did a survey of the roots of our student body and the graph "WE ARE THE CHILDREN OF THE WORLD" with the school motto, "A RAINBOW OF CULTURES", has created a great deal of interest on the part of the students. The important outcome of that activity was that realization that, with the exception of the native students, all of us have roots outside of Canada. Another activity that was well received was the personal stories of four students representing Iran, Cambodia, Vietnam, and Laos reminding students, staff and parents that peace is an elusive dream. We are having our school handbook

translated into four languages at the present time and have a Vietnamese teacher's aide in the kindergarten. I think that our school has accomplished a lot and I believe that has happened because of our multicultural focus developed from staff interest.

G30 Within my program, I try to recognize and value the heritage of these students. I do this by the use of their language in the room (books, labels), linking new ideas to their backgrounds and experiences, and encouraging them to share their culture in the classroom.

G30 In future terms, I would like to see multicultural concepts integrated across the curriculum, resources that reflect different world views, and pedagogy that is more child centered. I believe that all students are enriched by learning from each other because everyone has a story to tell.

#### 4. Clark Sloan

G31 Clark is a graduate student who is interested in teaching ESL overseas. He has volunteered to help in my program to gain some insights into ESL. Clark comes in one morning a week and listens to students read, helps them with their writing, does words lists with them, and has become their friend. He is working with one student whose father was killed when he was a boy and has had severe behavioral problems. He and Clark have hit it off very well and his behavior has improved.

G31 I was interested in how the students would respond to Clark because of his physical handicap given the attitude toward handicapped people in some parts of the world. However, the students are interested in him as a person and they have developed a good relationship with him.

#### INTERACTION FOUR

Description: Interview through written response. First questions given in early January 1989. Response completed at end of January.

Discussion questions.

1. Looking back on Education 5201 what sorts of things did the course do for you as a person and professional at the time.
2. What impact / effects / stimulations / catalyzation did particular aspects or elements of the course have for you? (a) individual in the class/ the group, (b) assignment #1,#2,#3,#4, (c) the course process of sketching out an assignment, presenting it, the dialogue, polishing it, etc.
3. Looking at your classroom now how has it changed since you took the course?
  - (a) How do you think differently --- act differently now? Give examples.
  - (b) How have you extended earlier lines of thinking and acting? Give examples.
4. Were these changes a result of or significantly helped by the course? How? In what way?
5. Would you see activities from this course as helping the collective professional development of teachers in schools? If so how would you adapt it?
6. How do you see professional development as a result of taking the course?

Response.

Q 1. G1A At the time Education 5201 became a three way mirror that enabled me, for the first time to examine my professional life in different ways. Until that time, I had only viewed my work straight on, from the perspective of students responding to my planning. Through the autobiographic writing experiences I acquired other ways of viewing what I do both inside and outside the classroom.

G2A In addition, I felt that my experiences and abilities were valued by the students and the instructor in the course. Coming from a rather impersonal school system where I received little or no feedback, I appreciated the insights, encouragement, and positive comments.

Q 2. G3A (a) One of the strengths of the class was the collegial atmosphere established by the members of the class. It was supportive and positive. As common themes emerged from the autobiographical writings it was interesting to observe the increased informal discussion. Another positive aspect of the class was the respect for the talents and abilities of each other.

G4A (b) I found the questions that were used to focus the writing with each assignment to be very useful and although they were not prescriptive they were very helpful to focus my thinking in the four areas. I approached the first two assignments rather nonchalantly, wondering of what possible use this information could have for me, let alone as researcher! It wasn't until I was working on my past that I realized the impact of the first two assignments and the course was having on me. As I was writing about

my past, I discovered how relevant it was to the present. The view in the three way mirror was new and exciting!

G5A (c) I thought that the presentation and discussion of each assignment was worthwhile for two reasons. First was the opportunity to dialogue with colleagues about vital professional experiences and get feedback. Second was the sense that I wasn't alone in many of my experiences,

G6A Because the school secretary typed my assignments, it was difficult for me to be as candid as I wished about the constraints I felt while writing my first assignment. After reading the comments on that assignment and discussing my concerns with the instructor, I decided to redo the assignment and turn it in handwritten. I completed that after finishing the third assignment. The insights I had gained from the other assignments and class discussion as well as the confidentiality certainly affected the depth of discussion of that first assignment.

Q 3. G7A My professional practices have changed significantly since I have taken the course, not from a philosophical or a theoretical standpoint but in terms of practices. I still believe the same things about kids and the way they learn but I have learned better how to help that to happen. About two years ago I decided that I had attended enough conferences on the writing process and that it was time I try it because it supported all those theories I believe in — or profess to believe in! What it required was for me to really trust in kids as learners and to risk turning over more responsibility to them. In spite of some logistical and management questions, the writing processes has become the focus in my classroom. Several have started to collaborate on their stories with classmates, most have developed a real sense of story, and all are extremely proud of their efforts. Interesting enough, although all of these students consider themselves writers, several do not consider themselves to be readers!

Q 4. G8A I don't think that these changes were a result of the course, although I do believe that I understand why my pedagogy has changed so significantly as a result of the source. I discovered during the writing, the dialogue, and on-going autobiographical work that I am never quite satisfied with what is happening in the classroom, that improvements are possible is one way of growing and improving.

Q 5. G9A Yes. The bureaucratic nature of the institution has created in many teachers an impersonal detachment to their professional experiences which is so paradoxical to the current thrust in pedagogy at the elementary level, particularly whole language and the inquiry process. It seems logical that for teachers to be authentic within this curriculum, that they must be more aware of their teaching reality and the sources of their pedagogical beliefs.

Q 6. G10A Professional development is an all-encompassing term to me which might include the discussion of student concerns with the classroom teacher, acting as an advisor on a school newspaper, serving on a district committee, presenting a workshop, reading a professional journal, attending a conference, taking a university course, or reflecting on a particular student. All of these and hundreds of other activities that cause me to think and talk about education and kids I consider to be professional development. I see professional development as a very personal process where I determine areas where I want to increase my understanding and abilities.

#### JOANNE

Interview taped with Joanne on November 16th. The transcript was returned to her and she revised the copy. Revised copy November 29th

Q: Today Joanne I simply would like to ask you about the situation in the room and your feelings about working in this ESL classroom. So perhaps the first thing you could do, if you like, is describe what you do.

R: J1 I work under Glenda and ... she usually directs me on what she wants me to do with the children ... I do a lot of reading with them especially with some of the children that are beginning to understand English. Then we go back and talk about what the story is about so they understand it. We do some work sheets that go along with each story. Glenda does a lot of writing with the children in terms of stories. So then I do a lot of that with her but I ... hum take a lot of direction from her and I have been with the program here for four years, so ...

Q: Yes, how did that evolve. How did your role here evolve? Was it negotiated or some thing you simply grow into and evolved with ...

R: J2 She has changed and evolved and I know how she likes to teach. From observing her, I

feel I now better understand what is expected of me. I was in a LD class for awhile, and so there as you know you are worried about spelling and those types of things. So when I first came here in I found it very difficult to ignore spelling mistakes, etc. The major idea was to get children to write first. And ... so now I do that, but I do some spelling with the children when they have progressed further along and we feel they are ready for this. In the afternoons Glenda has me work with the math students in grades four, five and six ... that is the ESL students having some kinds of problem with concepts in Math. They come into the room and I work with them. They can be having troubles with problems, or just understanding what they have to do. So I usually do an hour of that every day. Last year I went into classrooms and assisted with math, although I am not doing it this year. Also I go into classrooms and just give support to students that have passed the stage where they need to come in here full time, but definitely need some assistance. This is mainly in Language Arts. Some times we help students who have a science project or just with their social studies work and assignments they have to do and they are having trouble with them and those types of things. Usually, the teachers check with us and Glenda or I ... or whoever has time usually in the afternoon we will take these students individually or in small groups and help them research their writing projects... So that's about it ... I also do things for Glenda like the bulletin boards and alot of other preparing of materials ... and photocopying and so on...

Q: But I have noticed you seem to be really free in the room. For example, if Glenda is reading a story and there may be one or kids on the outer circle that may not be focusing on the story you will come over and sit beside them and you just do that spontaneously.

R: J3 Yes I do that more this year. In other years I usually had students for half a hour or a hour at a time and we would do alot of reading in the Impression series. I would solely work with them, but this year Glenda has me working alot with the children she is working with like the grade twos. For example, they were to work solely with me and we were having problems getting them reading at the beginning so then Glenda thought we should get them writing. And it really got them going and they have really taken off on that. If you would have seen them in Grade one ... like trying to get them to focus in on some story or doing word cards or things like that they just ... well it was almost impossible. And so this way this year I am kind of working with her more and in larger groups, but we are very flexible.

Q: So do you think the philosophy of starting with the kids where they are and valuing their stories and sharing them that ... that is the process to take in terms of ESL students rather than using ESL packaged materials or kits.

R: J4 I really feel that you have to get children writing, and that is the very best way. Like I say ... Tan for instance, last year it was difficult to get him focused in but now he is writing stories and I just cannot believe how far he has come along. And then they get the reading with it because they are reading their stories, and I really feel the whole language way of teaching is very natural ...

Q: What about your relationship with the kids. You go to other classrooms and how do you think the kids relate to you and to this room. Do they think that this is a different place, because it is structured differently than most classrooms and the atmosphere here I think is purposely set. How do you think the kids respond to this room and you or Glenda?

R: J5 I think they really like it. Especially ... you have noticed when they first come in they feel secure here. Lots of them ... well they are just so afraid and when they come in here well if they have problems, Glenda and I try to make sure we can help. If we see them in the hall and they are having trouble we can get someone with them or we tell them to come in here and we can help them. they know they can come in here for help and sometimes and I ... well I feel we are a mother figure with them. It just gives them security and they know they can come to us with their troubles. For instance, we had a girl and she has left now but she ... she seemed to be sort of afraid of male teachers and she would always come running in here and she didn't want to talk to them about her problems and so we would talk to the teacher for her. Yet after awhile you try to wean them away from doing this all the time. But I think they feel very secure with us and they are so loving ... I love these kids...

Q: Yes, so what do you think you have learned over the years from ESL kids?

R: J6 I really enjoy this work, they just make me feel how fortunate we are to be here ... especially if they are sharing their stories. And many times they will sit and talk to you and share problems or something that has happened at home, and what they remember and just talk things out. I go home thinking we are so fortunate and also so glad they I have an opportunity to help them. I get very upset with

people who are against refugees. I just really find ... well, I get my back up ... If they only knew about these families. The children are usually so willing to work hard and their parents are so very thankful for the opportunity our country is giving them and their children.

Q: How do you help people get over the block regarding immigrant children and the barrier of language? How do you deal with ESL kids with learning disabilities and not just a language disability?

R: J7 Well, I think Glenda would have a better answer for that, but it obviously takes awhile and sometimes you just do not know for some time due to the language barrier. However, there are certain things you can look for. Generally, they learn so fast so simply through observation if someone isn't learning then that is an indicator. But it takes time to point to a learning disability or a language problem. And some come in and really seem to have problems, they just simply cannot get it, than all of a sudden they just take off and it is really unbelievable that they can grow that fast...

Q: Clark Sloan is in the room and helps out and when I talked to him informally about the room and I asked him if had to give me a picture of Glenda's room and he said it would be like home, like a Saturday afternoon and it raining and he has his kids on the rug working with them and reading stories. Do you think that it a proper image that home image?

R: Yes very much so in lots of ways...

Q: Do you think that is something that has just happened or is it purposeful...

R: J8 I think it is a little of both ... like they come in and the kids are relaxed and Glenda will give them a hug. They will put their arms around you and hug you and they feel that we care. You find yourself putting your arms around them like you would your own kids and ....

Interviewer: So there is a concept of family and it is important.

R: Oh yes very much so.

Q: Glenda ... when I talked to her she asked where kids learn their first language and it is in the home and so where should they learn their second language. And well it seems something that simulates home would help, and if you look at this room with the carpet and different areas and sharing it seems to really work ...

R: J9 Yes, but I think Glenda has alot to do with it also and she teaches ... well she is a very warm person and I think the children know that when they come in here

Q: You have mentioned that this school is unique in the population that it draws from and Glenda has talked about her role in helping other teachers deal with multiculturalism issues and do you have a special function in dealing with the members of this school community to make it more understandable for the teachers to deal with ESL kids.

R: J10 We take the students out if they are having problems in the class. I think the teachers in this school are really good. They know we are there, and if the kids need help they let us know. And we inform the teachers about their background, and then they understand a little about the students. Perhaps the understanding is not as deep as ours, but it is very difficult not to be affected by these children, and I find myself so sympathetic with them and maybe too much so...

Q: So to sum up how do you feel about this class as an experience for yourself.

R: J11 Well, I just love the kids. I got involved working in a school library, and then I got into the school system and into ESL five years ago. I just love it ... well you see the smiles on the kids faces and if they meet you somewhere they are just so happy to see you and I feel so good.

Q: So the way to go then through this personal process of writing.

R: J12 Yes, right and Glenda has all these activities to foster writing and reading, and the other things like spelling and sentence structure and those types of things and they all come later. When the kids come in you think they will never write a proper sentence, but it comes and they grow.

Q: Yes, Glenda also said she had the problem that when the kids write something that is incorrect in terms of structure, how do you resist correcting it.

R: J13 It is very difficult and when I worked in LD we use to get children for just their spelling problems and it had to be improved or sentence structure and here we do not worry about the spelling. However, we correct the odd thing if the ... they really want you to help them with a word or they are stuck with that certain word and they just sit there and so you help them. I think it took me a couple of years to realize just how well this process works and this year with the grade twos it is just unbelievable ... the growth. Like last year the grade ones ... to just keep them in the chair was a problem, they would be sliding in the hall and all sort of things ... but by the end of the year their reading was a little better but

when she started with writing that was the break through. Just writing and reading and the rest follows...

Q: Anything else to add

R: J14 Just that I think I am very fortunate to work here ....

Appendix Five  
RAY

During the process of collaborative analysis a powerful image emerges from Ray's autobiography. It is an image of the classroom as a haven for his students. Like Lloyd and Glenda an important element of his personal practical knowledge is rooted in personal experience as Ray writes:

several years ago I had a small and very likable . . . boy in a physical education class. There was a school rule that requires students to have appropriate clothing for class, so this boy frequently missed physical education because he left his clothing at home. Finally, the principal and I began to check the home situation. The boy's father was an alcoholic who was frequently violent with the children. As a result of this violence the children would often get off the bus, put their books and supplies in the house and leave to avoid contact with the father. On many occasions the children slept in the car and left for school in the morning without entering the house. . . . The awareness of this situation and many others like this one, led me to the realization for many children, academic development was not a high priority and that school was viewed by some children as an escape from the horrors of their world as haven. I determined that my classroom would be viewed as a haven and that the students would be sympathetically and caringly heard in my classroom (Butt, Raymond and Ray, 1987, Forthcoming, p. 4).

By linking images from his past to the image of the classroom as haven Ray provides an understanding of the relationship between person and context:

My brother was a year older and noticeably stronger so I frequently took the brunt of his anger. I had no father to speak of, having seen him only infrequently until I was six and never seeing him again. He was an alcoholic and it seemed to me that he only appeared to generate more stress in an already stress-filled home. My mother, in contrast, was a struggling, determined person. She was a school teacher at a time when it was not well regarded. While she struggled to raise two boys she had little community support. We had few friends so we depended on each other. That was significant to me, as was the fact that she was a teacher. She taught me for two years and they were not good years. She didn't want anyone suggesting that she favored me, so she was more stern with me than the other students. She had us write our names on the board if we were bad and for one entire year I never missed a single day. We moved before I began junior high school and my most dominant memories were of stern, very firm, inflexible teachers. These same types of teachers continued to be my lot through even senior high school. Many times in school I was embarrassed intentionally by teachers. On one occasion all the boys in class were strapped for something a student had done. On another occasion, shortly after I moved to a new school, the Superintendent came in and everyone immediately rose to greet him. I had never seen this before so I didn't, but I was severely reprimanded after for not standing. These

events had a significant impact on me. I was determined that people should never be treated in such a manner. I began to develop a strong sense of compassion for others who seemed to have difficulty and this carried over into all avenues of my development even my classroom (Butt, Raymond and Ray, 1988, Forthcoming, p. 9).

Ray's notion of haven for his students seems rooted in his own life history which not only permits him to identify with the students, but also satisfy his own need for security or a haven. It is in the actualization of this image in the classroom which provides a contrast with Lloyd and Glenda's praxis. They are able to blend their personal teaching styles and ideals within their classrooms in a seemingly more synergistic and dialectic manner than Ray is. Why?

Why is manifesting this image of haven, rooted in Ray's personal life history, problematic? From his story we learn that early in his career within a flexible curriculum and few external testing demands, Ray developed a personal pedagogy and curriculum-in-use featuring activity oriented learning packages. Add to this context his teaching physical education and part-time counselling, and the the result of this relatively freeing situation enabled him to begin to develop his preferred image of the classroom as a haven. But the context changed. Ray was moved into teaching social studies full time, the demands for accountability increased with the introduction of objective based education, the requirements of a prescribed curriculum increased, and implementation of external examinations resulted in Ray's person-context interactions became problematic. His previous work seemed devalued. He felt he taught someone else's curriculum answering others demands for accountability, and as he became more teacher-directed. To cope with the changes Ray adopted a stronger disciplinarian stance in his classroom which, in turn, reinforced the realization he was not in harmony with his internalized ideal of the classroom as haven.

To summarize Ray's movement to feelings of inauthenticity in the relationship between person and context Butt, Raymond and Yamagishi (1988) write:

The mix of generally problematic characteristics of his current classes leaves Ray with one option course in which he evolved the curriculum which has pupil-oriented active pedagogy and paradoxically one compulsory course with a prescribed curriculum which, due to the highly able and motivated nature of his students allows for him to be what he wants to be as a teacher. The rest of his classes produce significant problematic interactions between himself and the requirements of the practical and institutional contexts (p. 150).