STUDENT/TEACHER ROLE AND INQUIRY EXPERIENCE DURING STUDENT
TEACHING

By

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STUDENT/TEACHER ROLE AND INQUIRY EXPERIENCE
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This empirical phenomenology explored the extent to which student/teachers who participated in a nine-week field experience actually experienced themselves as "teachers," or were acting from within the role of "student" standing where the teacher stands. It also explored how they negotiated the transition from student to professional within a professional preparation program. A second purpose was to explore student/teachers' meanings for and experiences of inquiry during student teaching.

The theoretical framework was constructivist and social-constructionist. Self was conceptualized using a self-as-narrative model.

All participants were at the end of a one-year, 36-credit master's program for secondary language arts teachers. All were in their early 20's and had recently completed a B.A. in English with a minor in education. None had previously worked as a full-time classroom teacher, although two had worked as a substitute teachers.

Five student/teachers were interviewed for approximately one hour using a semi-structured interview protocol two to two and one half months after the end of their internship in a public middle or high school in central Florida. To crystallize the meanings elaborated during the interviews, artifacts from coursework the students had produced during their student/teaching semester were compared with interview transcripts. The interview transcripts were re-analyzed using Critical Discourse Analysis to consider how text, intertextuality and context played a role in the creation of their meanings.

Results of the phenomenological analysis were supported by the critical discourse analysis and indicated that these student/teachers' first experience as classroom teachers was one of multiplicity and contradiction, a time of juggling multiple and sometimes contradictory roles and functions. For most of them, their student role was predominant, which created frustration for the self who was trying to be a teacher.

The results also showed that all of these student/teachers demonstrated an inquiry stance and their inquiry process was often systematic and methodical. However, there was also evidence that this tendency may have been suppressed by the pressure to perform according to specific behaviors they were required to demonstrate for successful completion of the course. Some practical implications for teacher education are offered based on these understandings.

CHAPTER 1
INTRODUCTION

When teachers study and write about their work, they make their own distinctive
ways of knowing about teaching and learning more visible to themselves and
others. The questions about practice that prompt further inquiry, the aspects of
school life that teachers regard as evidence, and the interpretive frameworks that
teachers bring to bear on . . . data alter what we know about teaching and learning.
(Cochran-Smith & Lytle, 1993, p. 115)

The Self

What is the self? It is the answer to the question: Who am I? Traditional

conceptualizations of the self have regarded it metaphorically as a physical object,

thereby allowing entailments of cause/effect and linear mechanical functioning. Answers

to this question often take the form of a list of roles: human being, brother, sister, teacher,

lawyer, husband, wife, and more. Each of these words connotes a series of shared

understandings that allows communication, and each of us has our own unique set of

understandings. Bruner (2004) and Polkinghorne (1991) suggest an alternative

conceptualization of the "self as narrative." Following Ricoeur, Polkinghorne suggests

that the cognitive process of "emplotment" configures events as episodes of an

individual's life making a whole that is meaningful to him or her. It is what we

understand as "our life," and as our unique construction of "self" in that life.

Statement of the Problem

In an increasingly globalized 21st century that is daily both more uniform and more

diverse, teacher educators worldwide are considering alternative theoretical bases and

epistemologies for preparing future teachers (Reid & O'Donoghue, 2004) that can

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accommodate this contradiction. They are motivated by the desire to educate teachers with the knowledge, dispositions and skills to effectively prepare children to live and work in this world (Darling-Hammond, 2000; Cochran-Smith & Lytle, 1999). To be successful, we need to evaluate our current processes and purposes of education. This includes considering (new) ways of framing traditional conceptions of the teacher education knowledge base in favor of a postmodern idea of multiple knowledges and skills that can be creatively synthesized to meet individual students' diverse learning needs.

Concern about the quality of education for all children is daily brought to our attention prompting multiple efforts to improve it, and unresolved debate about the impact of teacher quality on student learning. Policy makers have responded with standardization and testing at all levels. The concern has also drawn attention to the nature of quality teacher preparation and its reform (Korthagen, 2004; Rennert-Ariev, Frederick, & Valli, 2005), and generated possibilities for alternative routes (i.e., not university based) into teaching (Darling-Hammond, Berry & Thoreson, 2001; Goldhaber & Brewer, 2000, 2001; Walsh, 2001; Wayne & Youngs, 2003). Policy and legislation in many states and at the federal level are providing ways to circumvent teacher education programs altogether by facilitating alternative certification routes for career changers or subject matter specialists, thereby avoiding "barriers" supposedly created by teacher education (Darling-Hammond, 2000). Following these routes, people often enter the classroom directly as teachers with little or no pedagogical preparation.

Over the past two and a half decades, we have seen an upsurge in research seeking to identify basic competencies that can be considered best pedagogical practices.

Shulman's (1987) idea that pedagogical content knowledge should be part of a teacher's knowledge base stimulated a wealth of research aimed at identifying what effective teachers do and how they think (e.g., Cochran-Smith & Lytle, 1999; Grossman, Valencia, Evans, Thompson, Martin, & Place, 2000; Hamachek, 1999; Korthagen, 2004; Ross, Lane, & McCallum, 2005; Shulman, 1987; Wilson, Floden, & Ferini-Mundy, 2001). This research has given us lists of observable behaviors and dispositions that have been useful in teacher education. This immensely rich area of research has also provided grounding for instruments that guide and assess the successful performance of such behaviors in pre-service teacher education (e.g., Pathwise Teacher evaluation system, Educational Testing Service, 1994; Teacher Education Intern Rating Sheet (TEIRS), University of Florida, College of Education, 2000).

However, basic competency approaches to teacher education and standardized assessment procedures for students or student/teachers can only go so far in raising the quality of teacher preparation: They are still rooted in thinking that essentializes human action and assumes it can be law-like and predictable. These approaches to raising teacher quality do not problematize the underlying epistemology and theoretical bases of the construct "effective" teaching. Although they provide useful information, they can limit the role of teacher to "technician," and may even have the opposite effect to what was intended (Hughes, 2004) and "dumb down" teaching by reducing the need for practitioners to think.

Alternate certification routes are not a solution either, as they are also based on the metaphor of "teacher as technician." In this case, the novice teacher is conceptualized as an "apprentice" who is socialized into the existing institution by "master technicians"

who act as mentors (Reid and O'Donoghue, 2004). But, the mentoring does not always happen (Darling-Hammond, 2000). Emerging empirical evidence suggests that the implementation of standards-based approaches and alternative routes to certification are not as effective for student learning as well-planned teacher education programs (Darling-Hammond, 2000; Delandshere & Petrosky, 1994).

Approaches to raising the quality of education based on standardization of any type suppose listable knowledge and a static context. Specifically in teacher education, they imply that we can identify a set of "best practices" that "work," abstracted from time, place or group composition. Research-based knowledge about the performance and attitudes of effective teachers is no doubt useful but does not automatically help teachers work any more effectively in the unpredictable and ever-changing reality of real classrooms.

Raising the quality of teacher education requires reconceptualizing the work of educating (see definitions at the end of this chapter), both in our nation's schools and in our university teacher education classrooms. What our children need most is teachers who are prepared to deal quickly and effectively with unique conditions and diverse learning needs (Darling-Hammond, 1992, 1997). This argues for educating teachers who are inquisitive about all aspects of their practice, and who are not complacent or reliant on any pre-determined list of good practices or store of common sense wisdom.

Recent research suggests a responsibility for teacher educators to prepare teachers philosophically and practically as "researchers" who are focused on processes rather than behaviors, and who are in the habit of systematic, active, goal-directed problem-posing (Braun & Crumpler, 2004; Cochran-Smith-& Lytle, 1999; Darling-Hammond, 2000;

Fendler, 2003; Loughran, 2002). Such teachers are attentive to the unique characteristics of the specific context in which they are acting and feel empowered to adjust their practice appropriately. We need to prepare teachers who can draw on the accrued knowledge of the profession, and yet contextualize and act on "tensions" they perceive in their immediate work place:

> Teaching for problem solving, invention, and application of knowledge requires teachers with deep and flexible knowledge of subject matter who …can organize a productive learning process for students who start with different levels and kinds of prior knowledge…and adapt instruction to different learning approaches. (Darling-Hammond, 2000, ¶ 3)

Inquiry-based teacher education is important for educating teachers who are able to construct their own knowledge of each of their classrooms as its individual characteristics emerge. Such an approach requires better understandings of what inquiry classrooms look and sound like, including pre-service teacher inquiry (Fecho, 2000). This approach is rooted in a growing recognition by the academic/scientific community that traditional deductive-nomologic knowledge (Polkinghorne, 1983) is not the only valid source of learning.

In theory, offering the student teaching experience (i.e., internship, see definition) at the end of our secondary M.Ed. program is meant to help students marry theory with practice in real settings. After one or two semesters of methods courses in our program, students finally go into the schools to "try their wings" as teachers for nine weeks. This is, for many, the first chance they have to "live" a new role: "teacher." But, to what extent do they truly experience themselves empowered as teachers? On the one hand, they are required to take full responsibility as teachers for at least four class groups. Simultaneously, the university program they are following reifies their status as students by establishing syllabi, requiring essays and assignments, and grading their performance.

The goals and actual procedures of the program seem to entail different epistemological worldviews, suggesting there might be two quite distinct processes in operation. On the one hand, our talk is teacher "education" and supposes "educating" (Gowin, 1981), the essence of which is both constructivist and social constructionist (see definitions). On the other hand, the procedures and assessment practices of our curriculum are a better fit to a "training" model of teacher preparation based on an epistemology that objectifies knowledge and entails top-down transmission by "expert" knowers.

The current climate of education is strongly characterized by a tendency towards convergence and uniformity, increasing restrictions, and fear brought on by the ever-growing impact of standardization. These rising tides of convergence may also be having an impact on the way student/teachers experience the role of "teacher" during their teacher education program. How might this tendency be affecting a new teacher's development of his or her sense of professional self as "teacher"?

In addition, as pre-service teachers negotiate the transition from (graduate) student to teacher, they must simultaneously enact both roles. What impact might this duality have on a person's ability to develop a personal style that allows him or her to teach creatively in the unpredictable, unstable conditions that are natural in human interactions, and especially classrooms? What impact might these factors be having on the development of a strong, autonomous self-concept as an empowered decision maker?

The mission of the University of Florida secondary Proteach teacher education program is grounded in research that demonstrates the importance of educating teachers for inquiry, attention to diversity, and critical thinking. Within the frame of our mission,

we also use research based, standardized assessment procedures and forms to comply

with state mandates and national certification requirements (i.e., Pathwise Teacher

evaluation system, Educational Testing Service, 1994; Teacher Education Intern Rating

Sheet (TEIRS), University of Florida, College of Education, 2000).

Consistent with our mission, I believe that an inquisitive disposition is very useful

for dealing effectively and efficiently with ever-changing learning contexts. I also believe

that

- a greater degree of empowerment is already embodied in the label "teacher" (see definitions below). This is due to teachers' institutional responsibilities.

And that

- the degree of empowerment one experiences will impact how and about what one inquires.

There is a tension for me between these beliefs and the procedures we follow:

Although our students seem to have little difficulty understanding and attempting to enact

a practice that addresses the imperatives of our mission, it is not without a certain degree

of frustration.

My research questions derive from this experienced tension between goals and

procedures. I propose that the students in our program may also experience a certain

tension, and that they may experience our goals and procedures very differently from the

perspective of "student" (who is being evaluated according to standardized criteria) than

from the perspective of "teacher" (who already has a certain degree of "institutional"

authority).

I believe that an empowered self experiences a greater degree of "permission to

inquire," and that an important goal of teacher education is to promote a professional

inquiry stance. To do this, I believe we need to cultivate a sense of empowerment, and

ensure there is space for a "student" to locate and/or develop an empowered "teacher."

Field experiences are excellent opportunities to work on this self-development:

Student/teachers can experience being "real" teachers, in real classrooms, some for the

first time. To what extent do we succeed?

Purpose of the Study and Research Questions

The purpose of the study is to explore the extent to which student/teachers who

participate in a nine-week field placement (i.e., internship or student teaching) actually

experience themselves as "teachers," or are acting from within the role of "student"

standing where the teacher stands. I also intend to explore how they negotiate the

intersection of these two roles. A secondary but related purpose is to explore their

meanings for and experiences of inquiry during student teaching.

From these purposes I derive the following research questions:

1. What do student/teachers experience as their role/s and functions while they are in a nine-week field placement?

2. What is the experience of these student/teachers as they negotiate their changing role identity during this nine-week student teaching experience?

3. What does inquiry into teaching practice mean, according to these student/teachers?

4. To what extent do student/teachers feel free to inquire into their own practice?

Definition of Terms

Language is not transparent. Words have inherent shared meanings which are

hardly precise. Even as we create our own unique interpretations, the words we use

already carry a host of implicit connotations without which we could not communicate.

We can never fully bracket out these shared meanings. The moment we utter words, the

process of interpretation has already begun and cannot be ignored or put aside. In the

approach I take here, language, and the exploration of implicit meanings, is not taken for granted but must be an explicit part of the research. The purpose of the following definitions is to explore and make explicit my interpretations of certain key words and concepts that have theoretical importance for this project. At the end of Chapter 3, there is a separate list of terms specifically defined with relevance to the methods used. The following assumptions regarding word meanings inhere in this study:

Assessment implies a definitive judgment of worth or degree coupled with the application of a consensual consequence. It is, therefore, an appropriate label for the process of deciding whether a person is worthy of receiving of a degree, licensure, or certification.

Authentic, self-generated inquiry refers to questions or problems a student/teacher (or anyone) poses to him or herself, stemming from his or her intrinsic intellectual, emotional or ethical curiosity. It is not merely a means to an end. It can include questioning recommendations made by the student/teacher's cooperating teacher, and/or university professors, and/or advisors. (see also fact-finding inquiry and wondering.)

Best practices is a term that refers to research-based (see below) practices that student/teachers are taught to emulate, and that teachers are expected to enact, because they are considered "good" or "effective" teaching methods or techniques.

Constructivism is a subjectivist epistemology which emphasizes the preeminence of self and individual psychological processes in knowledge construction (Burr, 1995; Crotty, 1998; Polkinghorne, 2004).

Discourse refers to language used to perform social functions and constitute social identities (following Gee, 1999, and Fairclough, 1999, 2003) from a particular perspective. It is "an element of social life that is dialectically related to other elements" (Fairclough, 2003, p. 215).

Educating refers to a social process involving synchronous or asynchronous teaching/learning, thinking/sensing/feeling, and communicating by two or more people[1] using their respective knowledges, affect, and values. It occurs when a person functioning as teacher and another person functioning as learner interact. Outcomes can be evaluated but cannot always be specifically assessed.

Education refers to the societal institution within which the process of educating is purposefully planned and implemented.

Emergent refers to outcomes, products, or characteristics that cannot necessarily be predicted based on knowledge of initial conditions, characteristics, or the history of a place, participants, materials and/or objectives.

Evaluation refers to a determination of quality, value, or significance based on careful appraisal.

Expert refers to a person who has complex, multifaceted knowledge of something or some concept. It is not necessarily homonymous with the term teacher. Although there can be expert teachers, not all teachers are experts, regardless of years of experience. Students can also be expert students.

Fact-finding inquiry (also called "information-seeking" inquiry [Lindfors, 1999]) refers to individual or collaborative interrogation carried out by means of any

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[1] I believe that all educating occurs within some dialog (Bakhtin, 1986), regardless of the number of people physically present.

linguistic, extra-linguistic, or non-linguistic process for which an inquirer seems to believe (a) "correct" answer/s exist/s and can be found somewhere (Kiss & Townsend, in process). It is frequently other-generated. (see also authentic self-generated inquiry, and wondering.)

Function refers to an action associated with a particular role for a particular purpose. It is expressed by an action verb.

Inquiry refers to a state of cognitive disequilibrium in which a person is aware they need or want to know something and would like to find or create an answer. Inquiry exists on a continuum between fact-finding and wondering (Kiss & Townsend, in process).

Instruct derives from *struere*: to build and is related to structure. It refers to imparting knowledge in a systematic manner. It carries the connotation of authoritative direction based on informed awareness. Synonyms are command, order, and teach.

An instruction can also be a code for a computer. Embedded in the concept is a sense of single best way, of authority and order. Questioning and dialog do not seem possible with instruction… you do it the way you are "instructed" to. (cf: teach)

Instructor refers to a person who instructs and is frequently synonymous with the label "teacher." I will use it as such here since both nouns generally refer to the same person at different moments, although "teaching" and "instructing" imply different functions.

Intern refers to an advanced student of a profession who is gaining practical experience. The sense of the word carries in it ideas of being confined or impounded, of being in the middle, within, shared, or derived from (*prefix* "inter-"). It is also related to

the idea of being inside the limits of a body or organism ("internal"*adj.*), or inside the

earth (to "inter" *v.*). I use this term synonymously with student/teacher in this study.

Intern-ship refers to the state or status of being an intern. The suffix -*ship* refers to

having a particular quality or rank. "Ship" also brings to my mind notions of travel, of

change, and of being transported or sent to a new place.

Knowledge refers to information, memory, or experience a person believes to be

true and that serves to support an individual's actions. It is dynamic and multiple. It can

include what another person might define as a belief. (see also true beliefs)

Language refers to an organized, consensual system of signs that enable

communication among members of a community. It can consist of letters, numbers or

other symbols.

Learner refers to a person with "novice" status in an educating interaction. I do not

use it as synonymous with student. One can be a learner but not a student, and a student

but not a learner.

Meaning refers to the understanding/s an individual constructs.

Novice refers to a person who has rudimentary or under-articulated knowledge of

something or some concept compared to other(s) in a teaching/learning situation.

Problem-posing refers to the formulation of inquiry into a situation or state

identified as less than optimal in a person's opinion, provoking in him or her the need or

desire to seek change.

Question refers, on a superficial level, to a linguistic form used to obtain

information. The information sought can be of any nature or value. In this study, it more

frequently refers to a broader sense of wondering, doubt, hypothesis testing, or any other

interrogative state of mind expressed using any surface level form or behavior. The interrogative linguistic form can also be used rhetorically to affirm or deny a strong belief. A "question" or "questioning" is not necessarily verbalized. In this study, "question" or "**questioning**" should bring to mind the idea of "quest."

Research-based refers to information disseminated through peer reviewed journals or other professional media that a particular community of professionals agree on and accept as having truth value within the paradigm they espouse.

Role is a noun that refers to a part we play within a given social context. It has inherent specifications regarding functions, language, rights and responsibilities. These specifications are both universally and individually defined.

Schooling refers to formal, legalized procedures intended to educate children in the knowledge people in positions of power determine necessary and desirable for membership in a community.

Social-constructionism is an epistemology which is neither objectivist nor subjectivist. It emphasizes the preeminence of socio-cultural and linguistic processes in knowledge construction (Burr, 1995; Crotty, 1998; Polkinghorne, 2004).

Student refers to a person who is being schooled. I define it as a context bound role referring to a person who usually pays or is paid to attend a school of some description for the purpose of learning. It is not co-terminus with learner; one can be a student but not learn. I assume "*student*" is a more compliant role since students are ultimately evaluated and assessed on the basis of a series of tasks they must do, and behaviors they must demonstrate in the schooling situation. In the case of teacher education, for example, the student is admitted to status as "Master" (with consequent salary implications), or denied

access, based on the assessment of his or her performance by the teachers and advisors with whom s/he works.

Student/Teacher refers to a person enrolled in a university course the objective of which is to practice teaching under the supervision of others. I prefer this term to its frequently used synonym, intern, to highlight the role duality implicit in the student teaching experience.

Text refers to any physical or virtual object functioning as a signifier for which two or more people share meaning (see note on Bakhtin in the definition of educating).

Teacher refers to a person who has "expert" status in an educating interaction. In this study, I use it synonymously with "Instructor." Both are contextually defined roles: A teacher (or instructor) is (usually) paid to share special knowledge or skill(s) in a particular domain. I assume a greater degree of autonomy and empowerment inheres in this role: It is the teacher who decides outcomes (i.e., grades) in schooling situations.

Training refers to a top-down specification by some "expert," or other authority (e.g., a governmental body), of knowledge and skills to be mastered for entry into a job or profession. Outcomes can be specified, evaluated, and assessed.

True belief refers to what an individual takes for truth and reality. Each person constructs his or her set of true beliefs based on empirical perceptions and/or non-empirical information.

Wondering refers to inquiry for which the inquirer seems to believe there is no fixed answer. He or she may create or construct possible answers or avenues of exploration alone or in collaboration with an/other/s. (Kiss & Townsend, in process) It is self-generated but can be set in motion by another person's idea or action.

(see also fact-finding inquiry and authentic self-generated inquiry)

Significance of the Study

In this study, I intend to offer a description of pre-service teacher knowledge and

thinking in relation to professional roles, functions, and inquiry. The descriptions that I

offer are intended to be a resource for teacher educators (and student/teachers) in their

quest for understandings of how each of us (student/teacher and teacher educator) can

most effectively contribute to quality education.

There are many studies that discuss the apparent effectiveness of diverse

approaches to teacher education (Christensen, 1996; Darling-Hammond, 1992, 2001;

Grossman et al., 2000; Howey, 1996; Imig & Switzer, 1996; Richardson, 1997;

Tabachnick & Zeichner, 1991; Tom, 1997; Valli & Rennert-Ariev, 2000; Walsh, 2001;

Wayne & Youngs, 2003), and others that document what "effective" teachers know, need

to know, and do (Brownell, 2002; Ethell & McMeniman, 2000; Hamachek, 1999;

Shulman, 1987; Wilson, Floden & Ferini-Mundy, 2001). However, there are no studies

that describe the individual lived experience of learning to become an "effective" teacher

from the position of a graduate student with high stakes attached to success in this role

(i.e., student/teacher). There is a need for qualitative studies that present fine-grained

descriptions of the personal experience of the development of the new identity of self-as-

"teacher" *as this identity is being developed or created* – not retrospectively, and not

"objectified" in a description or opinion about the nature of this identity, or a description

of new teacher socialization into the profession from "objective" perspectives.

When a person is learning the accrued knowledge, skills, processes, emotions, and

perspectives of a profession that may be new to him or her, s/he is also beginning to build

a new dimension of self. In the course of one's education, an individual moves from self

as student to self as professional. I believe that in the case of teacher, this process has added complexities due to a teacher's extensive "apprenticeship of observation" (Lortie, 1975, pp.61-65). For a student/teacher, the term itself highlights two "selves" that are very different, yet enacted in the same physical space and time. This study will shed some light on how this tangle of selves and functions is experienced by one group of student/teachers.

With the research I present here, I do not want to add to a passive, accumulated store of knowledge. Consistent with the idea that "knowledges" are emergent, multiple, and contextual, the knowledges created in the process of doing and reporting this research are meant to be dynamic and alive. My intention is to 'grow' knowledge – to instigate a conversation, and to engage with, and/or invite the creation of, other knowledges.

Limitations of the Study

This study is limited by the following considerations.

1. This study is limited to one sub-group of one cohort of secondary Language Arts teachers, all of whom are attending the same university and practicing in one county in central Florida in the United States. However, I hope that the details and descriptions I provide are fine-grained enough to enable insights for a wider range of readers by means of naturalistic generalization (Lincoln & Guba, 1985).

2. The findings from this study are specifically situated in a narrow range of participants. I make no attempt to theorize about possible relationships between gender, race, culture, or mother tongue and role formation. These certainly exist and are inextricably implicated in an experience of self, but they remain outside the focus of discussion in this study.

3. I do not intend to compare the role experience of these student/teachers with practicing teachers, or any other group, but consider this an important area for future research.

4. There is no attempt to compare role experiences in different settings (e.g., urban vs. rural, or international). This too is an interesting area for future research.

5. The reader should recognize the descriptions as possible lived-experiences. Another researcher and other participants would write other equally valid possibilities.

CHAPTER 2
REVIEW OF RELATED LITERATURE

Self is a meaning rather than a substance or a thing. To look for it in the objective plane is to make a mistake similar to that of examining the substance of the ink on a piece of paper in order to find the meaning of the word it prints. (Polkinghorne, 1988, p. 152)

How we identify our "self"(selves) as individual(s) is at the heart of how we live our lives. In this project I conceptualize self not as an object or state, but as a narrative (following Bruner, 2004, and Polkinghorne, 1991) modified to include a role for discourse (Bamberg, 1991), language (Bakhtin, 1986; Vygotsky, 1986), and Discourse (Gee, 1999). Also relevant to this operationalization of "self-as-narrative" are Bruner's extensive writings on narrative as a basic human way of knowing and understanding the world (1962, 1986, 1987, 1991, and 2004).

More specifically, the purpose of the study is to explore student/teachers' experience of teacher and/or student identity(s) during a nine-week field placement towards the end of a 36-credit M.Ed. program. This study is motivated by the belief that experiencing the self authentically as "teacher" and not as "student" is critical to the development of a disposition to inquire, and that a disposition to inquire is fundamental among the many dispositions necessary for effective teaching.

I begin this review of the literature by establishing a theoretical framework. First, I operationalize a central concept: the nature of self. To develop this concept, I will discuss Bakhtin's (1986) dialogism and related ideas by other thinkers. In this theoretical frame, I

draw a conceptual model within which to situate the study. Next, I will explore Bruner's notion of narrative versus paradigmatic thinking – two human ways of knowing.

In the next part of the literature review I discuss research on effective teacher education, especially with regards to diversity, language and metaphor as useful tools for teacher educators (and researchers), and dispositions, because dispositions are an important part of our identities. Then I will examine the concept of inquiry in teacher practice. Finally, since this study is about students practicing to be teachers interacting with students in situated classrooms, I will discuss the classroom as system, and explain why I believe conceptualizing it as an open system (Reynolds, 2001) is important for interpreting the work presented here, and for effective teacher preparation in general. This chapter will end with a brief preview of the methodology that my framework suggests, which is presented in more detail in Chapter 3.

When a young man or a young woman enters a student teaching assignment, he or she has long since begun constructing a narrative of his or her whole self. The teacher part of that whole has been constructed out of life experiences in classrooms: observing teachers as a student, and observing teachers as a student of teaching. It also has roots outside classrooms: playing teacher, imagining teachers, and hearing or reading about teachers from the experience of others. All of these experiences contribute to the self-image that appears as a central character in the stories these student/teachers tell. Deconstructing or theorizing self-image may be less useful for us as teacher educators than understanding the whole of a student/teacher's experience of self as they tell it at the specific moment in their professional career when they are enrolled in a teacher education program. For this reason, I will not explore a priori concepts, theories and definitions of

self available in many streams of research. It is more consistent with my methodology that this be a post priori task. I will however define "self" as it is relevant to my approach.

The Nature of Self

The language we typically use to conceptualize self treats it as a static "object" that can be possessed, ordered, and analyzed: "I *have* a sense of who I am as a teacher"; "I am a *first* child"; "I am "*shy*." We talk about our self in terms of the roles we enact: teacher, student, sister, brother, wife, husband, friend, and so on. These all entail ways of "being." Each word has implicit socio-cultural norms concerning our behavior in that role.

Polkinghorne (1991) presents a model for conceptualizing our experience of self not as an object or substantive thing, but as becoming: a temporal gestalt created by natural human cognitive processes that organize experience and make events and objects meaningful wholes. Jerome Bruner (2004) also presents a conceptualization of self as narrative: He writes of the ways we create our self-narratives so as to preserve a sense of autonomous self that is possessed of a free will, and at the same time balance a connectedness to our time and context that relates this self to others, and to the culture/s in which we live.

> [T]here is no such thing as an intuitively obvious and essential self to know …
> Rather, we constantly construct and reconstruct ourselves to meet the needs of the
> situations we encounter, and we do so with the guidance of our memories of the
> past and out hopes and fears for the future. (Bruner, 2004, p. 4)

His view is of a self simultaneously constructed from the inside and the outside. Reminiscent of Vygotsky's dialectical materialism (1986), Bruner's "self-narrative" expresses and is an expression of culture. In the dialectic process of self-construction we chose from a multitude of possibilities, and the narratives we construct reflect these choices (Bruner, 2004, p.13)

Bruner's model of self-as-narrative evolved from earlier writings on narrative knowing, to which I will return later in this chapter. But it is relevant to discuss his starting point here. Bruner began with the second and third of three "noegenetic" principles identified by Charles Edward Spearman (1923/1973) as the basic cognitive processes underlying intelligence. Spearman's principles were:

- We can apprehend the world.

- When we perceive two or more things together, we perceive relationships between them.

- When we perceive a thing and a relationship, we immediately think of another related thing.

What Spearman was describing was categorical perception: as we perceive, we organize in terms of membership in or exclusion from well-defined categories.

Although Spearman's work was primarily connected to statistical definitions of a singular intelligence, it tells of an active process of categorization that is the natural and unavoidable way humans know the world. Bruner seems to have been restating Spearman's second and third principles when he said that we cannot help but "…go beyond the information given…" and "…think whenever [we] do anything at all with evidence." (Bruner, 1957, p.42). When we perceive a thing, we simultaneously perceive its category as well as the categories to which it does not belong. In our minds, there is always "non-tree" present in our concept of "tree."

Psycholinguistic research in phonemic perception supports the notion that humans and other creatures perceive categorically, and in fact, cannot perceive *un*categorically. For example, Kuhl and Miller (1975, 1978) demonstrated that because the auditory apparatus of the chinchilla is very similar to that of humans, the animals show the same ability to distinguish /d/ from /t/ as humans. Perhaps all beings naturally categorize in

some way or another (e.g., food/non-food; friend/foe; /d/ from /t/), even if it is not a cognitive process used to make meaning.

In addition to categorical (also taxonomic) perception, Mandler (1984, cited in Polkinghorne, 1991) lists three more human cognitive structuring processes: matrix knowledge structures that add a vertical dimension to horizontal categories,[1] serial structures that connect events on a directional time axis; and schematic knowledge structures. This last process is what enables our perception of part-whole relationships (Gestalts) such that we tend to perceive and conceive a whole classroom as opposed to a random collection of desks, flag, students, and teacher (parts).

These processes allow humans to generalize, infer, associate in systematic ways, and to think in terms of wholes. They also enable semiotic systems such as language. Such systems bundle understandings of experiences and objects. Commonalities are distilled from shared bundles of understandings to become shared word meanings in a language. They also make conventional metaphor possible.

The cognitive process of emplotment, or the creation of a narrative, entails a combination of these processes: individual events (parts) are organized temporally and rendered meaningful by their relationship(s) to wholes. In the same way as more familiar literary narratives, we weave characters and plots from in and outside our culture into a personal narrative of which we are the central character. Thus, our image of self is influenced by understandings from cultural myths and stories both historical and recent

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[1] An example of horizontal and vertical categories: Starting from the basic category of "car," we can move up to a super-ordinate category which contains all "vehicles" or "means of transportation," or we can move down to subordinate categories like Fiat or two-door. Horizontally, "car" would be on the same level as "truck" or "train," or "table" or "dog" – all represent basic categories. Lakoff and Johnson (1999) suggest that most human mental functioning takes place at this basic category level where the concepts are more generic and the entailments fewer. Semantic bundling, or networking of word meanings, would be another example of a matrix knowledge structuring.

(e.g., the one room schoolhouse, and No Child Left Behind), or proximal to the self and distant (e.g., "ideal teacher"; the purpose of education; standardization and equity). However, there is an important difference with respect to literary narratives. Our life narratives or "self-texts" are never finished or so deliberately crafted; we continue to subsume into our self-organization random and "accidental" characters and events that fall within the temporal horizons and spatial boundaries of our story, which is in perpetual revision.

For this reason, Bamberg (1991) suggests that Polkinghorne's (1991) purely cognitive model for the experience of self is incomplete without considering the moderating influence of language and discourse within a given culture. In his critique of Polkinghorne's model, Bamberg introduces the participation of other people and other meanings as constitutive in an individual's self-creation. He adds dimensions of voice to make our self-stories multi-vocal. He also introduces the idea that narratives are more than just events and plot; our stories also include states, evaluations, and subjective characters. He argues that language and discourse create the narrative imagination, which is experienced along temporal lines. Therefore, the narrative self is ultimately a socio-cultural, and not a purely cognitive phenomenon.

Bakhtin and Others

One cannot consider the role of "other" in the constitution of "self" without reference to Bakhtin's (1986) dialogism. Meaning for Bakhtin is not inherent in the intention or being of an individual, or even in the words and language system(s) we use to communicate that meaning. Rather, meaning is located in an "utterance," which he defines as what one person says when another person stops talking and before he or she (or some other person) starts again. An utterance is never exclusively the speaker's. Each

and every word we utter is never spoken for the first time but comes with the echoes of others' uses embedded within it (p.93). Our utterances participate in a dialogue projecting into the past and into the future in an unbroken chain (p.76). To break the chain is to lose communication.

For Bakhtin (1986), meaning is located in the realization of a communicative act. Therefore, meaning cannot be determined by an individual acting alone but is imbued with meanings we receive from others: *"[o]ur speech, that is, all our utterances…is filled with others' words, varying degrees of otherness or varying degrees of "our-own-ness,"…* (p.89) Utterances have *"addressivity"* and *"responsiveness"* (p.95): Our choice of words, syntax, style, genre, even our decision to speak, is governed/modified by our knowledge of the intended hearer and our suppositions about how they will respond. Any utterance we create realizes an intention and participates in an on-going dialogue, even when we speak to ourselves. Therefore, our personal narrative(s), since they are primarily realized with language, are never entirely our own but contains echoes of others in our direct personal experience, our history, and our culture.

Nor can meaning be determined without reference to the context in which an utterance occurs: Every utterance has *"expressivity"* (Bakhtin, 1986, p. 86-87), which is what gives life and meaning to language when it becomes an utterance. Meaning is realized in the contact among a speaker's intention, a hearer's understanding, and the concrete context in which they are communicating. Finally, understanding meanings can never be reduced to forms or logic. Within any interaction, we *"re-accentuate"*: We use others' words with our own "expressivity" according to the "speech genre" we feel most appropriate to our listener and the context. In short, audience and context are constitutive

of meaning, and any interpretation of language must take into account the participants, their knowledge of each other, and their situations.

Bakhtin's speech genres (1986) are James Paul Gee's (1999) social languages. Dialogism (Bakhtin, 1986) is Gee's (1999) assembled, situated meanings and building tasks. The theories of Bakhtin and Gee suggest a conceptualization of self as a socio-cultural construction. Due to the importance of language as a mediator in interaction and thinking, our meanings are never completely our own but conditioned by both "big D" Discourse and discourse (Gee, 1999, pp.6-7). By "big D" Discourse, Gee refers to non-linguistic knowledge of context and appropriacy rules (cf. Bakhtin's speech genres, 1986, p. 80) according to which "small d" discourse – our language-in-use – is produced. Gee's Discourse, like Bakhtinian genres, implicates other people in our formulation of meaning, as for example, when we act to fulfill requirements set by some authority to obtain certification.

The social-constructionism of Bakhtin and Gee clearly supports a theoretical model of self-as-narrative as outlined here. But so too does a Vygotskian constructivism. For this reason, my epistemology is both constructivist and social-constructionist. For Vygotsky (1978), the relation of mind and society is complex and inseparable; all learning is conditioned by the society or context in which we live, but it is not a one-way process. He proposed that anytime we act, we in turn alter our society. Our construction of self is the result of this dialectic relation of self and society, of thought and language (Vygotsky, 1986).

Vygotsky's theory, however, is constructivist because, unlike Bakhtin, thought develops first and is parallel to but independent from language. Ultimately the two

converge, at which point language becomes a tool for thinking. This process continues throughout life: thought affects language, which affects thought. Language is a tool that affects society (and thereby context), which affects thought in a perpetual dialectic process. Narratives are told with language and so are inextricable from social processes.

Conceptual Model

The foregoing sections provide the theoretical framework within which I draw a conceptual model to illustrate the interaction of a person's understandings about self, role, functions and the language used to express meaning. With the model in Figure 2-1 I illustrate how individual meaning is communicated to the outside world via "languaging": Meaning, which is derived from a private context of individual understandings, knowledge, affect, values, experiences and volition, is formulated and sounded using verbal language. All of this interacts within a public context that both affects and is affected by individual meaning making. The components of the model are described in the next paragraphs.

My model is based on Halliday and Mattiessen's (1999) conception of cognition as "meaning" (*v.*) as opposed to thinking. They present a model in which meaning (*n.*) is the organizational understructure of cognition instead of knowledge. It relies on a systemic-functional model of language. I have adapted their model, changing some of the labels and adding others to represent the interaction of language and concepts of self in cognition.

To understand this diagram, the viewer must imagine he or she is looking straight down from above. Each two-dimensional circle represents the top of a conical environment that extends down into and is contained within the environments of the others. The labeled elements of the model are as follows:

SOUNDING corresponds to the formalist category "phonology." This environment is embedded within *FORMULATING*, which depends upon knowledge of possibilities (linguistic, discourse, etc.) for creating signifiers (*SOUNDING*), as well as knowledge of intention for the signified (*UNDERSTANDING* / MEANING).
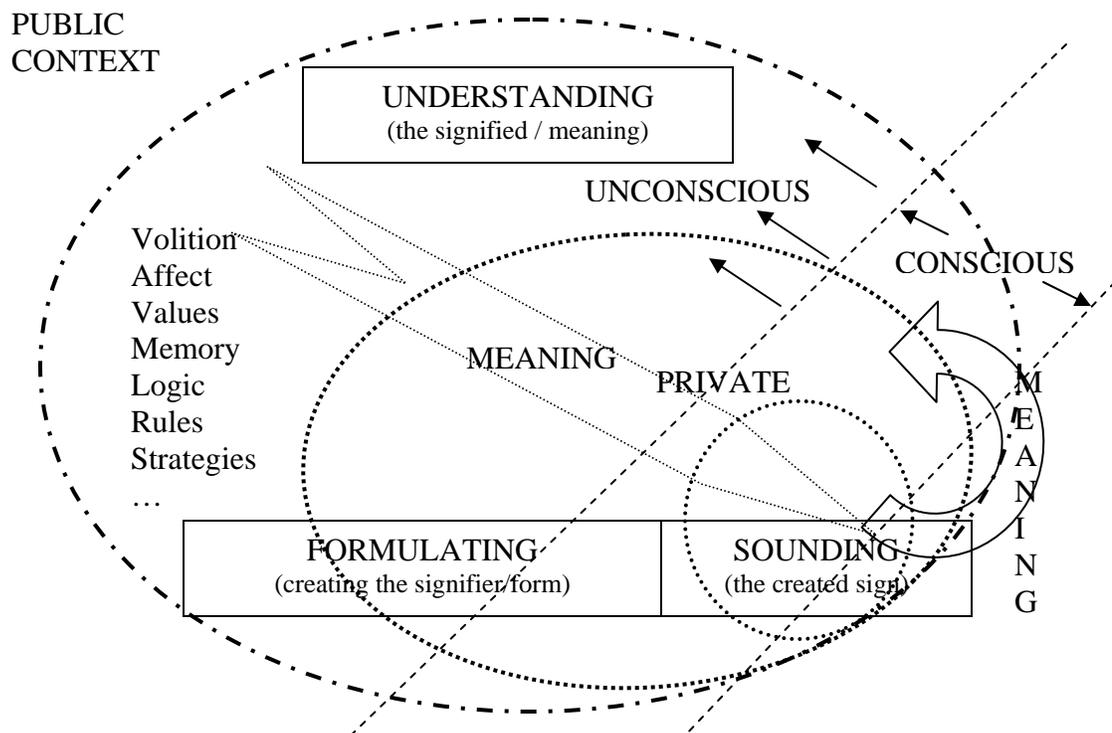
Figure 2-1 Theoretical framework: An adaptation of Halliday and Mathiessen's (1999) model of cognition as a construal of experience through language.

In my model, *FORMULATING* (not merely formation) corresponds to the formalist category syntax, but also includes semantic choice. It is the creation of the signifier and mediates between the signified (*UNDERSTANDING*) and the object or sign that is produced audibly or visibly in the process of *SOUNDING*. These signs are construed as *MEANINGS* by readers/hearers – including the producer him or herself). The reception of meaning, feeds back into *UNDERSTANDING*. The formulation and production of signs

(*SOUNDING*) happens in exterior (public) and interior (private) contexts, which change the "color" of subsequent *UNDERSTANDINGS*, *FORMULATIONS*, and *SOUNDINGS*.

The interior context (*UNDERSTANDING*) includes volitional states, values, emotions, memory and reason, as well as systemic-functional rules for language use, and other communicative strategies in function of the perceived exterior context. An individual's conception of his or her roles is also located here.

The exterior (i.e., public) context includes (spatially or temporally) proximal and distant interlocutors, societal norms, and the situation in which the production of meaning takes place, as construed by the speaker/writer.

In this model, understanding is not a structure but a process. It is the organizational mediator of mind and co-motivator of action in conjunction with external motivators. It simultaneously involves knowledge, emotion, and sensory and intuitive perceptions in producing expressed meanings.

In my theoretical model, I address how meaning, as the fundamental organizer of mind, creates a coherent whole composed of knowledge, emotion, and other elements. It does not address how these elements get into the mind. With respect to knowledge, Jerome Bruner theorized that human beings have two basic ways of knowing (i.e., acquiring knowledge). These ways of knowing are the subject of my next section.

Bruner's Narrative and Paradigmatic Ways of Knowing

I have discussed psychological, social and linguistic processes involved in the construction of narratives. A more cognitive conceptualization comes from the theories of Jerome Bruner: "The central concern is not how narrative as text is constructed, but rather how it operates as an instrument of mind in the construction of reality." (Bruner, 1991, pp.5-6) As early as 1962 Bruner was suggesting that humans have two quite

different and complementary modes of knowing (i.e., thinking): paradigmatic (i.e.,

scientific) and narrative. Scientific thought aims to demonstrate universal truth (ironically

by seeking to falsify). The function of narrative thinking is to illuminate particular human

truths: psychic verisimilitude. The two modes of thinking share the same symbol

system(s) and cannot exist independently; they are each necessary for the other's

functioning: "The scientist and the poet do not live at antipodes, and I urge … that the

artificial separation of the two modes of knowing cripples the contemporary intellectual

as an effective mythmaker for his times" (Bruner, 1962: pp.2-3).

In 1986 in "Actual Minds, Possible Worlds," Bruner elaborated this idea more

specifically. He proposed that narrative and scientific thought work in tandem, each

according to its own principles:

> There are two modes of cognitive functioning, two modes of thought, each
> providing distinctive ways of ordering experience, of constructing reality. The two
> (though complementary) are irreducible to one another. … Each of the ways of
> knowing, moreover, has operating principles of its own and its own criteria of well-
> formedness. They differ radically in their procedures for verification. A good story
> and a well-formed argument are different natural kinds. Both can be used as means
> for convincing another. Yet what they convince of is fundamentally different:
> arguments convince one of their truth, stories of their lifelikeness. (Bruner, 1986,
> p.11)

Narratives create truths for science to unveil.

Bruner takes the position that reality is ultimately subjective: we "know" by

means of our subjective experiences and our perceptions of culturally bound meanings.

We collaboratively create the world transactionally. We "know" in terms of the ways we

think (i.e., the ways we process perceptions from which we structure and restructure

conceptualizations). The world is both already there and not already there. We create the

world with both narrative and paradigmatic thought, but we are not completely free

creators. We are limited by received knowledge of possible worlds. In addition, we create

our version of the world differently according to whether our desire is to understand or control: "… we manipulate or operate physically upon that which is in the domain of cause and effect; But we interact or try to communicate with those who seem governed by intentions" (Bruner, 1986, p. 88). Narrative and scientific thought work like two lenses of a stereoscope to create a dimensional, situated, individual knowledge of the world.

Acceptance of the above framework of two natural modes of thought, paradigmatic and narrative, presents important questions about the way we construe effective teacher preparation and what we consider as valid representations of truth. The research I review in the next section seems to suppose an implicit conceptualization of thought as paradigmatic, leading to programs that might be better characterized as training rather than educating models.

Effective Teacher Education

In 1987, Lee Shulman proposed a useful framework to describe the knowledge effective teachers should have. One could summarize his proposed knowledge base for teaching by saying that teachers need to "know that" *and* "know how" (Ryle, 1972). In addition to declarative knowledge of content and pedagogy, Shulman proposed that teachers need specialized declarative and procedural "pedagogical content knowledge": specialized professional knowledge teachers have about how thinking is done in their discipline, and how to communicate this pedagogically. This is the knowledge that distinguishes a teacher's professional knowledge from that of a content specialist. With pedagogical content knowledge, Shulman also includes knowledge of the students and their particular context.

In response to his call for more knowledge about teachers, and specifically

"personal practical knowledge" (Connelly & Clandinin, 2000; Elbaz, 1983), there has

been a wealth of research aimed at identifying what effective teachers do and how they

think, as well as lists of behaviors and dispositions observed in effective teachers that

have been useful in program (re)design (e.g., Grossman et al., 2000; Hamachek, 1999;

Korthagen, 2004; Ross, 1989; Ross, Lane, & McCallum, 2005; Wilson, Floden, & Ferini-

Mundy, 2001). The lists produced by researchers also have policy implications embodied

in checklist type standards for evaluation of teaching performance (e.g., Pathwise

Teacher evaluation system, Educational Testing Service, 1994; Teacher Education Intern

Rating Sheet (TEIRS), University of Florida, College of Education, 2000).

While these lists may be very useful teaching/learning tools, "effective" means

more than enacting certain behaviors. Effective teaching involves active choice, which

can be explicit or implicit, among various behaviors that may be reasoned or felt to be

appropriate for a particular classroom culture at a particular moment. Given the diversity

of our classrooms, the static nature of published lists of effective practices may give pre-

service teachers the wrong idea about what good teaching entails. Although it is valuable

to know which practices can be effective, this knowledge can be confusing and might be

useless or counter-productive if it is not contextualized.

Preparing For Diversity

Although the focus of this study is on individual experience, the proposed model of

self-as-narrative that is construed in collaboration with an"other" within a discourse

community has important implications concerning the issue of diversity and the

development of self in teacher education. First, the model implies that a teacher's self is

co-authored with his or her students. Donaldson's (1978) and Dyson's (1993)

descriptions of classrooms nicely illustrate how children first understand situations transactionally and build social neighborhoods (Dyson, 1993). They create and understand language within the frame of this constructed world. The narratives of students, which are in turn co-authored with other people in their lives within discourse communities outside the school, will also make their way into a teacher's story.

Another important consideration is that different literacies from different "worlds" are inextricable from the self, and meanings change as language moves from one community to another (Hill, 2001). A concrete example from writing research indicates that different cultures may use different rhetorical patterns to organize their writing (Fu & Townsend, 1998; Kaplan, 1966). But the process also happens at less conscious levels. Bakhtin, Bruner and Vygotsky (and others) tell us we can never fully remove ourselves from this culture, which has important implications for a model of self that is co-constructed using language. With the growing linguistic and cultural diversity in our classrooms, it is important that teachers and teacher educators understand how aspects of "other" languages become manifest as part of an individual's sense of self.

Language

In this study, I will be aware of this as I analyze the language the participants use to describe their experience. However, language can be a tricky business. No language is neutral. We speak, read, or write from a very specific socio-cultural frame; we all operate from inside a bounded perspectival horizon (Bakhtin, 1986). Ways of using language are not uniform for all people in a society; even within a single community, meanings do not exist in the abstract, but are directly rooted in the individual experience of each user. We may share denotations, but each individual has his or her own unique web of connotations that include affective and sensory components. In addition to the shared

dictionary meaning, each word we use has its own semantic bundle that is never exactly

the same as another person's.

From our first steps as language users, we actively wield the cultural tool of verbal

language to create meaning. Throughout our lives we are (re)constructing our own

particular worldview (i.e., our unique system of beliefs and theories) via external and

internal dialogues. A careful examination of the whole of one's language choices can

bring this worldview into sharper focus. Just as a child at the one-word stage will use the

"heaviest" content word they know to communicate meaning, metaphor may be a natural

cognitive process in which we economically map multiple understandings and semantic

entailments to an object or an idea (Billow, 1988).

Metaphor

> In effect, metaphor functions as a bridge between different realities (such as an
> object and its signifier), different levels of meaning (such as literal and abstract, or
> real and make-believe), and different realms of experience (inner or psychological
> reality vs. outer or "empirical" reality. . ." (Billow, 1988: p.315)

Lakoff and Johnson (1980, 1999) suggest that all language might be considered

metaphoric, and distinguish conventional from imaginative metaphors (1980).

Conventional metaphors are culturally systematized in language. As the language and

community evolve, particular metaphors come to represent particular concepts (e.g., Life

as a path we travel). As a member of a community, we assimilate its metaphors with our

understandings of the different languages we speak. Imaginative metaphors are our

unique creations that give new and individual meanings to our understandings. I share the

assumption that all language is metaphoric but in this project I use the term metaphor to

mean a more or less deliberate symbolic representation of one thing with another.

In metaphors we associate concepts, (which might be experienced as words, phrases or images) from different domains (i.e., conceptual metaphor). It may be that "…virtually all of our abstract conceptualization and reasoning is structured by metaphor" (Fernandez-Duque & Johnson, 1999, p.84). According to Lakoff and Johnson, reason[2] may be unconscious, "…largely metaphorical and imaginative," "emotionally engaged," and "dynamic" (Lakoff and Johnson, 1999, p.4). They suggest that metaphor is the "hidden hand that shapes conscious thought" (Lakoff and Johnson, 1999, p.12). This cognitive unconscious also shapes our dispositions and how we act. Lakoff and Johnson (1999) also describe how metaphoric imagery can illuminate a process of reasoning with a concept when non-metaphorical reasoning is not possible.

On a more functional level, some psycholinguists following a connectionist model (Gaskell & Marslen-Wilson, 1996; Marslen-Wilson & Warren, 1994), theorize that when we access a word, a host of related words becomes activated (e.g., along with "*GA*M*E*," we might also activate "*GA*MBL*E*," "*GA*TH*E*R," "*GA*RGL*E*,". . .). In a schema theoretical framework (Carrell & Eisterhold, 1983; Rumelhart & Ortony, 1977; Smith, 1982), "GAME" might activate chains of words (i.e., entailments) in related semantic fields, as well as associated feelings, memories, and images (e.g., "BRIDGE" (which might activate "TUNNEL")… "FOOTBALL"… "BASEBALL"… "HIGH SCHOOL SPRINGS"… "TENNIS"… "LOVE"… "PLAYER"… and so on). As each word or image is activated, these entailments (i.e., unique semantic bundles) become activated as well. Consider what happens when you read the following phrase: "DIVING BOARD." …

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2 The way we inquire, infer, solve problems, understand ourselves. . . in short, the way we think and interact with other people, primarily with verbal language.

Some of my own associations and entailments for diving board include falling from a height, playing, water, getting wet, summer, head first… and many more.

Billow (1988) found evidence that metaphorical language starts at an early age. While we may not always be able to verbalize a rationale for a metaphor, he suggests that these metaphors may arise from logical language use (e.g., children refer directly to physical or functional similarity of objects, visual imagery, or feelings). He cites research that gives reason to suppose that metaphorical thinking is not accidental, or due to mistakes or "confusion" in linguistic competence: "It is quite possible that one wellspring of metaphoric creation is indeed the momentary and novel link between an image (not necessarily visual) and an object, idea, or situation." (Billow, 1988, p.325)

Billow cites research much older than Lakoff and Johnson's (1999) argument that the basis for metaphorical associations may even be somatic: "…organismic" …bodily" … experience also may infuse symbol formation, hence, language with meaning" (Billow, 1988, p. 325, citing Jones, 1950; Sharpe, 1968; and Werner and Kaplan, 1963). Billow believes that his findings and the other findings he reviews, ". . . suggest that . . . the capacity for spontaneous metaphor production increases along with other cognitive capacities [and] continues as unverbalized, mental activity and/or capacity." (Billow, 1988, p.325)

Metaphor allows efficient organization of meaning economically since processing happens in chucks and images. If it arises from our cognitive unconscious, its analysis should tell us about a person's underlying conceptual system/s. In that case, our language holds many clues that point to how we individually understand and relate concepts: "Careful description of how one describes the world . . . gives clues to how one

constructs it" (Munby & Russell, 1990). The images a person uses can help us see

beyond conventional language labels to the meanings that produced them. This makes

these student/teachers' spoken (or written) language a powerful source of evidence for

the nature of their underlying meanings.

> Our theories are irreducibly metaphoric. … [D]ifferent metaphorical conceptions may circumscribe . . . basic phenomena . . . in different ways. No single metaphorical structure will be adequate to account for the phenomena. Understanding the metaphorical structure of one's model and theories – how the metaphors define phenomena, how they structure concepts, and how they generate inferences – is thus essential to any self-reflective scientist's method." . . . . Metaphor . . . is one of our most basic and indispensable tools for doing good science. (Fernandez-Duque & Johnson, 1999, p.112)

In today's diverse classrooms, a teacher needs to be sensitive to this aspect of his or

her daily interactions. In a co-constructed model of self, students from different language

and cultural backgrounds contribute to a teacher's sense of self. Conversely, a teacher

also has an important role in co-authoring his or her students' narratives. For this reason,

it is important to cultivate in student/teachers the disposition for awareness of multiple

cultures and languages, and of his/her impact on students. S/he must be sensitive to

context, learning styles, worldviews, and talents.

Dispositions

It is not within the scope of this study to enter the conversation in the literature

regarding "effective" dispositions for teaching, but a definition is warranted since

dispositions form a fundamental part of the "self." My Webster's new Collegiate

Dictionary defines "disposition" as the quality of being disposed, a readiness or tendency

to act. It also carries a sense of conclusive or definitive arrangement of personal qualities

or characteristics. It is a "prevailing tendency, mood or inclination, a temperamental

makeup" (Webster's new Collegiate Dictionary, 1977, p. 330).

Usually, we only have one disposition, a description of which communicates our habitual way of being in multiple and varied circumstances. Colloquially, we say that someone has a happy or a lazy or an argumentative disposition, or that they tend to cry easily, or be easily convinced of something. A disposition is a part of our identity. It is our tendency to act in one way and not another in a given context. In the field of teacher education, various standards setting organizations use the term in the plural to indicate multiple qualities that effective teachers must exhibit.

Our disposition and dispositions depend on our beliefs about who we are, who other people are, the context we are in and the goals we have. We are disposed to act in terms of the way we prioritize our purposes. A crucial disposition for teaching that is relevant to this study in research questions 3 and 4 is the disposition to inquire. This disposition appears in multiple guises in the principles of INTASC (The Interstate **N**ew **T**eacher **A**ssessment and **S**upport **C**onsortium): A teacher must have a disposition to plan well but be ready to modify the plan in light of emerging circumstances. S/he must be disposed to reflection and continuous learning and development (both his/her own and his/her students'). S/he must see the world and knowledge as mutable, not as a fixed body of facts to be learned once and for all. In other words, he or she must have a disposition for inquiry. I will discuss other "official" practical operationalizations of the concept "disposition" specific to the realm of teacher education in Chapter 8 (implications).

Inquiry in Teacher Education

The model of self proposed here supposes an active role for the individual in constructing his or her own narrative. As set out in previous sections, this construction is not built solely by one person's mental processes. It also involves dialogic interaction with others using language as a primary tool. However, a lot happens in our interactions

of which we are not necessarily aware. A disposition to look for, to notice, and to inquire about difference or anomalies in one's beliefs about reality is fundamental to this model, especially in the interest of high quality teacher education.

Inquiry is not only carried out by linguistic acts; any act can be construed as inquiry if that is the purpose of the inquirer (Lindfors, 1999). Inquiry is defined here as noticing a problem or a difference, reflecting on it, and acting in a linguistic or non-linguistic way to try to understand it. Dewey (1938) wrote that learning and education are the result of posing problems in and about one's immediate experience. Lindfors (1999) calls inquiry a basic human act – a "turning to" another, which can be observed from the first days of an infant's life. Once we acquire the "tool" of language, this basic human reaching out becomes linguistic and we use it to restructure our cognitive schemes (Vygotsky, 1986).

An important companion to the habit of noticing things and events in one's self and/or context is reflection if we wish teachers to ". . . establish belief upon a firm basis of evidence and rationality" (Dewey, 1933/1960, p. 9). Reflection is an "[a]ctive, persistent, and careful consideration of any belief or supposed form of knowledge in the light of the grounds that support it and the further conclusions to which it tends…" (Dewey, 1933/1960, p. 9). Schön (1983, 1987) described two categories of reflection important for teacher learning: "reflection-on-action" and "reflection-in-action." Griffiths and Tann, (cited in Zeichner & Liston, 1996) expanded Schön's two concepts to five. They propose two types of "reflection-in-action": "rapid reflection" when a teacher responds "in action," and "repair" of a problem the teacher notices happening in real time. They extend the time frame of Schön's "reflection-on-action" beyond immediate "review" of a teaching episode after (or even before) the fact, to include two longer term,

more in-depth reflective modes: "research" and "re-theorizing." Although I consider these last two as teacher inquiry, inquiry involves more than reflection. In the next section, I define inquiry from three perspectives: as process, as research paradigm, and as stance.

Teacher inquiry as a psychological process

Lindfors (1999) identifies two general kinds of inquiry in children's classrooms: information-seeking, and wondering. Although, as she notes, there are other ways to describe inquiry, these two typical examples are useful in considering the kind of inquiry that can occur in teacher education classrooms as well. As a psychological process, (teacher) inquiry can be information seeking (i.e., "fact-finding," Kiss & Townsend, in process) if the prospective teacher is looking for technical strategies or right answers that he or she feels already exist to be found. It can be wondering if the teacher's aim is to construct an answer or avenue of exploration for him or herself. And it can be anything in between. The process of teacher inquiry can range from fully implicit to maximally explicit, and concern knowledge that lies anywhere on a continuum from public knowledge (either paradigmatic or common sense), which is available in universal, propositional statements, to private or "local" knowledge (White, 2004, based on Geertz, 1983), which is visible to the world through the interpretations the knower shares with other people.

Traditional sources of teacher inquiry

Tabachnich and Zeichner (1991) identify four main traditions as sources for inquiry in teaching:

1. academic (content and pedagogical content knowledge),
2. social efficiency (teaching techniques and strategies),

3.   developmental (the child), and
4.   social reconstruction.

Zeichner and Liston (1996) add a fifth category: generic inquiry, but with the caveat that

this fifth type is less productive of new knowledge. Dana and Yendol-Silva (2003)

present more person-based choices for inquiry by suggesting teachers might locate their

inquiry in any one of eight passions:

- their own biography,
- an individual child,
- the context,
- the curriculum (plan),
- the subject matter (content of the curriculum and materials),
- teaching techniques and strategies,
- social justice issues, or
- a perceived discrepancy between personal teaching philosophy and context factors (including procedures).

Teacher inquiry as research paradigm

While inquiry may not be a new idea, as a research paradigm teacher inquiry is

rooted in an epistemology that is different to previous process-product, or qualitative-

interpretive research paradigms (Dana & Yendol-Silva, 2003). In a process-product

approach, the aim of research is to locate links between "good" products and the

processes that seem to have generated them, in order to produce statements that will

instruct teachers in how to act. A large body of research on "effective practice" (cited

previously), as well as standardized teacher evaluation schemes based on observed

"effective" behaviors, results from this paradigm. A process-product approach is linear,

carried out by outside experts, and generates what is described by Cochran-Smith and

Lytle (1999) as "knowledge-for-practice."

As a qualitative-interpretive paradigm gained credence in academia, context and

the situated character of teaching entered our conceptualization of valued knowledge. A

teacher's knowledge of her practice ("knowledge-in-practice," Cochran-Smith & Lytle, 1999; "personal practical knowledge," Elbaz, 1983) was introduced as an important part of the knowledge base a teacher must have. In this paradigm, the teacher and her students become characters in a specific context, and a more discursive style is needed to report "findings." However, the originators of the research questions still tend to be outside experts.

Already in 1933, Dewey's thoughts seem to suggest teacher inquiry as research when he described how reflection involves a state of doubt and a deliberate, targeted empirical search "…to find material that will resolve the doubt" (Dewey, 1933/1960. p.12). He described the work of reflection as a purposive connecting of ". . . present facts . . . with . . . other facts (or truths) . . ." (pp.11-12) such that knowledge derives from a knower combining new empirically experienced events with his or her previous knowledge. This is the knowledge that a teacher writes into his or her self-narrative.

Teacher inquiry as a research paradigm authorizes the teacher as a co-constructor of knowledge. Distinct from the more general concept of teacher reflection, it is systematic, rigorous, and targeted. It explicitly values local knowledge that is individually created by the knower and is linked to the time and place of its creation, thereby acknowledging as valid the individuality of teachers' professional knowledge landscapes (Clandinin & Connelly, 1996). Unlike process-product models, it calls for active participation in an on-going professional conversation. It is maximally explicit, tends towards wondering, and generates "knowledge-of-practice" (Cochran-Smith & Lytle, 1999).

Teacher inquiry as stance

Cochran-Smith and Lytle (1999) propose that knowledge-of-practice is not created as the result of an activity or project, but as the result of a stance that is critical and

transformative. This view of knowledge removes the distinction between theory and practice and situates research and the site of knowledge creation in the mind and context of a knower working in a professional community of inquiry. It removes a distinction between expert and novice, thereby providing a theoretical grounding for a life-long learning approach to teacher development, in which teachers with any amount of experience engage in interrogation of their practice, their context, the rules and norms of their profession, and the nature of knowledge. An inquiry stance acknowledges the teacher him or herself as the final arbiter in determining which or whose knowledge is most valuable in becoming and being a teacher.

The Classroom as an Open System

Ultimately, what a person learns, how s/he learns, and the degree to which s/he learns is the result of multiple acts, influences and complex motivations. The fundamental aim of teacher education is to educate teachers who can help students learn to their maximum potential. But assessment of outcomes based only on test scores, or other performative criteria, is simplistic. Evaluation and assessment of teaching/learning outcomes must account for multiple dimensions that include both exogenous and endogenous factors (Behar-Horenstein, Mitchell, & Dolan, 2004) that influence these outcomes in ways that can be unpredictable and difficult to see.

In teacher education we are most concerned with preparing teachers for facilitating learning in classrooms. Reynolds (2001) suggests we consider classrooms as open systems. An open system adds indigenous and emergent factors to the complex of external factors we currently consider when assessing success. An open system cannot be understood merely by understanding initial states and each of the component parts.

Systems are *open* when components can enter and leave without altering the essential nature of the system. A fitting description for "classroom."

An open system is emergent, unpredictable and continually evolving in response or reaction to perturbations generated by its own operation. There is no dependable linear relationship between input and output, and output can simultaneously be input for the system. The resultant feedback loops tend to be tight (Reynolds, 2001), local and unpredictable. Although there may be cause/effect relations in operation, it is difficult or impossible to use these exclusively to predict outcomes with any certainty. Nor is it possible to predict outcomes only from initial states.

Learning in such a system happens at specific, not always identifiable, moments when a person creates a link between new information and old, and incorporates it into his or her individual knowledge base. For this reason teachers can never be complacent. Even with "scientifically" proven practices, they must also be aware of when, how, why, and with whom certain techniques or strategies work the way researchers claim they do. This is especially tricky in the early stages of a person's practice, and/ or in situations in which a teacher feels her decisions are in some way "other-determined" (e.g., she is in someone else's classroom, a supervisor is observing her, she is being graded or assessed.)

One cannot generate reliable understandings of open systems using the scientific, propositional laws endemic to our educational system, embedded as it is in an empirical-analytic epistemology (vanManen, 1977). The only reliable source of knowledge about such a system comes from within the system, and is grounded in its ongoing evolution. This view of the classroom as an open system is consistent with the constructivist and social-constructionist perspectives on learning described earlier, in which knowledge is

viewed as dynamic and situational. It is also consistent with an inquiry stance, and the belief that "knowledge-of-practice" (Cochran-Smith & Lytle, 1999) develops (i.e., learning occurs) in the context of social interactions.[3]

The model of classroom as an open system is coherent with the model presented here that conceptualizes self as a character in an emergent context destined to deal with both predictable and random events. It also argues for a research methodology that can be sensitive to conditions that are in part rule-governed, but can also be unpredictable.

Applied Empirical Phenomenology

Referring to scientific thinking, Bruner says in *On Knowing: Essays for the Left Hand* that we ". . . will go so far as to tame the metaphors that have produced the hunches, tame them in the sense of shifting them from the left hand to the right hand by rendering them into notions that can be tested" (Bruner, 1962, p. 4). In this study I propose that shifts in our paradigms of what constitutes significant research mean that we no longer have to tame our metaphors to be considered "scientific." With rigorous, systematic qualitative methodology we can access meanings in situ and re-present them faithfully as "scientifically" acceptable knowledge. Rather than extract, decompose and "test" concepts, we can illuminate them as wholes where they live and, in so doing, clarify how they function in complex human interactions.

An appropriate methodology for this is an empirical phenomenology (Hein & Austin, 2003; Giorgi & Giorgi, 2003), which assumes that a person's report of experience *is* reality, at least one possible reality from one perspective. As such, the experience has a direct relationship with a person's actions, and understanding people's actions is one goal

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[3] I include as social interaction any contact with other-produced text, written or spoken, whether or not the "other" is physically present.

of human science. In this phenomenology, there is no assumption of an independent

ontological status for any phenomenon present in experience, as there is in Husserl's

more philosophical transcendental phenomenology (Moustakas, 1994). A more extensive

discussion of this methodology, as well as a distinction between philosophical and

applied approaches to phenomenology is taken up in the next chapter.

CHAPTER 3
METHODOLOGY

Research methods are…outlines of investigative journeys, laying out previously developed paths, which, if followed by researchers, are supposed to lead to valid knowledge. These paths are drawn on maps based on assumptions about the nature of reality and the processes of human understanding. (Polkinghorne, 1989, p. 41)

Methodology should be telling of the researcher's epistemology and theoretical framework (Glesne, 1999), and these must be in alignment (Crotty, 1998). My purpose in this study is to explore situated experience of phenomena of consciousness as they are lived by individuals. Specifically, I explore the extent to which interns participating in a nine-week field placement actually experience themselves as "teacher," or are acting from within the role of "student" standing where the teacher stands. I propose to approach questions concerning the perceived experience of various individuals from a phenomenological theoretical perspective grounded in a constructivist and social-constructionist epistemology. Empirical phenomenology (Hein & Austin, 2001; Giorgi & Giorgi, 2003), and critical discourse analysis (Fairclough, 1995, 1999) are appropriate methods to collect, analyze and present data to create new understandings of these questions from my perspective. These methodologies preserve the complexity and contextuality of the phenomena of interest, and call for writer and readers to zigzag between the whole and the parts in order to reach understanding.

I begin this chapter with a discussion of philosophical foundations and different approaches to applied empirical phenomenology. Next, I describe the design I derived

from these methodologies for my study. I then present the five phases[1] I follow: (1) data

generation, (2) data collection, (3) initial data analysis, (4) narrowing data analysis, and

(5) reporting. Then I will describe the setting and the participants, along with my

rationale for these choices. Next, I will present my qualifications for doing this study and

a brief autobiographical background to shed light on how I arrived to these questions. I

will also detail the procedures I have followed to establish trustworthiness (Lincoln &

Guba, 1985), including how I have attempted to minimize researcher bias, triangulate

results, and establish consistency. Finally, I will discuss generalizability and

transferability.

At the end of this chapter, I include a list of terms defined specifically as they are

relevant to the methods used in this study.

Philosophical Foundations

Two related philosophical approaches to understanding the nature of human reality

and the phenomena of human consciousness ground most contemporary applied

phenomenologies: transcendental phenomenology and existential phenomenology. The

first is primarily concerned with ways of *being*, the second with ways of *being-in-the-*

world. Before discussing how these philosophies were developed into applied scientific

approaches, I present a brief review of their foundations.

Wilhelm Dilthey (1833-1911) argued that the only true subject of study for the

human sciences was life as experienced by individuals, and that the psychology of his

day was wrong to model itself after the natural sciences (cited in Rickman, 1967). He

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[1] The term "step" may be understood to have the same meaning. I prefer the term "phase" to indicate the nebulous borders between one phase and another. In fact, the processes of data collection, analysis, and re-presentation are often simultaneous.

also expanded hermeneutics from the science of understanding an author's meaning in a text, to a general method of understanding human meaning, regardless of how expressed.

In addition to the "*erklären*," or explanation, of the natural sciences (e.g., description, induction, and deduction), the human sciences also seek "*verstehen,*" or understanding. But not understanding in the colloquial sense. As a (human) scientific pursuit, "understanding" refers to a systematic study of the layers of meaning humans assign to their inducing, deducing, explaining, and describing. Dilthey rejected transcendentalism as an approach to understanding human meaning: life is what it is and includes both the empirically observable (i.e., sense data) and the "humanly knowable" (i.e., psychological constructions that result from human cognitive processing of sense data). How we come to understand includes what our senses perceive, but also the temporality we experience and the meaning we attribute to events. For Dilthey, human knowing was always historical and could never be final. It would always be situated in a specific spatial and temporal context (Rickman, 1967). But these philosophical ideas lacked a conceptual system that would organize them into a "science."

Transcendental Phenomenology

Edmund Husserl (1859-1938) is considered to be the founder of phenomenology as a scientific method (Gurwitsch, 1974). He was the first to propose a system to make this philosophical approach a scientific tool for human science. Husserl agreed with Dilthey's critique of psychology as limited by its dependence on the natural sciences for its theoretical and methodological framework. He argued that human understanding was partially determined by a particular context, but it was also not unlimited. He suggested that human understanding was constructed within the limits of universal forms, or essential structures, which are always already there, not built from experience. The first

task of the human scientist was to locate the eidos, not in the Platonic sense of some a priori universal forms, but in the sense of a whole conceptual structure within the limits and possibilities of a human being to construct meaning for some object. Essentially, the goal of Husserl's science was to remove temporal and contextual variants to arrive at some transcendental essence of a thing that would still be there regardless of the consciousness perceiving it.

Existential Phenomenology

Martin Heidegger (1889-1976), who studied the application of the phenomenological method with Husserl, and later succeeded him at the University of Freiburg, disagreed with his predecessor and mentor on a very fundamental point. Whereas with transcendental phenomenology Husserl studied consciousness in an effort to discern pure "being," Heidegger, with hermeneutic phenomenology, studied "being-in-the-world." From a hermeneutic phenomenological perspective, a pure a-historical, a-temporal essence does not exist. A researcher can never fully bracket his or her existence, or the contextual influences on the phenomenon being studied. As soon as we begin to interact and to use language, we do so from a situated, temporal-historical perspective that cannot be separated from our understandings.

> . . . At the very moment the philosopher begins to reflect he has already engaged himself in the world, society, history, language. . . . The phenomena, the things themselves, must be accepted by the philosopher the way they really are, but this can be done only by interpreting them from a conception of world which is already there before the philosopher can begin to reflect. (Hein & Austin, 2001, p. 5, citing Kockelmans, 1987a)

Methodologies: Applied Phenomenologies for the Human Sciences

The philosophy of Husserl or Heidegger provides the grounding for applied approaches to studying human meaning in several domains of human science research.

Hein and Austin (2001) offer an exceptionally clear explanation of what the differences between these approaches mean for applied research in the domain of psychology. The goal of transcendental phenomenology rooted in Husserl's ideas is to reach an understanding of essential, transcendental meaning structures of some object in a person's consciousness. In this a-historic perspective, it is assumed possible to abstract the essential meaning structure of an "object" of consciousness (e.g., "being a student/teacher") that is always true irrespective of the context. It is also theoretically possible to fully bracket out the researcher's pre-conceptions and interpretations.

On the other hand, the goal of a Heideggerian existential phenomenology is to study "being-in-the-world" (e.g., being a student/teacher in a one-year M.Ed. program in Florida). From an existential phenomenological point of view, bracketing can never be complete. We are always and inescapably in the world in a particular way. This study takes this latter perspective, although without the hermeneutic stance characteristic of a purely Heideggerian approach. I will attempt to describe as clearly as possible the context of my participants, as well as my own pre-conceptions and biases. However, I avoid interpreting their words in an effort to present as fully as possible a description of their individual and collective meaning structures for the phenomena of interest.

Psychological phenomenology

In the last quarter of the 20th century and the beginning of the 21st, human science researchers offered a variety of scientific applications of philosophical phenomenology. Among the best known is Giorgi & Giorgi's (2003) psychological phenomenology. Although it derives from Husserl's transcendental phenomenology, and is still essentially positivistic in that it seeks a single definitive meaning structure for a psychological phenomenon, it attempts to provide a more applied "scientific" approach in that "the

knowledge obtained is systematic, methodical, critical and general" (Giorgi & Giorgi, 2003). They reject the possible existence of a single essential structure for some phenomenon that might be true for any conceivable consciousness. Instead, they restrict themselves to the experience of human consciousness, seeking to illuminate layers of meaning and a single essential structure for some human psychological phenomenon.

In their psychological phenomenology they understand the experience or meaning an individual describes to be the reality that drives that person's actions, without making further ontological claims about the essential nature of that experience: "…phenomenology is less concerned with the facticity of the psychological, sociological, or cultural peculiarities or differences of the meaning structures of human experience" (Van Manen, 1984, p. 43). It is a more empirical and less philosophical approach to understanding.

Empirical or hermeneutic approaches in psychological phenomenology

More generically, most psychologically (i.e., human scientific) oriented phenomenological research methods tend to be either empirical (descriptive) or hermeneutic (interpretive). While the steps for both are similar, the perspective on the data and the research process itself are somewhat different. Hein and Austin claim that a convergent analysis of the same data using each method led to similar insights (Hein & Austin, 2001).

In both approaches, the first step is to immerse oneself completely in the data. These data are frequently interviews but can also be personal reflections or published art (e.g., Novels, film, TV, poetry, graffiti), especially in hermeneutic phenomenology which

Table 3-1 Comparison of three approaches to phenomenological data analysis: key aspects and differences.

Transcendental (Moustakas, 1994) (philosophical)	Psychological (Giorgi & Giorgi, 2003) (applied, scientific)	Hermeneutic (Hein & Austin, 2001; Van Manen, 1984, 1990) (applied, textual)
Data obtained from descriptions of personal reflection or from interviews of other people	*Data obtained from* descriptions from informants ("empirical" data)	*Data obtained from* literature, film, etc. (most often) but also from interviews
Data analysis via: Phenomenological reduction and imaginative variation while bracketing the researcher's pre-conceptions	*Data analysis via:* Scientific reduction, viewing data from the perspective of psychology and psychological interests, and bracketing the researcher's pre-conceptions	*Data analysis via:* interpretative (hermeneutic) writing, re-writing, and using imaginative variation. Bracketing is not possible, when we begin to use language, we begin to interpret.
Final goal: Determine invariant essential (transcendental) structure/s of an experience knowable by any imaginable consciousness	*Final goal:* Re-describe the experience of a uniquely human consciousness in psychological (not everyday) terms	*Final goal:* Understand and describe a situated experience by identifying the "knots" that hold together our "webs" of meaning.

considers any human experience as "text," and therefore interpretable. At this point the two approaches diverge: Hermeneutic phenomenology emphasizes creativity, and explicitly includes the interaction of the researcher, the participant and the reader. It is about imagining alternatives, contextualization and amplification. The process is one of writing, re-writing, imagining and dialog. Through this creative, dialogic process, one reaches an essential description of some phenomenon as experienced by human consciousness. In Table 3-1 I present a comparison of three approaches to phenomenology.

On the other hand, empirical phenomenology is more rigorous, and the steps more specific. Although each researcher creates his or her own exact process, they tend to have the following steps in common:

1. Immerse in the data

2. Identify statements in the data that relate to the phenomenon/a being studied

3. "Thematize" (see definitions Chapter 3) and re-write the participant's everyday statements in phenomenological language

4. Develop a "situated structural description" of the phenomenon for each participant

5. Repeat steps 1-4 for each participant

6. Develop a single essential description for the phenomenon derived from the empirical statements ("general structural description")

Pedagogical phenomenology: an applied psychological phenomenology

There are also applied human science approaches specifically oriented towards contributing to pedagogical competence, such as the more hermeneutic approach of Van Manen (1984, 1990). This approach is closer to an interpretive Heideggerian exploration of "*being-in-the-world*," as opposed to the transcendental goal of describing pure

"*being*." From this perspective, it is not possible to fully bracket experience, and all consciousness is a situated consciousness. By entering into a text, writing, re-writing, and using imaginative variation to explore different facets of an experience, one circles in on a true understanding of meaning for a specific person in a particular place and time.

According to Hein and Austin, it is up to the researcher to choose or creatively combine from many possibilities a set of methods in function of the nature of the research question and the perspective of the researcher:

> There is no single so-called correct way to conduct phenomenological research. … [T]he specific method used depends, to a large extent, on the purposes of the researcher, his or her specific skills and talents, and the nature of the research question and data collected. … Of equal importance, the method chosen should be viewed as providing only a general guideline – one that the researcher then modifies to meet the particular needs of the study. . . . [P]henomenological methods are adapted to the characteristics of the phenomenon being investigated. (Hein & Austin, 2001, p. 3)

Drawing on all of these sources to greater and lesser extent, I propose to call this research a "pedagogical phenomenology," and the attitude I adopt with respect to the data and its analysis "pedagogical," since my perspective, purpose and procedures are pedagogical.

"Pedagogy" refers to the art, science or profession of teaching. And "pedagogue" (from Greek: *peda* = child and *gogos* = to lead) originally referred to the slave who led a child to school. In that sense, I am a slave to the data leading my participants and readers to a deepened and more dimensional awareness of the meaning of being simultaneously student and teacher for a person new to the profession.

I define pedagogical phenomenology as a form of existential phenomenology, as opposed to transcendental phenomenology since the object of study is an aspect of a human way of being rather than a pure aspect of human consciousness (Hein & Austin,

2001). The research questions were developed to help identify the meaning structures of the dual roles lived by student/teachers during their student teaching experience. From my perspective as a student of teacher education, I experience these dual roles daily. As a teacher educating teachers, I am interested in understanding how people experience this aspect of their existence from a pedagogical perspective. This understanding will become data that will help me make more informed pedagogical decisions. "The end… is to sponsor a critical educational competence… Pedagogical research does this by reintegrating part and whole, the contingent and the essential, value and desire." (Van Manen, 1984, p. 36)

A phenomenological researcher needs sensitivity both to language as it is used by participants and the language he or she uses to write the research report. Van Manen (1990) sustains that "[t]he phenomenological method consists of the ability, or rather the art, of being sensitive—sensitive to the subtle undertones of language, to the way language speaks when it allows the things themselves to speak" (Van Manen, 1990, p.111). As I read and listen to my participants, I understand and creatively rephrase their words using the rhetorical frame that is most familiar to me: pedagogy. "[T]he procedure biases itself toward…a creative use of language…mere labeling should …be avoided" (Giorgi & Giorgi, 2003, p. 253). As I attempt to understand the meanings described by the words of my participants, I cannot help but filter those meanings through my life experience, my curiosity as a teacher educator, my goals as a researcher, and my language use as a teacher.

As a result of my positioning, my choice of words reflects a pedagogic (as opposed to psychological, sociological or historic) perspective and interest – it would be difficult

for me to listen and to write otherwise. This is what makes mine a pedagogical attitude, and this a pedagogical rather than a psychological phenomenology. I am not interested in personality or will in an abstract sense; I am interested in personality or will to act and react in classroom situations. The meanings I sense are teacher and student meanings in the context of educating as a social interactive process.

Before describing in detail the five phases I developed, I compare possible methods sequences for four applied (as opposed to philosophical) phenomenologies. In the first three columns of Table 3-2 are three approaches I used to guide the creation of my own plan, which is in the forth column: the pedagogical phenomenology of this study. In each approach, the steps listed in the table follow an initial period of generating data from personal reflection on one's own experience, and/or collecting experiential reports from others, and/or reading similar work or reading literature, art, or other symbolic representations of experience. Also common to all approaches is the first step in which the researcher specifies his or her horizon, that is, s/he adopts an attitude with respect to the data that corresponds to the research interest, and brackets out pre-conceptions or theories about what the phenomena might be.

Table 3-2 A comparison of possible methods sequences in applied (as opposed to philosophical) phenomenological research.

step	Descriptive Psychological Phenomenology (Giorgi & Giorgi, 2003)	Phenomenological Writing (descriptive) (Van Manen, 1984, 1990)	Empirical Phenomenology (descriptive) (Hein & Austin, 2001)	Pedagogical Phenomenology (descriptive) (Kiss, 2006)
1	"Scientific" reduction; Adopt a "psychological attitude"	Adopt phenomenological attitude	Phenomenological reduction	Adopt pedagogic attitude to distill meaning
2	Immerse in data to get a strong sense of how the participant experienced the phenomenon For pedagogical phenomenology and phenomenological writing: (*from 3rd read*) Highlight /Annotate as themes appear in the text			
3	Delineate psychological meaning units by making slashes in text wherever the researcher feels a meaning shift	PHENOMENOLOGICAL REFLECTION: Find knots or nodes by highlighting or line-by-line analysis… Linguistic transformation…	Identify statements relevant to the phenomenon	Transpose complete interview text of both participants to prose with a pedagogical perspective. Chronologically describe thematic meaning/s of each line and make thematic shifts apparent.
4	Transform text from everyday language to psychological language	Write notes or paragraphs that describe the phenomenon in terms of the question using IMAGINATIVE VARIATION (i.e., seeking other examples) to DETERMINE ESSENTIAL THEMES (these become evident by writing and re-writing)	Thematize non-repetitive statements to capture meaning	4a. Remove interviewer's meanings to create participant's themes summary text. 4b. Extract themes and descriptors to TABLE

Table 3-2 continued

step	Descriptive Psychological Phenomenology (Giorgi & Giorgi, 2003)	Phenomenological Writing (descriptive) (Van Manen, 1984, 1990)	Empirical Phenomenology (descriptive) (Hein & Austin, 2001)	Pedagogical Phenomenology (descriptive) (Kiss, 2006)
5	Create a prose description of the phenomenon/a of interest based on the transformed meaning units.	WRITING and RE-WRITING: with attention to the subtleties of language, word choice etc, write and re-write the description to refine and perfect the essential description.	Use excerpts from text and themes to develop an "exhaustive" description of the phenomenon (a SITUATED STRUCTURAL DESCRIPTION)	Using themes summary text and table, create prose SITUATED STRUCTURAL DESCRIPTION only for phenomena that respond to research questions.
6	No suggestion for dialoging with participants	Dialog with participants is especially useful in this stage.	They suggest dialog with participants to refine descriptions	Send description to participant for comments / editing. REVISE
7	Determine meaning structure of the experience by imaginative variation of the collective transformed meaning units		After repeating steps 1-6 for each participant, find commonalities to write one GENERAL STRUCTURAL DESCRIPTION	After repeating steps 1-6 for each participant, find commonalities to write one GENERAL STRUCTURAL DESCRIPTION

Research Design

This study has five phases. They are recursive and distinct but have no clear boundaries:

I.   Data "generation" (technically prior to the beginning of the study)

II. Data collection (interviews, June, 2005)

III. Preliminary data analysis (June, 2005, including member checking)

IV. Narrowing data analysis and member checking of understandings (see Table 3-2)

V.   Writing up the report: Interpreting, drawing conclusions, and asking further questions.

(Phase V is also technically outside the official research frame. Each step will be explained more fully below.)

Phases of Data Analysis[2]

Phase I: Data "generation"

Technically, this phase was outside the frame of the research and only created retrospectively. In the semester before the study began (i.e., January to April, 2005), all participants were enrolled in two courses as part of the 2004-2005 iteration of the University of Florida secondary English Proteach program: "Seminar in Student Teaching" (ESE 6945), and "Practices in Secondary English Education" (ESE 6344). The syllabi of these courses called for students to:

- complete a nine-week internship in a public high or middle school classroom, immediately followed by an additional week observing in other classrooms and/or schools

- carry out unit and lesson planning for their practice teaching, with associated reflection and revision,

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[2] Although I list these phases as sequential, in reality the process was far more recursive. On-going revisions brought new insights, which prompted a return to the data and/or collection of additional data leading to further revisions and re-writing in light of an emerging picture.

- maintain a reflective journal (Each week, students in the researcher's group also submitted a one-page summary of their reflections to the instructor and the other four student group members.)

- compile a professional portfolio including a behavior management plan and a "professional platform" (Sergiovanni & Starratt, 2002), or some other version of a teaching philosophy statement

- design and carry out a personal inquiry project related to their student teaching, and

- write a final synthesis of the student teaching experience.

The students submitted these assignments and reflections to their group leader (i.e., the course instructor) either electronically or on paper throughout this period, according to the preference of each group. Other documents associated with the student teaching that were generated during this period included field notes of observations of student teaching, along with associated reflective summaries by both intern and field advisor, notes from seminar meetings, and e-mail correspondence with reference to assignments, courses, and student teaching.

Weekly small group seminar meetings took place in various locations: the home of the researcher, a local cafe, a meeting room at the Student Union building, or a classroom at the college. Each group was composed of either four or five students plus one instructor. The seminar meetings of the researcher's group (five students) were audio recorded on a regular basis and summarized in a log after each meeting. Recording and logging the proceedings of the seminar meetings has formed part of my normal work habits developed over the past three years as a student teaching seminar leader. As such, recording these seminar meetings was not determined by the possible usefulness of such recordings later as data. The seminar meetings were recorded simultaneously with a digital and a standard audio cassette recorder to avoid loss of data due to possible

equipment malfunction. All five students in the group agreed to this recording in advance.

Not all of the documents mentioned here were finally used in this study, but all were made available to the researcher after the end of the semester in terms of the informed consent process. At that time (i.e., June, 2005), ten participants signed the informed consent document (all five students in my group and five students from two other groups, as described in the "participants" subsection later in this chapter) thereby authorizing the retrospective use of any material they had produced as part of their coursework, including any recordings or logs of individual or group meetings, even if they could not participate in the project as interviewees. Some of these artifacts became valuable sources for triangulation and confirmation of meanings expressed in the data interviews. The informed consent letter is included as Appendix A.

My initial idea was to begin the study during the time of the internship, since my interest was to obtain a record of people's lived experience during such an experience. I worried that recall of this felt experience after the internship had ended would be less trustworthy. Additionally, I wanted to work with my own students since I felt that the data would be more trustworthy: I reasoned that if I knew the interviewees better, and was more familiar with their situation and their habitual use of language, I would understand their meanings better. I planned to interview students outside my group as well, but expected that issues of trust might make interviews with my own students more reliable.

Therefore, I prepared and submitted the documentation required for approval of the

study to the Institutional Review Board. They approved the study[3] with a start date of 15

February 2005 but with the stipulation that I not interview my own students, or even ask

for their participation until after grades had been turned in at the end of the semester. I

fully agreed with this decision, but at the same time I realized that, ironically, knowing I

would be asking my students to participate just after the semester ended could also

influence the grades I gave them. I guarded against this eventuality by asking them to

grade themselves using the criteria stated on the syllabus. In all five cases, my students'

self-assessments concurred with my own previously calculated estimation of the grades

they had earned, and these were the grades they received.

However, the stipulation of the Institutional Review Board necessitated rethinking

the design. Although they did agree that another person could interview my students and

obtain informed consent, as long as I was blind to the identities of those who agreed or

refused, I felt that the nature of the phenomenological interview was such that asking

another person to conduct the interview might jeopardize the trustworthiness of the data.

Therefore, I decided to wait and interview students after grades had been turned in. I

would rely on the artifacts I hoped to collect from the internship semester to assess the

degree of accuracy in their recollections. The principle data source was, therefore,

interviews held in June approximately two to two and a half months after the end of the

student teaching experience, which took place between January and March 2005.

Based on the IRB stipulation, I revised my initial plan to begin interviewing during

the internship, and limited any conversations with my students during that time to those

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[3] IRB protocol # 2005-U-0133 renewed to run through 16 February 2007

themes and topics that arose naturally in the course of our meetings. Because their lived experience in the role of teacher was a natural topic for this seminar work, it came up on more than one occasion, mostly raised by the interns themselves. On checking with the other group leaders, I found that the topic was raised regularly in their meetings as well. This also resonates with my experience leading the same seminar in previous years.

One particular artifact proved of particular relevance. During weeks seven and eight of the internship, in lieu of our regular seminar, I held individual conferences similar to those of writing workshop (Graves, 2003) as part of the supervision of the interns in their practicum. Under the guidance of my supervising university professor, I spoke with ten students individually about their thoughts on their progress, how they experienced themselves as students and/or teachers in their practice classrooms, the extent to which they were able to pursue their own inquiry(s), and other topics related to their internship. All five students in my seminar group participated, and five other students from two other groups. Participation was completely voluntary, and the meetings took place at a time and place of each student's choosing. These individual conferences were part of the students' seminar work and would have taken place regardless of their possible use for the research I was planning. Like the full seminar group meetings, the conversations were recorded with the permission of each student to enable me to focus on the conversation instead of taking notes. Permission to refer back to the previously recorded material and possibly use extracts for my research was explicitly mentioned, and agreed on, in the informed consent document obtained in June.

The first purpose of this mid-course conversation was to discuss on-going seminar themes in greater detail and give each intern a private opportunity to express concerns

and progress that they might not feel comfortable expressing even in a small group

format or to the university professor. The second purpose was to obtain informal

programmatic feedback. These conversations were deliberately separated from pre-or

post-teaching observation conferences to eliminate to the extent possible the evaluative

component of my role as field advisor (i.e., supervisor). In these individual conversations,

I attempted to position myself not as supervisor but as mentor, notwithstanding the

contention of some (Nolan & Hoover, 2004) that this is impossible. To this end, I took

every opportunity to highlight my status as fellow graduate student working on my own

inquiry project concerning my essentially autobiographical exploration of inquiry and

teaching from within the experience of teacher/student role duality.

Phase II: Data collection

  Informed consent process. The second phase of the study took place in June,

2005. Six volunteers from a possible pool of 14 students were interviewed about their

field placement experience. Before the interview began, we discussed the details

contained in the informed consent document and what was involved in agreeing to

participate in the research study, both implicitly and explicitly. We also discussed the use

of any of the materials they had produced during the student teaching semester for

triangulation and support of the main interview data.

  If the interviewee had not been my student, I gave them a list of the materials I

thought might be of interest to me and left it up to them to provide me with these

documents in the weeks following the interview. If they did not volunteer the material, I

did not insist. I also asked each person if they had a preferred pseudonym. Only two

expressed a preference.

Each participant then signed the informed consent document (Appendix A) and I proceeded with the interview. In addition to the six people interviewed, four additional student/teachers consented to me using in this research materials they had produced, or participated in producing, during the student/teaching semester, even though they did not have the time to be interviewed. Four other students did not respond to e-mails or phone messages, or did not appear for scheduled interviews.

The interview. Each interview took place at a time and place designated by the interviewee, including: a local café, a local restaurant, or my office. The duration of the interviews ranged from 59 minutes, 16 seconds, to 1 hour, 42 minutes, 16 seconds. The length was determined by how much or how little, and in how much detail, each interviewee cared to share about their experience. The interviews were recorded simultaneously with a digital and a standard audio cassette recorder to avoid loss of data due to possible equipment malfunction.

Interviews were semi-structured to focus on the research questions and the experience of the participant, rather than on abstract description. At the same time, they were designed to allow the interviewee freedom to comment on what was salient or meaningful to them without regard to any categories I may have felt relevant to the question. The interview schedule I used as a point of departure is included as Appendix B. This same interview schedule was given to the participants at least one week before the interview to allow them time to collect their thoughts on the focus questions.

Phase III: Initial data analysis-listening, summarizing, initial member checking

Preliminary analysis began in phase three. The first step was to listen to each interview immediately after it was conducted and create an "interview log" (Glesne, 1999, p. 78), followed immediately by a summary of key points and themes. I sent this

summary to each interviewee within 72 hours of the interview for comments and suggestions. In my e-mail, I thanked the participant for sharing his or her time and insights, and asked for a response and suggestions for changes, even if only to confirm agreement with my initial understandings of the experience. I also asked for approval of the pseudonyms I had chosen since most of the participants had not expressed an opinion as yet. All participants acknowledged receipt of the summaries and stated that they accurately represented his or her meanings. No one reported any disagreements or suggested any changes.

Phase IV: Narrowing the analysis-transcribing, reducing, final member checking

The first step in phase four was the verbatim transcription of each interview, which I did myself between July and September 2005. I consider this part of narrowing the analysis since the meticulous process of converting each participant's spoken words, pauses, intonation patterns, false starts, and fillers to a linear text required understanding and interpretive decisions. I decided to transcribe as precisely as possible, also indicating interruptions, and overlaps. Later in the analysis I realized these elements were less important for the approach I had chosen. As I selected blocks of text for thematization in terms of meaning units, I felt that having maintained indicators of disfluencies and phonological contour as I transcribed was crucial to my preliminary understanding of meanings, but less important for the final analysis.

To avoid cross-pollination of themes, I followed the steps listed below for each interview. (The step numbers correspond to the steps outlined in table 3-2. An example of steps 3 and 4 from one of the interviews is included in Appendix D.) I left at least one day between ending the analysis of one interview and beginning the next one.

1. Bracket (see Chapter 3 definitions) the "natural attitude"[4] and adopt the "phenomenological attitude":[5] Focus on the research questions and read the data from within that focus, seeking the themes that are the clues to the each individual's meaning structure for each phenomenon.

2. Read and re-read, and listen and re-listen to the interview to fully "immerse myself in the data." After a few readings, begin to highlight lines and sections (Van Manen, 1984, 1990), comment and memo on the copies of the interview text: "… [Go] back and …reread the description [of the phenomenon] from within the perspective of the phenomenological reduction and with a [pedagogical] attitude, mindful of the phenomenon being researched . . ." (Giorgi & Giorgi, 2003, p. 252).

3. Transpose the complete interview text into phenomenological language (Following Giorgi & Giorgi, 2003):

   a) Create a table and place the interview text in the right column. This is participant's "everyday meaning" (i.e., what they express in everyday language in the interview)

   b) In the left column, bracketing out any pre-conceived themes or interpretations, rewrite the participant's "everyday meaning" using a "pedagogical-phenomenological" perspective.

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[4] In the "natural attitude" we take it for granted that what we experience in consciousness has an independent existence outside our minds. It is therefore plausible to seek the universal nature of said experience that will be the same for everyone. This attitude includes all of our preconceptions about the world and reality.

[5] The phenomenological attitude attempts to put aside the natural attitude and accept a person's experience of a phenomenon in consciousness as that phenomenon is described without seeking further ontological specifications. We attempt to withhold judgment on what our pre-conceptions or interpretations tell us about the nature of reality.

4. "Thematize"

    a) Create a single chronological prose narrative of the participants lived experience description that reveals phenomenological meanings.

    b) Make a table of themes and descriptors

5. In phenomenological language, draft a *situated structural description* (Hein & Austin, 2001) for each phenomenon of interest that responds to the research questions. This step is presented here as Chapter 4.

(To this point I am still attempting to bracket out any pre-conceived themes and only describe the experience from the point of view of the participant.)

6. Verify the themes:

    a) Go back to the transcript and internship artifacts and compare meanings. Revise the situated structural description as necessary.

    b) Send the situated structural description via e-mail to the participant as soon as it is written and request him or her to read it and comment on how truly it seems to represent their meaning. Ask him or her to…

        i. …highlight or comment on the text.

        ii. …answer any questions that I may have noted while doing the previous steps

        iii. …clarify any specific doubts that I have indicated about my word choices.

        iv. …respond explicitly, even if they don't have any comments, letting me know if I should interpret their lack of comments as tacit agreement, or as withdrawal from the study.

     v. (Optional: If they choose to withdraw, ask the reason.)

  7. When I have all the feedback, or have sent at least two follow up reminders and still receive no answer, write one *general structural description* for each phenomenon relevant to my research questions (Hein & Austin, 2001) that draws out the commonalities of all the individual situated structural descriptions. This step is Chapter 5 in this document.

(Moving through each of these steps, I consulted secondary data sources consisting of each student/teacher's words in artifacts from the internship in order to triangulate findings, and support or clarify meanings I found in the primary data (i.e., the interview).)

As I attempted to "reduce" (see Chapter 3 definitions) each person's description, my own ideas were impossible to ignore. It became clear to me how difficult it is to truly bracket my own perspective and interpretations. Rather than trying to ignore them, which was impossible, I created several files to save my ideas and interpretations whenever I sensed them appearing:

- A "decision trail" to record each realization, decision, or unexpected difficulty I found as I moved through the analysis.

- One file for each participant to record my bracketed ideas or interpretations about their expressed meaning and/or coincidences I noticed with my own meaning. I sent this file with the situated structural description for member checking. These files became sources for my interpretations in Chapter 7 (interpretations) and Chapter 8 (implications).

- A file in which to record other themes in the interviews that were potentially interesting but off topic for this project but might be worth pursuing elsewhere or in the future.

At the end of this phase of the analysis, I decided to eliminate the final (sixth) interview. This participant was enrolled in the same program, and taking the same courses as the other interviewees, but was not enrolled in the student teaching course.

Instead, he was working as a first year classroom teacher. After preliminary readings of his transcript, I determined that his experience was in many ways different from that of the student/teachers and should, therefore, be eliminated from this study.

Phase V: Writing up the report

It is not only epistemology, theoretical framework and methodology that must be coherent (Glesne, 1999), the writing up of the results should also be coherent with the purposes of the research, the approach to the study, and the way the data are collected and analyzed. This is a phenomenological study of a situated human experience. As such, it calls for "a research report that gives an accurate, clear, and articulate description of an experience. The reader of the report should come away with the feeling that 'I understand better what it is like for someone to experience that.'" (Polkinghorne, 1989, p. 46)

Charmaz (2000) recommends writing that takes the experience to the reader, even at the expense of "more scientific" prose, because experience is not always linear as writing must be. This means the use of analogies and metaphors, simple language, theory embedded in a narrative, immediacy (i.e., present tense), and a combination of the concrete and the abstract.

Polkinghorne writes that the phenomenological "transformation 'goes through' the everyday linguistic expressions to the reality they describe, and then redescribes this reflective reality in the language appropriate to [phenomenology]" (Polkinghorne, 1989, p. 55).

Van Manen (1984) describes phenomenological writing as poetizing in the sense that it seeks to represent a whole, just as a poem does. Like a poem then, it should be evocative, telling and project voice. It should bring the reader into direct contact with the experience of another:

> [T]he phenomenological inquiry is not unlike an artistic endeavor, a creative attempt to somehow capture a certain phenomenon of life in a linguistic description that is both holistic and analytical, evocative and precise, unique and universal, powerful and eloquent. . . . A phenomenological concern always has [a] twofold character: a preoccupation with both the concreteness (the ontic) as well as the essential nature (the ontological) of a lived experience. (Van Manen, 1984, p. 43)

Van Manen further suggests several ways to organize the final report: thematically, analytically, exemplicatively, existentially, or exegetically. I chose to organize this report analytically according to my research questions and present themes as they pertain to each question. Following these ideas, I report my results in the following two ways:

1. Chapter 4: fictionalized individual first person accounts. For each participant, I wrote one description for each of the four research questions that attempts to re-present his or her meanings for this question.

2. Chapter 5: a composite general description for each phenomenon of interest. By merging commonalities in the five particular descriptions, I attempt to re-present the essential structure of the phenomenon as described by these participants. In this chapter I eliminate the particularities of each individual instance of the phenomenon, leaving its universal aspects. These universal descriptions are written in the third person.

My first objective for the research report is to present the meanings of my "co-researchers" that I devise in the data with my own meanings bracketed. Therefore, the form of most of Chapter 4 will follow its function: I have taken "poetic license" and written one fictionalized, 1st person account for each participant describing the essential nature of being a teacher, a student, and a student/teacher during a nine-week student teaching assignment. I am "putting words in their mouths," so to speak. I wrote the accounts, but each description was edited or verified and approved by the person whose meaning it purports to represent. Similar to the work of translating from one language to another, I went beyond the linguistic expressions the participants used to "focus on the experience to which the language refers" (Polkinghorne, 1989, p. 55) in order to distill and describe the essential meaning structures for the phenomena they are describing. This

was accomplished by the simultaneous processes of reflection and imaginative variation. *(see definitions at the end of this chapter)*

While I do not share the theoretical belief in the existence of a single essential meaning structure for a phenomenon *abstracted* from individual lived experience, I do believe it can be productive to develop generalized descriptions of phenomena relevant to our interest by identifying commonalities in individual descriptions. To write the second part of the results in Chapter 5, I identified and blended commonalities I found in each of the individual descriptions to create a single generalized description for each phenomenon of interest: the roles of teacher, student, and student/teacher, and the nature and experience of inquiry as experienced by student/teachers.

To end this section on research design, I restate the overarching motivation that guided it. The priority for the phenomenologist is to understand people's lives as they are lived in their life world. The human science researcher seeks values and affect as well as facts to formulate conditional statements that aim to "interpret how subjects construct their realities" (Charmaz, 2000, p. 524). The writer adopts a voice as storyteller, or as scientist, or whatever the emergent story demands to reach the goal of improving understanding of a person's immediate lived experience in order to illuminate possible consequences of the meanings of this experience on his or her present and future actions.

Going Beyond the Descriptions Given

Theoretically, the final goal of an empirical phenomenology would end at this point with a description (descriptions) of the "what" of a phenomenon. After bracketing vested interests and opinions, the researcher merely identifies essential features of expressed meaning in individual experience to "…suppl[y] a deeper and clearer understanding of what it is like for someone to experience something" (Polkinghorne, 1989, p. 58).

However, as a teacher, I cannot avoid thinking about what this clearer understanding implies for action in the realm within which the experience occurs. I therefore go an additional step with Chapters 7 and 8 to consider possible implications of the findings. In these chapters I return to my own voice to interpret and to discuss implications and consequences I see in the data for teacher education practice.

First, in Chapter 6 I re-analyze the same language data from a perspective of critical discourse analysis in order to triangulate my phenomenological findings. Then, in Chapter 7, I present my interpretations of participants' language and meanings, including bracketed thoughts or personal meanings that came to mind as I extracted the descriptions presented in Chapters 4 and 5, and including the results of my secondary analysis.

In Chapter 8 I discuss my understandings and present theoretical and practical implications for teacher education that I draw from the results and interpretations. My ultimate goal for this project is to apply the knowledge we co-create to my existing knowledge of teacher education, the teacher education literature, and my experience of the program I know (and programs I have known). Using this information, I hope to theorize possible resolutions to some of the tensions I experience between our espoused objectives, our expectations of student teachers, and real outcomes I observe (and have observed). In Chapter 8 I also discuss the generalizability and limitations of this study, as well as questions for future research this project suggests. In Chapter 9, I offer some concluding thoughts.

Setting, Participants, and Researcher

Setting

All participants in this study were in their last semester of a 36-credit master's program leading to certification as a secondary Language Arts teacher. This program

. . . is dedicated to the education of exemplary practitioners and scholars who understand the role of language, texts, and culture in shaping individual lives and the importance of assisting all students in developing the language skills they need to lead productive, insightful, and meaningful lives as members of a democratic society."(Secondary English Education Proteach mission statement., English Education homepage: http://www.coe.ufl.edu/English/)

The 12-credit student teaching, or internship, experience that the interviews focused on came after one or two semesters of theory and methods courses, some including brief field experiences. For some, this internship was their first opportunity to practice teaching as "real" teachers. For most, this was their first experience in a real classroom with full responsibility for lesson planning and delivery, albeit in the variably assertive presence of a cooperating teacher.

All of the participants in this study were placed in a public middle or high school in central Florida. The primary consideration for placing students was availability of cooperating teachers, with attention paid to the experience and capacity of the cooperating teacher to supervise a student if and when this was possible. Although interns were consulted for their preference as to middle or high school, as well as location, it was often impossible to satisfy these preferences. Due to perennial difficulties in finding enough suitably qualified teachers at the levels preferred by the student/teachers, it was not uncommon for interns to be practicing in a setting for which they felt ill-suited. The extent to which this happened in this study is mentioned in the results and/or interpretations chapters on a case by case basis for the student/teacher concerned.

Concurrent with the internship, students participated in a 3-credit weekly seminar entitled "Practices in Secondary English Education." In order to provide a "safe" venue for processing the student/teaching experience, small groups were created by dividing the entire cohort (N=28 in 2004-2005) into six smaller groups (N = 4 or N = 5). Two of the

groups were led by university professors, and the other four groups were led by a

teaching assistant or adjunct faculty member under the guidance of one of the two

university professors, who between them had institutional responsibility for the entire

cohort. Therefore, each of the university professors was responsible for advising and

orienting two graduate teaching assistants (or a TA and an adjunct professor) and 14 of

the 28 M.Ed. students. Throughout the semester, the two university professors met

weekly with each other. Each professor also met weekly with the two group leaders (i.e.,

instructors) who reported to her, individually or together, but there was little contact

among all six seminar group leaders. Functionally, this split the cohort in two parallel but

separate groups.

While the syllabi, institutional requirements, and programmatic guidelines were

identical for the entire cohort, and the orientation and stance of the two university

professors were very similar, there was room for personalization by each of the six group

leaders in function of his or her specific preferences, the personalities and learning needs

of the members of each group, and the characteristics of the teaching practice context of

each student/teacher. These refinements were the subject of the weekly meetings between

each professor and her two teaching assistants. Because of these weekly meetings, I was

thoroughly familiar with the personalities, contexts, and variations for half of the entire

cohort (i.e. three of the six sub-groups: N = 14). I knew we three group leaders were

closely aligned in terms of our personal beliefs with respect to the advisement and

supervision of the interns, as well as the topics and themes we discussed in our respective

seminars. The way we developed common assignments and goals with the students was

also consistent and coherent throughout the semester. To avoid any unanticipated bias

that might have resulted from slightly different enactments of the syllabus unknown to me, I decided to solicit volunteers only from these three groups.

Participants

All 14 students mentioned above agreed to participate in the study. However, only six were actually available to schedule interviews in June at the end of their program due to course work and job search commitments. In addition to the six who agreed to be interviewed, four more students signed the informed consent document authorizing the use of artifacts they had produced as part of their regular course work. The remaining four never responded to phone calls or e-mails to meet to sign the informed consent document. Therefore, the final descriptions that are the results of this study are drawn from reports of the experience of student teaching from a total of ten interns. The four students who could not be reached to sign the informed consent document had not participated in any of the recorded sessions during the previous semester, and no material they produced or collaborated in producing was consulted in this study.

The principal data source was interviews with six interns about their lived experience while in their student/teaching assignment, and related e-mail correspondence concerning the interview data. Ultimately the sixth interview was eliminated for reasons previously described. As secondary data, historical artifacts from each participant's normal coursework were collected for triangulation. Only artifacts which had some bearing on the phenomena of interest were used.

Although the initial potential pool of 28 secondary M.Ed. students was ultimately narrowed down to six self-selected volunteers, I do not believe selection bias is an influence on these data. The following brief biographical introductions establish that the participants are similar enough to the general population of teacher education candidates

in the United States to be useful informants to study my questions. All names used in this study are pseudonyms. I have tried to eliminate any information that will specifically identify any individual. I do not mention racial origin or religious affiliation for two reasons: First, the diversity of our program is not representative of the population at large and details of racial origin would serve to identify specific individuals, thereby breaking the agreement of anonymity. Second, race, class, gender, religion and other personal variables are unquestionably a factor in anyone's sense of self. However, I believe the importance of these details warrants a dissertation on its own. Therefore, I choose to artificially ignore these specifics here. Based on my knowledge of these participants and their situations, these factors had no more than normal bearing on their experience, with one exception. Any issues of race, language, or gender that seemed to have made this experience different to what it might have been in other contexts for the same participant, are discussed in the results and/or interpretations chapters as applicable.

Six Individuals

ANN is in her early twenties. She lived most of her life in a highly diverse urban environment in the Southeast when she was growing up. She began her undergraduate program as a psychology major but realized in her third undergraduate year that because of her love of English literature, she had taken enough credits to graduate with a bachelor's degree in English, which is what she did. Ann really wanted to be a writer but decided that a degree in teaching would be a responsible way to ensure she could support herself, and so she enrolled in this M.Ed. program for teaching secondary language arts. She is a native speaker of English but knows a little of other languages from studying them at school and from being around friends who speak them. She is an outgoing person, describes herself as academically oriented, tends towards perfectionism, and has a

strong interest in understanding other people and cultures. After graduation, Ann traveled for several months prior to accepting a job teaching ESL at a university language school. She comes from a middle class family with a tradition of professional jobs. For Ann, teaching is like writing – she sees many commonalities between these two endeavors. It is also about sharing a passion for literature.

BEA is in her early twenties. She began school outside the United States but did most of her schooling here after arriving with her family at the age of seven. Since her arrival, she has lived mainly in suburban areas in the Southeast. Although she speaks her heritage language to some degree in family environments, she is for all intents and purposes a mono-lingual English speaker. After receiving a bachelor's degree in English, Bea decided to get an M.Ed. in teaching secondary language arts and enrolled in this program. Her family has always encouraged higher and higher education, and Bea will probably pursue a higher degree at some point. After graduation, she accepted a job teaching high school English in Florida. One of her passions is traveling to know new cultures. She would especially like to re-visit her native country now as an adult. She comes from a middle/upper-middle class family with a tradition of professional jobs, some in the area of education. For Bea, teaching is poetry and inspiring passion for creating in children.

DAVE is in his early twenties. He lived mainly in a suburban environment in the Northeast before moving to the Southeast with his family the year he began university. He is a native and mono-lingual English speaker. After receiving a bachelor's degree in English, Dave decided to get an M.Ed. in teaching secondary language arts and enrolled in this program. After graduation, he accepted a job teaching high school English in

California, since his girlfriend planned a career move there. He is passionate about sports and helping children learn to be good at them. He believes playing sports is about more than physical improvement; we can learn a lot about living morally and ethically through participating in sport. He comes from a middle class family with a tradition of professional jobs, some in the field of education.

EVE is in her early twenties. She began school outside the United States but did most of her schooling here after she arrived with her family when she was five. Since her arrival, she has lived mainly in suburban areas in the Southeast. Although she speaks her heritage language to some degree in family environments, she is for all intents and purposes a mono-lingual English speaker. After receiving a bachelor's degree in English, Eve decided to get an M.Ed. in teaching secondary language arts and enrolled in this program. After graduation, she accepted a job teaching high school English in Florida. One of her passions is traveling to know new cultures and she would especially like to see her native country again through her own, now adult, eyes. She comes from a middle class family with a tradition of professional jobs, many in the field of education. For Eve, teaching is artistic and involves using multiple expressive languages.

RICH is in his early twenties. He has always lived in the same place in a rural town in the Southeast. He is a native and mono-lingual English speaker. After receiving a bachelor's degree in English, Rich worked for a few years but then decided to return to school and enrolled in this M.Ed. program for teaching secondary language arts. After graduation, he decided to continue his education to the Specialist level. A value he has learned from his family is that more education is a route to more and better possibilities for work. He comes from a middle/upper-middle class family that values education and

the "self-made man." In his family there is a tradition of hard work, farming as well as professional jobs, some in the field of education. For Rich, teaching is like farming: It is about nourishing things and watching them grow.

Kate is in her early 50's and is the researcher in this study. As such, she will have a larger section below so that she can present her qualifications as a researcher, and the background that brought this study into being. But she is also a participant in this study and so is introduced here in the interest of establishing that her history is similar in several ways to the histories of the other participants. In this way the reader can judge the validity of her credentials for being participant, listener, and interpreter. Were her background to be markedly different, the approach used would be less trustworthy.

Kate lived in semi-rural and suburban environments growing up. As an adult, she lived in five major cities in the United States and in Spain from 1971 to 2001, at which time she came to Florida to pursue a Ph.D. She has an undergraduate degree in psychology from Boston College, a master's degree from the University of Barcelona in the teaching of English as a foreign language, and upon successfully finishing this project she will have a Ph.D. from the University of Florida. Like the other participants, she also comes from a middle class family with a tradition of professional jobs, some in the field of education. Kate has been a teacher in diverse settings most of her life, but has been a teacher in a classroom only for the past 19 years. She has taught children, adolescents, and adults, but most of her experience is teaching English, writing, and teacher education at university and graduate levels. She has never taught in the public P-12 system in the U.S. or abroad.

The Researcher

Qualifications

Prior to beginning this study, I had done both qualitative and quantitative research projects, which allowed me to practice a wide variety of methods, procedures and techniques. The following projects were particularly relevant as preparation for this study: (see also Appendix C)

- 1995, University of Barcelona, Spain: an interview study concerning student writers' perception of teachers' correction practices. The study also called for the use of think aloud protocols and document analysis in an essentially quantitative framework.

- 2001-2004, University of Florida: two studies with this same population (i.e., secondary Proteach M.Ed. students):

  - a study of student teachers' perceptions of writing and the teaching of writing. The methodology called for interviews, classroom observations, document analyses, and grounded theory (IRB # 2001-U-0848: 2001-2003)

  - a study of the influences of the supervision process on becoming a teacher (IRB # 2003-U-0228: 2003-2004).

While these could not be considered pilot studies, the questions I posed and the knowledge I constructed as a result led to the development of my current research questions. It also contributed to my familiarity with the program and with the thinking of student teachers studying at the University of Florida.

This experience has led me to a fundamental belief about research in the field of education (and human sciences in general): There is no knowledge in the abstract. I believe knowledge is constructed by each individual within his or her social, historical context. There is also no knowledge without a knower. For our purposes, the 'subject' (the knower) and the 'object' (the known) are both in a person's consciousness. Husserl (In: Creswell, 1998; Crotty, 1998; Polkinghorne, 1983; Stewart & Mickunas, 1990)

argued that consciousness is always consciousness of and for something. I would add:

"by someone." Whether or not reality indeed exists outside the mind, what should

concern us as an object of study for the human science of pedagogy is reality as it is

constituted in the consciousness of individuals within the purposes of teaching/learning.

This belief suggested to me the need for a methodology that can, in theory, come to

understand the 'essence' of some concept as it is represented in a person's conscious

mind with other people's subjectivities bracketed out. Phenomenology is appropriate for

this goal.

Biographical background

> . . . I cannot just treat the topic . . . as solely an academic or research issue. I am not
> *just* a researcher who observes life, I am also a . . . teacher who stands
> pedagogically in life. . . . We may even wonder whether in the final analysis the
> ability to make sense of life's phenomena does not reside in the *strength* of that
> fundamental *orientation* that one assumes as theorist and researcher. (Van Manen,
> 1990, p. 90)

Influences that led up to this inquiry. A necessary first step for the researcher in

phenomenology is solid intuitive knowledge of a given concept and its various essences

(Spiegelberg, 1965, cited in Merriam, 1998). Volunteers for this study came from the

2004-2005 cohort of secondary language arts Proteachers at the University of Florida. I

have been involved with this program since August 2001 in the capacity of student,

teaching assistant, practicum course instructor, student teaching field advisor and student

teaching seminar group leader. I have also participated in curriculum design decisions. In

these capacities, I have become thoroughly familiar with the program, the requirements

the students must complete, as well as many of the school sites at which students

complete their practice teaching experiences. As a Ph.D. student, I am also a student of

teaching teachers. This experience has sharpened questions I have long been forming about educating teachers.

My first official "teacher" job in a real classroom might be described as "alternative." In 1987, I began to work as an English teacher in a small language academy in Barcelona, Spain. My classes were small and varied. I usually had three to ten children and/or adolescents as students, but I also worked with adults. My motivation was partly economic (I wanted to stay longer in Spain when my savings ran out), and partly vocational. I had always planned to enroll in a master's program in education in the United States, so I decided it would be a good idea to test teaching before making the commitments that a master's program would suppose.

At that time, the only qualification needed to teach English in most private language schools in Spain was to be a native speaker. I felt comfortable with this since I had been teaching something to someone all my life. I also felt I had good "people management" skills after 12 years in a customer service business. I was curious to see how teaching in classrooms differed to teaching in offices, on sailboats, or in swimming pools.

Since I had had no formal preparation for classroom teaching, I began by slavishly trying to follow the teacher's guide I had been given. I read other books about teaching as well, talked to other teachers, and drew on my experiences as a student. Unfortunately, reality was not what the books said it was, and the students persistently refused to do or say what they were "supposed" to. They threw pencils at each other, didn't do their homework, arrived late, and generally refused to speak English (the book said they had to), even though we got along very well on a personal level.

After a few months I gave up on the teacher's guide and decided to invent activities myself that seemed more coherent with the classrooms I was in. Things improved immediately. At first I felt guilty, like I wasn't 'teaching' them anything. I wasn't sure about what I was doing, but the students actually seemed to be learning English, and they kept coming back each new term. The best part was that we all had more fun! Fortunately or unfortunately, I had no supervision or mentoring. As long as students were happy and kept paying, no one told me how I should do things. I developed the habit of targeted experimentation, observation and revision. In any case, part of my reason for taking the job was to discover how to teach and be "a teacher."

However, I didn't feel responsible with this "on the job self-training" approach, so at the end of that first school year I registered for a four-week training course in teaching Spanish for non-native speakers and began to study language teaching and learning more formally. We discussed some theory in that first course, but it was essentially practical with a lot of micro-teaching to peers in our class in the morning, and in the afternoon practice teaching of real classes under the supervision of "Almudena."

Almudena was a truly amazing teacher, and true to her name (oak tree). She never tired, was always full of energy and had an inexhaustible store of good ideas (i.e., communicative, fun, effective for language learning). That one course still resonates with what I feel is 'good' teaching. It is still my foundation and frequent reference point for ideas about how to do my job. What I liked best about Almudena was that there was always some element of thought or affect in what she did. Even when the activities were very game-like, they required students to think or feel. Later, I came to discover this all made sense in the context of the boom in communicative language teaching that began in

the '80s. I'm sure there were other teachers like Almudena, but she was a decisive factor in my decision to continue along this path.

My student teaching. From 1990-1992 I was enrolled in a 50-credit master's program in teaching foreign languages, which included a final semester of supervised student teaching worth 8-credits. By then, I had been working as a teacher for four years in a variety of circumstances, and I had done two additional summer intensive courses after that first one on the theory and practice of language teaching that included practice teaching experiences. I had a fairly clear idea of who I was as a teacher, what sorts of activities worked best for me, and the classroom atmosphere in which I felt most comfortable.

Consequently, I was rather nervous to go into another teacher's classroom to do the required practice teaching component of the master's, especially since my practice classroom was a more formal setting than what I was used to. I would be teaching in traditional classrooms of 25-30 university students studying English for college credit. I remember feeling anxious, not about whether or not I could be a "good" teacher, but anxious that my sense of who I was as a teacher, and my sense of "what works" would be accepted by another person. I was also worried that this person might expect me to stand in front of a room full of silent students sitting in straight rows and "teach." I knew a lot of my ideas were not traditional and did not coincide with what I had experienced as a student in language classes or the practice I frequently saw in classrooms I observed. But my studies and my experience as a teacher told me they were good for learning and consistent with the theory I had read.

I needn't have worried. Celia was a wonderful cooperating teacher. She was encouraging, thoughtful and full of good ideas. When she gave feedback it was always positive and constructive. She always listened first and asked questions to help us refine or clarify our ideas (we were assigned practice classrooms in pairs). She rarely ventured her own ideas unless it was to improve one of our plans. It helped that she and I shared common values and beliefs about teaching.

After my student teaching, I was hired as a full-time teacher at the same university language school, and I worked there as an English and writing teacher for the next seven years. During those same years, I also collaborated as an instructor in language teacher "training" programs organized by the state and local (i.e., Spanish and Catalan) governments for pre-service and in-service teachers. Undoubtedly these experiences contributed to the questions I have today about becoming and being a teacher, and about educating future teachers. It is also very probable that my work with pre-service teachers over the past four years in Florida has influenced my final research questions. Even though my teaching experience has been in classrooms different to the student/teachers I have worked with, questions concerning who we are as teachers or student/teachers in classrooms seem to cross contextual and national boundaries.

Establishing Trustworthiness

Controlling Researcher Bias

Extended long-term engagement with the research phenomena

When I compared the themes we discussed in my student teaching seminar group during the student teaching semester immediately before this study began, I confirmed with other group leaders that their themes were similar. I also find many similarities in these students' experiences and background and my own when I reflected on what I have

experienced as a student, as a student/teacher, as a teacher, and as a teacher educator in Spain and in the USA over the past 18 years. Long term membership in two related cultures can be both an asset (i.e., I have a deep and intuitive knowledge of the context) and a liability (i.e., my familiarity may blind me to noticing things I don't recognize). I kept this in mind as I analyzed the data.

Extended engagement in the context in which the language I am analyzing is produced is also critical to my secondary data analysis. In order to successfully identify the possibilities offered by discourse in a particular place and time, the analyst must be thoroughly familiar with the social and psychological context: "[T]he identification of configurations of genres and discourses in a text is obviously an interpretative exercise which depends upon the analyst's experience of and sensitivity to relevant orders of discourse" (Fairclough, 1999, p. 207).

Keeping my own themes present

My first step in guarding against researcher bias in the results was to answer my own questions in February, 2005, at the beginning of the student teaching experience. From these answers, I developed a situated structural description of my own meanings (Appendix E) for comparison with the ones I developed for each participant. I did this for two reasons: first, to make my perspective clear to my readers, and second, because "the data from self-reflection can be used by researchers to help them become more aware of and bracket out the presuppositions and assumptions they bring to the investigation. This awareness ". . . provides some protection against the imposition of the researcher's expectations on the study" (Polkinghorne, 1989, p. 47). As I worked, I considered how these meanings, already present in my mind, might have filtered my interactions, questions and ability to see the meanings of my "co-researchers." I checked my

conclusions for overly consistent support of expectations. When the understandings I found myself attributing to a participant seemed my own, I explored alternative meaning possibilities, and consulted the participant about these specific points.

Reducing Possible Perception of Power Differential

To feel more confident that my participants were answering my proposed questions honestly, I needed to establish rapport and a high degree of trust. This was one of my reasons for deciding to work with my own students. Unfortunately, such a decision introduces the danger that issues of rank and power may interfere with obtaining trustworthy data. For this reason I did not collect data, or solicit volunteers until after my teacher/student relationship was over.

However, from the beginning of our acquaintance, my participants were aware of my interest in roles and inquiry, and of my own position similar to theirs as a graduate student and teacher. This enabled me to engage with them over an extended period of time, and to cultivate rapport on several levels. I became familiar with their thinking, their habits of language use, their backgrounds, and their beliefs in our work together during the internship semester. Most importantly, by June, the interviews seemed a natural extension of our on-going, at times professional, at times personal, conversation.

When I was no longer in a position of power with respect to their position (i.e., teacher giving a grade), I highlighted my position as a fellow student and solicited their assistance in completing my own assignment (i.e., my dissertation). I intended to eliminate from the final selection any participants I felt might still be responding as a "student saying what the teacher wanted to hear." This was not necessary as I found no evidence in the triangulated data of social acceptability bias, "Yea" or "Nay" saying, or similar threats to trustworthiness. I do not believe that any participant was intentionally or

unintentionally deceiving or responding to institutional issues rather than to my

questions.

Crystallization: Another Word for Triangulation

Richardson (2000) suggests "crystallization" as more consistent with the

philosophy of qualitative research. It means observing the multiple facets of a

phenomenon from different angles, and fulfills the function of triangulation. In this study

crystallization was achieved by:

- Collecting data from multiple sources
    - self-reflection
    - interviews
    - student teaching artifacts
- Analyzing data using complementary procedures
    - Phenomenology
    - Critical discourse analysis
- Self-monitoring
    - answering my own questions
    - examining my biography for similarities and differences to the participants
    - maintaining a research journal
    - creating a decision trail
- Member-checking

Multiple data sources

Before the study formally began, I reflected on my own meanings for the

phenomena I was studying, both to orient myself to possible themes to explore, and to

avoid inadvertently biasing my data collection by steering answers towards my own

themes.

The primary data source for this study was interviews.

Support for my understandings and interpretations of that data is drawn from

multiple artifacts from the interns' coursework during the 2005 Spring Semester (e.g.,

conversation logs and records, journals (theirs and mine), professional platforms

(Sergiovanni & Starratt, 2002) and other written coursework). These data sources were compiled retrospectively in June from digital and paper artifacts of the internship coursework but only from the ten volunteers who agreed to participate in the study. This data can be considered unbiased as regards possible threats to trustworthiness because it was work required by all students in the M.Ed. secondary Proteach language arts program. Therefore there was no question that participants might have been answering according to their perceptions of the researcher's agenda. Unfortunately, it seems unavoidable that the interns might have been answering according to what they believed their teachers wanted to hear. This problem was addressed by triangulating responses from the same student in different contexts (e.g., the interview vs. a paper written for another teacher).

Multiple data analysis procedures

To triangulate the understandings that arose from the phenomenological reduction, I also interpreted the data using critical discourse analysis (Fairclough, 1995, 1999, 2003), with some consideration of Gee's discourse analysis (Gee, 1999), to consider textual, intertextual, and contextual refractions of the meanings the speaker professed. Throughout all phases of the analyses I was continually attentive to multiple connotations implicit in word choice and metaphors. Final interpretations and implications were drawn from the results of all analyses.

Self-monitoring

In order to monitor decisions and processes, I maintained two documents so that my own status as "instrument" for data collection and analysis can be audited (Lincoln & Guba, 1985):

- In October 2004 I began a research journal to record ideas and theories that eventually evolved into a first conceptualization of the project. Once I began the research, I continued to record reflections, interpretations, and musings on a regular basis. I also collected here observations, memos and syntheses.

- As I began step IV (narrowing the data analyses), I found it less cumbersome to create a separate file to keep a log of logistical considerations, specific decisions and associated rationales regarding the analysis. Realizations about the need to tighten or adjust steps in the process are also recorded here.

Member checking

After multiple data sources, varied methods of analysis, and self-monitoring, a fourth facet of crystallization was to consider interviewees as "co-researchers" with reference to understandings and interpretations. The first step was to e-mail each person in June within 72 of his or her interview thanking him or her for sharing insights and asking the participant to review a summary of the interview. I asked each of them to comment, correct, or add anything he or she felt I might have misunderstood. The second step was to e-mail two definitive interpretations (i.e., the situated structural description and the insights I had bracketed as I analyzed) in March and April, 2006 with a similar request. In that mail, I included the following message:

(Excerpt from member checking e-mail, April, 2006)

"I have three requests:

1. The first thing I ask you is to read the text and think whether it sounds like a description of your meaning, or my interpretation. It should be the former.

2. The second thing I ask is that you feel free to highlight, edit, comment, correct… whatever. I am fortunate to be working with English majors who are sensitive to language and phrasing so I appreciate your literary and critical judgment. I wrote it but I want it to be true to what you said and meant so if I phrased it badly for your meaning, please let me know. I also want it to be "readable."

3. It is not obligatory for you to do any more or any editing. I can understand how busy you must be. However, I need to be able to tell my committee about the reactions to my text. So, even if you choose not to edit, or don't have time, can you let me know the situation. Also, if you prefer that any part is not mentioned,

> let me know. If you remember I said in the consent process I would double-check with you before using any quotes…. So now I'm double-checking ☺"

(End of excerpt from member checking e-mail, April, 2006)

Attached to this mail was my draft of the participant's "situated structural description" (Chapter 4), and insights and quotes from his or her interview that I wanted to draw from in writing Chapters 6, 7 and 8. Finally in May, I sent all participants Chapter 5 (i.e., the general structural description), asking them if it resonated with their experience. All participants responded to my mail in April essentially agreeing with my interpretations. Three suggested minor modifications, and one requested an omission. There were no suggestions regarding the general structural descriptions sent in May.

Rationale for Choice of Data Analysis Methods

Valerie Janesick uses the metaphor of choreography for qualitative research, and choreographer as a metaphor for researcher: ". . . the qualitative researcher is the research instrument, . . . as the body is the instrument of the dance." (Janesick, 2000, p. 380) Both choreographer and researcher use the body and the mind to realize their vision. As they design, both take into account their own movement (past and present), the dancers who enact the performance, and the audience who will engage with his or her process. In the next paragraphs I present a rationale for my chosen choreography.

The two principal methods of analysis (i.e., phenomenology, and contrastive discourse analysis) were chosen because they approach the data from opposite yet epistemologically compatible directions. Phenomenology approaches meaning from inside individual consciousness. Critical discourse analysis approaches meaning by considering how that individual consciousness exists in dialog with other manifestations of consciousness in the world. Both methods share the virtue of being "empirical" in that

the data to be analyzed are observable (i.e., written and spoken utterances), and do not

proceed from a theory to be tested. Both methods also explicitly invoke the researcher as

an active participant in a construction of meaning, consistent with my

constructivist/social-constructionist epistemology. Neither supposes an "objective"

existence for meaning outside negotiated interpretations within and between minds in a

particular society. They provide complementary lenses through which to view the data.

Ironically, these methods derive respectively from positivist and structuralist

origins with objectivist epistemologies, which would make them inconsistent with the

constructivism I claim. However, the approach and applications of the methods as used in

this research are constructivist and social constructionist respectively, making them

theoretically and aesthetically coherent. Phenomenology was discussed at the beginning

of this chapter. In the remainder of this section on crystallization, I will discuss why

contrastive discourse analysis (CDA) according to Fairclough (1995, 1999, 2003) is a

coherent secondary analysis.

Secondary Data Analysis: <u>C</u>ritical <u>D</u>iscourse <u>A</u>nalysis

In this study, my purpose is to make meaning visible as it exists in another person's

consciousness, and I rely on spoken and heard language to do so. A pre-supposition of

my primary methodology is that in order to make a person's linguistically expressed

meaning structures visible, the researcher enters a state of "*epoque*" in which he or she

attempts to see past meaning for a phenomenon that might exist outside of that person's

consciousness of the phenomenon (Moustakas, 1994).

However, as I stated in Chapter 1, I do not believe that language is transparent: Our

formulations (i.e., word choice, syntax, phonology) always already carry meanings.

Anything I hear, see or feel, becomes meaningful to me (i.e., I can make sense of it)

through a process of interpretation as I am perceiving: "[People] *think whenever they do anything at all with evidence."* (Bruner, 1957, p.42). This includes how I perceive my participants' language. Each time a person speaks and I feel that I have understood, we have both already chosen among various possible meanings, and these unconscious choices are driven by some criteria. Meaning emerges from a situated, dialogic relationship between two or more people.

I also do not believe that text and language are static objects that can be understood independently of the context of utterance, or of knowing the participants in the context. Context, interactions, and language work together to construe experience simultaneously from the inside out and from the outside in. Our sensibility to word shadings and connotations directs our choice of wording, phrasing, or imagery in order to most accurately express our full experience (i.e., cognitive, affective, and somatic), and it is not always immediately accessible to awareness. (see conceptual model, Chapter 2.)

Given these premises, it is important to verify my understandings of the language I hear before I can make a claim about the meaning I present in my results. I need to take into account the way the texts came into existence as interactions between an author and an addressee in a situated time/place. Without the intention of one, the understanding of the other, and the situatedness of both, a text is merely words, objects with no meaning.

In addition to implicit meanings, language also does social "work." Because we are social beings, our choices for formulating and expressing meaning implicate others and other meanings within defined social communities. In Chapter 2, I reviewed Bakhtin's theory of audience and context as constitutive of meaning. The consequence of this is that

any interpretation of language must take into account the participants, their knowledge of each other, and where they are situated.

Norman Fairclough's Critical Discourse Analysis (CDA) (1995, 1999, 2003) provides a methodology for Bakhtin's ontology, and a coherent secondary analysis for this study. For both Bakhtin and Fairclough, texts are not static or abstract objects but material reflections of social actions, produced within specific historico-cultural frames. They involve the participation of at least one speaker/writer and at least one listener/reader interacting dialogically to create meaning. The aim of critical discourse analysis is to "read meaning" into text – to study how meanings emerge, and to theorize about the criteria that drive our language choices.

Fairclough argues that since "form is part of content" (Fairclough, 1999, p. 184), a detailed, systematic linguistic analysis can strengthen interpretations in social science, regardless of one's research objectives. Critical discourse analysis includes systematic textual (i.e., linguistic) analysis at all levels: semantic, syntactic and grapho/phonologic. Combined with this is an intertextual analysis (i.e., how the text relates to other texts, discourses and genres in social situations) and a contextual analysis, as well as an analysis of the dialectic interactions of these factors.

A textual analysis from this perspective requires a linguistic analysis that goes beyond grammatical forms. Such an analysis is systemic-functional linguistics, originally created by M.A.K. Halliday in the 1960's and further developed by Halliday and Hasan, and Halliday and Mattiessen from the 70's onwards. In contrast to more structural generative models of language (e.g., Chomskian), in Halliday's systemic-functional model, language is analyzed in terms of the "work" forms do (how they *function*) in

social contexts. By language "functions" or "work," he means that the language we use is simultaneously "ideational" (it expresses meaning), "inter-personal" (it constitutes or elaborates social identity(s) and relations), and "textual" (it creates a coherent text semantically, syntactically and grapho/phonologically). These functions operate for and within a specified group, making a contemporaneous analysis of context necessary.

There is a final reason that critical discourse analysis is coherent with this study of understandings of situated social roles. Fairclough states that "[w]ho you are is partly a matter of how you speak, how you write, as well as a matter of embodiment – how you look, how you hold yourself, how you move, and so forth" (Fairclough, 2003, p. 159). The language we use and the way we use it – our style – contributes to our constitution of self, in our own eyes and in the eyes of others. More structural models of linguistic analysis are not sensitive to this aspect of language: "[T]otal communicative style including phonetic, prosodic and paralinguistic properties of the mode of utterance, and other semiotic modalities such as the kinesic, are relevant to the construction of social identity" (Fairclough, 1999, p. 202). In Chapter 6 I present further samples of each participant's language, analyzed in these terms to support the results and language samples in Chapters 4 and 5. I conclude Chapter 3 with some final comments relevant to establishing trustworthiness.

Consistency

In phenomenology, consistency is a question of researcher trustworthiness, bias and capacity as a researcher. The goal of my methodology is to describe an essential meaning structure for each of several phenomena according to five people as individuals, and according to them as a group, while bracketing my own meanings. There can be no guarantee of consistent meaning structures for all instances of a student teaching

experience since basic conditions vary. However, to the extent that I have succeeded in bracketing my meanings, and been consistent in my understandings and interpretations of the meanings expressed by my participants, and to the extent that individual participants have stable core selves, and are practicing in contexts similar to that in which the research was carried out, one can assume consistency in the results.

Generalizability and Transferability

The principal audience I imagine for this work is other teacher educators in any capacity or type of program in the USA and Europe. To that end, I have included a description of the program, the participants and their biographies, as well as the epistemology and research biases and biography of the researcher. These details make the specificity of these participants clear. I do not make any claims that the results reported here can be generalized, or implications transferred or applied to some other place and time without interpretation. I do hope, however, that the details I have presented for all phases of the research, and my selection of participants who are fairly representative of teacher education candidates in many contexts, will allow for some degree of naturalistic generalization by this audience.

<div align="center">Definition of Terms Relating to Methods and Methodology</div>

Further to the theoretical definitions presented at the end of Chapter 1, the following definitions refer specifically to terms related to the methods used in this study:

Bracketing refers to a process of putting aside one's own opinions, interpretations and understandings about the nature of reality, and about phenomena of consciousness, in order to hear another person's reality without imposing a priori structures or conditions on it.

Extra-linguistic features are non-linguistic factors that modify meaning (e.g., gesture, eye contact or lack thereof)

Imaginative variation refers to "a type of mental experimentation in which the researcher intentionally alters, through imagination, various aspects of the experience, either subtracting from or adding to the proposed transformation . . . until it no longer describes the experience underlying the participant's description." (Polkinghorne, 1989, p. 55)

Intertextual analysis refers to an analysis of how texts are related to social contexts in which they occur, and the work they do in a specific context. It includes both how the texts communicate meaning, and how they constitute or support social identities. It subsumes textual analysis of word and genre choices available to the speaker for a text in that it considers the social function/s of these choices. This analysis also comments on people's beliefs about reality based on their syntactic and lexical choices (e.g., the truth commitments that modality represents) (see also textual analysis.)

Method refers to the way or the path of the study. Derived from *meta (fr.) + hodos (gr.),* it specifies the way something is done according to the methodology (e.g., an interview can be journalistic, phenomenological, therapeutic, for a job, and so on.)

Methodology refers to a collection of methods and procedures plus the philosophical framework or grounding for choices and decisions about methods, techniques (art) and procedures (craft).

Para-linguistic features are vocal effects that modify meaning (e.g., as tone of voice, phonemic variation)

Psychological (or pedagogic) attitude refers to the attitude one adopts when considering the data. It is determined by what you are interested in knowing and why. A psychologist will read and analyze keeping in mind the interests of psychological research. An anthropologist, biologist or pedagogue will have different perspectives.

Reduce (*v.*)**, Reduction** (*n.*) **(phenomenological or scientific)** refers to the process of distilling fundamental meaning structures from linguistic expressions by removing non-essential components of a description. The process makes the text smaller, but it does not thereby make it necessarily simpler. In the same way one reduces a broth to make it denser and more intense, the reduction removes language that dilutes the concept leaving its essential nature visible. The term should not be confused with the idea of "reductionism," which refers to simplification or the attempt to reduce complex biological processes to physical laws. (i.e., extract parts from the whole text which reveal essential meaning structures for phenomena of interest).

Reflection during phenomenological analysis refers to "a careful and sensitive reading of an expression to answer the questions: What is truly being described in the meaning unit? What is absolutely essential to understand the psychological dynamic operating here?" (Polkinghorne, 1989, p. 55). The next step the researcher takes is to test his or her proposed understandings using the technique of imaginative variation.

Techniques and procedures are the way the method is done (e.g., Different techniques or procedures for extracting themes from a text might include: content analysis, grounded theory and thematizing. Possible interview techniques can include dialog, reflecting back, and listening.)

Textual analysis refers to an analysis of the linguistic texture (i.e., semantic, syntactic, grapho/phonologic) of language as used by each participant, and how it forms a coherent text. In this study it is one of three necessary components, along with intertextual and contextual analysis, of a full analysis of language.

Theme refers to the subject or topic of thought – what something is about. The term relates to the stem or root of a word; something laid down or placed, a composition. It is the idea, the premise, the theory, the thesis. In the parlance of formal linguistics, we combine theme (new information) with rheme ("given" information in a sentence) to get a complete idea. In this research study, themes reveal how a person experiences the meaning or significance of some phenomenon in his or her lived experience. Hence,

Thematization refers to the form of thematic analysis used in phenomenology. The participant's "everyday language" is rewritten in phenomenologically appropriate language so as to make visible the person's underlying themes. This reveals his or her meaning structure for the phenomenon/a being studied. Thematization is not unlike content analysis or grounded theory, but without the quantitative or theory-building aspects.

CHAPTER 4
RESULTS (1)
SITUATED STRUCTURAL DESCRIPTIONS FOR TEACHER, STUDENT, ROLE
NEGOTIATION AND INQUIRY DURING STUDENT TEACHING

Some themes may flatly contradict other ones or may appear to be totally unrelated to other ones. The researcher . . . proceeded with the solid conviction that what was logically inexplicable might be existentially real and valid. (Rieman, 1998, p. 280)

In this chapter, I present situated structural descriptions (Hein & Austin, 2001)

which respond to my four research questions. My first two questions concern the nature

and negotiation of two parts of a self in a situated context: a teacher self, and a student

self during a student teaching experience. I asked student/teachers what they experienced

as their role/s and functions while they were in a nine-week field placement, and how

they experienced their changing role identity as they negotiated the path from student to

teacher. My third and fourth questions concern inquiry in each of their roles. Other

themes also appeared during thematization of the interview transcripts (step 4, Table 3-2),

but I develop only the themes directly related to these four research questions.

Function and role are two key concepts in this research, and are difficult to separate

one from the other in presenting the results. I begin this chapter by expanding the

definitions of these concepts presented in Chapter 1:

Role refers to a part we play. It would be trite to quote Shakespeare, but in that

same sense we all have roles: We are players on stage, and that stage is a bounded

context. Within the bounds of that context, we have an assigned or assumed character,

lines we can and cannot say, and behavior patterns we must follow in function of our

status in a particular community(ies). A "role" participates in patterns of functional relationships that interact in a unified way in a society.

Functions are actions we associate with or expect of a person in a particular role. They have to do with process and are a person's contribution to the successful operation of a system of roles. Abstracted from that system, functions lose their meanings: They exist in the presence of complementary functions within a whole. Reciprocity is implied. Each function has particular procedures, language and purposes within the system. A synonym for function is "duty" – a responsibility or requirement in enacting one's role.

It follows from the above that separating role and function here would be meaningless. In the descriptions that follow, therefore, they will not be described as separate "objects," but presented together as components of a single meaning structure. In general, role is a noun and identifies who or what in a context. Action verbs refer to functions a person experiences as inhering in a role.

Although the interviews took place two to two and a half months after the end of the student teaching experience, an examination of artifacts collected in June but produced by the same people during the student teaching period, confirmed for me that the recalled meanings the student/teachers expressed in the interviews were accurate representations of their experienced meanings during their internships.

This chapter corresponds to step 5 of my process (see Table 3-2) and it is written from within the phenomenological attitude of bracketing my own interpretations or pre-conceptions in the interest of presenting only descriptions of each participant's meaning structures. Therefore what follows is devoid of analysis, commentary or reaction; these will be discussed in Chapters 6, 7 and 8 as they are relevant. Examples from Eve's

interview of steps 3 and 4 leading up to these descriptions are included as Appendix D to enable other researchers to audit my procedures.

Five Lived Experiences

> Novelists and playwrights . . . construct their works of art by splitting up their interior cast of characters . . . . [O]ur multiple inner voices are there to be heard, trying to come to terms with each other, sometimes at loggerheads. . . . An extensive self-making narrative will try to speak for them all, but we know already that no single story can do that. To whom are you telling it, and to what end? (Bruner, 2004, p. 12)

Although I alone thematized the interviews and wrote these texts, the process that has brought me to writing them has been a dialogic one. Because this chapter purports to re-present the experience of five people, I have written the "answers" to my research questions in the first person. Except where indicated, these texts are not direct quotes but "fictionalized," data-derived narratives. I have re-organized and extracted from each person's words in the interview in an effort to present meaning more succinctly and concisely. Maintaining the dialogic process, I asked each person to read, approve, and/or edit any text that purports to re-present them.

In a sense, the descriptions that follow have no meaning, since I describe only two parts of a whole self for each of five individuals. It is an artifice necessitated by the purposes of this dissertation text, and by the research methodology. Clearly each "self" is far more complex than the piece presented here, and is constituted by more than just two roles.

A full understanding of these results will also require the participation of each reader by allowing their imagination to create a fuller picture of the person to whom these words point. I have used what knowledge I have of each person in their whole life to

guide my word choices and to give a sense of what it is like to be "teacher" or "student"

for each person. In the next sections I present the final, edited and approved texts.

Ann

Ann's true vocation is writing but she realizes it is not always reliable as a full-time

job. Since she had always been a lover of English literature, becoming a teacher seemed a

coherent and responsible way to combine her interests and passions, and earn a living to

support herself as a writer. Besides, she is a social person who enjoys the engagement

with students. However, her idea of teaching was to teach college age adults or at

minimum 11th or 12th grade (although she preferred 11th grade since there are no

consequences for slacking in our system, and 12th graders tend to be unmotivated). So,

teaching 5th, 6th, and 8th grade was not exactly the environment, she felt, suited to her

personality. But being a serious student and a responsible person, she was committed to

doing the best possible job.

In the next section, I adopt the voice of Ann to present a fictionalized, first person

summary of her meanings in response to my research questions. I use this device to adapt

the form to the function of phenomenology—to bracket out the researcher's self. Some of

the text is direct quotes of her actual words and is indicated as such and has a citation of a

line number from the original transcript.

I begin with a few of Ann's exact words that seem to sum up several of her main

themes as a person learning to teach. When she spoke these words, she was responding to

my request to explore her definition of inquiry:

> [. . .] I'm inquiring about how to deal with that sort of… um, it's almost like a
> fencing dance. When do you shuffle forward and when do you shuffle back. You
> know? And um…I think that that's kind of like what I would be doing now would
> be kind of a teacher inquiry. How do I deal with that poignant moment in the
> classroom. Um, where do I go forward and where do I step back. And should I have

just gone to the side, and just, you know. (inaudible) So.. but again that was more of my own struggle with being whatever I had always seen the best teachers do. (Ann, interview 9 June, 2005, lines 581-589)

RQ1: What do interns believe to be their role/s and functions while they are in a nine-week placement?

"ANN": During my nine week student teaching placement, most of the time I felt

like my role and function was a student trying hard (pretending?) to be a teacher, as I

show in this drawing. I almost never felt like a real teacher:
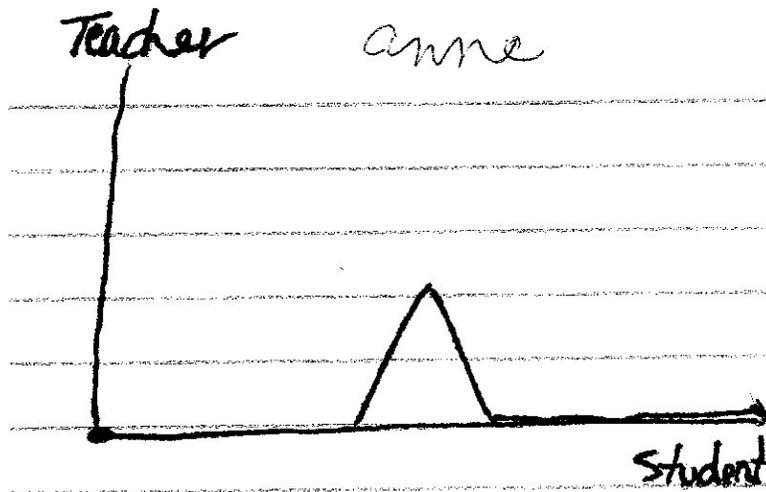
Figure 4-1 Ann's graph of perceived role during student teaching.

When I did feel 100% "teacher" I was either being very authoritarian, or the

students were working and I was seeing results. But for the most part, I felt I was a

student trying to become a teacher. That role was a bit frustrating. For one thing ". . .

because I didn't feel I had the power?[1] in my position? to react to them in the ways that I

would probably normally [. . .]" (Ann, interview, 9 June, 2005, lines 154-155). I also

didn't have any power to make the kids work if they didn't want to. And I didn't feel at

all respected by the parents so I couldn't appeal to them for help to motivate their kids.

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[1] Question marks indicate the text was spoken with a rising intonation to this point, as if making a question.

In terms of my lessons, I did a lot of planning, but I had to think if my cooperating teacher would approve. Sometimes I doubted if I could express my opinion with my cooperating teacher sitting there judging me. [A]s a student/teacher . . . "I felt, like I wasn't sure whether or not I should say something. Because I wanted to" (Ann, interview, 9 June 2005, lines 413-414).

Even for decisions in the middle of some classroom activity I didn't really have full authority – I didn't always make the same decision that I might have on my own. The one time I really felt I had done something as a student/teacher, and sparked their interest, my teacher didn't want me to carry through with it – I think she was afraid I hadn't set the parameters well enough… but I think she was basing that on only two students.

I felt I could have handled that topic but sometimes my inexperience was frustrating. I would have doubts about how to handle things, how to respond to students… I thought a more experienced teacher would probably know what to do but it was hard for me. For example, when do you pick up on a student's idea, and when do you let it go in the interest of time? Anyway, as a student/teacher I didn't feel like I could really go with students' ideas with my cooperating teacher watching.

At least I didn't have any trouble thinking of things for the kids to do. On the contrary, I planned so much that I struggled with how to fit everything in that I wanted to do with them and still be able to finish my unit plan or lesson plan assignment, but I guess all teachers feel that time pressure.

I thought quite a bit about what my best teachers did, or what other teachers I had observed had done, and compared my actions to theirs. But a lot of unexpected things happen in the classroom and a lot of times you just have to react on the spot and

improvise. For example, kids did things in the classroom that I never could have envisioned when I did a behavior management plan in my first semester. I was criticized for things on the plan that I hadn't even thought of as important, but they became obvious once I was in the classroom. There's a big difference between envisioning and realizing based on experience. "Planning" for behavior management is a bit artificial: Behavior happens and managing it is a matter of improvisation using your authoritarian teacher self if necessary.

Sometimes I also felt like a student during my internship. My metaphor for that role would be an "ace" pilot who really knows how to fly. I am good at being a student – I know how to read teachers; I know how to take tests; I know school culture in the role of a student. As a student, I felt the pressure to stay organized and to finish lesson and unit plans to the best of my ability.

Maybe that's another thing that made me feel frustrated with my internship – realizing I have to start from the beginning and learn so much. Being both a student and a teacher took up all of my time so I didn't have time to do any of my own writing during these nine weeks. For me, getting a "B" is slacking… and I don't like students who are slackers. As soon as school ended and I didn't have to write lesson plans, analytical papers and other assignments, I went back to my writing.

I can sum up the two roles of student/teacher and teacher in this way: Being a teacher is like standing on top of a ball and juggling. Sometimes you manage to get it rolling… But being a student/teacher was more like that picture "The Scream" by Edvard Munch.

RQ2: What is the experience of these interns as they negotiate their changing role identity . . .?

A really hard part of the internship was keeping my "self" from splitting up into a million pieces. I realized that "[…] your teacher self, is different… than your.. personal self" (Ann, interview, 9 June, 2005, lines 271-272), and that the single "teacher" a student sees is really a lot of individual selves. "Teacher" is only one aspect of me – they didn't necessarily see me as I really am.

> [W]hen you're a student and stepping into the teacher role and then going into a classroom and realizing that you need to have more than one, aspect of being a teacher. You need to have those many selves that step out like little elves, you know like doing your work for you. . . . that was like what really overwhelmed me . . . realizing how much of a teacher . . and . . as a student . . . only see that one person. And all those people, are kind of meshed into this one person. [. . .] (Ann, interview, 9 June, 2005, lines 297-305)

Inside me, for example, there is a lover of literature, a lover of reading . . . a "Mrs. Nice Someone." That's who I started out being and that's who I wanted to be. In those selves my love of literature shows and my voice is quieter and nicer. But I found out fast that I couldn't always just let my personal selves out with these kids because they might jump on me. It was really hard to manage all the selves well. It was frustrating to feel uncomfortable being myself, but I couldn't always be "me" and—I hate being fake!

Skilled (experienced) teachers are able to balance these different other selves according to immediate needs in the classroom. They can switch them on and off and let them come into the classroom, grab students, and bring them back in ways that help teaching and learning. I learned I had to switch those selves off and let my authoritarian teacher self step out. The teacher in her professional or institutional role is authoritarian and "teaches" (as opposed to loves) literature; the teacher doesn't 'love' literature. She maintains a persona of authority. Maybe because I didn't start out authoritarian, it had an

immediate effect when I changed to that tone and that persona. If you're not skilled in

this (like when you are a student/teacher) it can be dangerous and kids can pounce on

you, at least in K-12 classrooms.

> [M]y best teachers were able to reveal how much they loved things in the
> classroom but they were also able to take that part of themselves and step back and
> also become the teacher. So it was . . . sort of a negotiating of the Dr Jekyll, Mr.
> Hyde sort of duality of self. (Ann, interview, 9 June, 2005, lines 276-280)

A teacher in a college classroom is different than a teacher in a K-12 classroom. In

a college classroom a teacher can be more revealing and less vigilant of her multiple

selves. Students in a college classroom have a purpose and if they slack off, there are

consequences. A teacher can let more of her personal selves out into the classroom and

interact with the students.

RQ3: What does inquiry into teaching practice mean, according to these student/teachers?

I see inquiry as a form of professional development in which the teacher is an

active participant. She's not a passive "…empty blank person who walks in, and is just

spitting out the knowledge that is most politically correct for, whatever, student

community, or whatever…" (Ann, interview, 9 June, 2005, lines 572-575). An inquiring

teacher not only thinks about what she does, she discusses it later, like our conversation.

The inquiry can be about students, assessment, anything, as long as the teacher is active.

Inquiry should also include student inquiry. It should include what students want to

inquire about.

RQ4: To what extent do student/teachers feel free to inquire into their own practice?

In terms of thinking about what I was doing it in the classroom and then discussing

it, I could do that kind of inquiry, as long as it was within the "approved" plan. But there

were several moments during the student teaching when I felt restricted by my status as student/teacher. First, because my cooperating teacher was watching and judging me, and second, because I knew I needed to finish the lesson or the unit. To be fair, my inexperience also came into play sometimes. For example, one time in class we got into a good discussion and one student was really expressing himself. I didn't want to impinge on him but I just knew he was wrong. I also knew the discussion was sort of a tangent from the book we were discussing. "And I think that was probably a point where I just wasn't really sure whether to say something, how to say it.. you know and…So I just sort of let it go" (Ann, interview, 9 June, 2005, lines 448-450).

Another day I managed to really spark interest in the reality of segregation. I felt like that was at least one topic I could have gone with because of my own life experience, even if it wasn't directly in the book we were reading. But my cooperating teacher didn't want me to do it. I don't think she felt comfortable with the idea of my talking about segregation in the classroom, predominantly because she wasn't comfortable with talking about it herself. That was actually one subject I felt excited about teaching as a student/teacher, and felt that if I had the chance to teach it, I would have been very successful, and felt, for the time I was teaching it, that I was actually a "teacher."

Bea

Bea describes her student teaching overall as "conflicted" and "unpleasant"—a scary place to be. As her university advisor, I am familiar with the period as one of great struggle for her. She kept more than one journal during that period, and at the time of the interview she had not reread them. I did not want to push her to explore too many details so soon after the experience, and so the following situated structural description draws also from artifacts from the student teaching period she provided and authorized in her

informed consent agreement. As with the other descriptions, I wrote the account in first person to underscore the understanding that the essence of the words, even if they are not direct quotations unless referenced as such, are entirely the interviewee's, without my interpretation.

RQ1: What do interns believe to be their role/s and functions while they are in a nine-week placement?

"Bea": I almost have to begin with research question two about the negotiation of changing roles and functions during my nine weeks in Ms Simon's[2] class. For me, it became a huge unpleasant conflict between my ideal teacher self and the real teacher I had to be for that period if I wanted to pass the internship. I started the nine weeks with a school-girl excitement. My childhood dream of being a teacher was about to become real – no more stuffed animals and younger siblings pretending to be students. Now I would have real students with real workbooks and I was already "in love" with them. Not "in love" in a physical sense but in the sense that for the students, the teacher is like their second home and they depend on her to truly care for them and help them learn. I was full of questions, ideas, and ideals . . . like the beginning of any new loving relationship.

But after a few weeks I felt like my personal and my professional self were under attack and I had to protect it. So I retreated into being only a student again, and just tried to do both teacher and student things that would make Ms. Simon happy. In the end, my "ideal teacher" agreed to hide herself and not fight against the more assertive, less caring self I was obliged to pretend to be, even if I knew I was being fake. Really, I think my ideal self was finally stronger, or maybe it just became stronger, even if it was badly beat up by the end.

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[2] All cooperating teachers' names are pseudonyms with titles omitted as these would be identifying.

I found my teacher role in the student/teacher situation rather hard to define. The best I can say is that it's the person who teaches? The teacher is an authority figure up there on a podium with power over students. She is the center of attention and so she should smile a lot. She is in charge of students who depend on her to teach them, not only about content, but also about life. The problem I had in that role was that I felt that as teacher I should support and respect the students so they will respect me. If everyone respects the others, work will be much easier and there should be few behavior problems. But I didn't feel I could act that way and soon discovered that in that classroom the teacher has to frown a lot and be mean, even if that makes the students angry.

The "student" part of "student/teacher" was a lot clearer; maybe because that was a role I was used to? After a few weeks I longed to go back to that role. As a student you are passive: You sit, you listen, you pay attention, you do homework, and you give back what the teacher wants to hear – you depend on the teacher for your grade. You don't ask too many questions since that would be a lack of discipline – you just try to soak up knowledge.

But the "student" part of student/teacher, was not quite the same as the "student" I am in my university classes. It is a different and special kind of "student." A "student/teacher" self is a lot more nebulous and in between the two roles in its name—"a kind of sampling teacher." (Bea, interview, 14 June, 2005, line 737) As student/teacher you still have to do all the things students do, but you can't just sit attentively and listen, and you are constantly being evaluated. As a student/teacher, you also have teacher functions, which are very stressful. I had to do lesson plans, manage the classroom, and teach in certain ways, even if they were totally against the way I thought teaching should

be. I was a teacher but because I was also a student I was not free to be the kind of teacher I felt I was. For example, I wasn't allowed to help a boy who seemed frustrated with a lesson, or respond sympathetically to a girl who seemed upset by criticism. My supervisor warned me that kids play these tricks all the time. But I wasn't so sure they were playing games: I worried that maybe they were really frustrated or upset and I wanted to help if I could.

Maybe one thing was the same for student and student/teacher, and different from the professional teacher role: learning and assessment of that learning. Any professional will learn and be evaluated by the boss. But, as a student, or a student/teacher, it is different. You are paying to do a course. As a student you risk failing and loosing that money, and I hate to fail! You end up doing what the teacher wants in order to get good grades, and you stop focusing on what it means to be a professional.

RQ2: What is the experience of these interns as they negotiate their changing role identity . . .?

Student and teacher roles are completely different, and it's a huge and difficult transition to cross the invisible line that divides them. It's the same for any profession – "I think a business student would have to…find the maturity and the courage to become the businessman. . . . I think it's just a life thing" (Bea, interview, 14 June, 2005, lines 619-622). I don't think it is possible to teach someone how to cross that line – it's just a phase one has to go through – like going from middle to high school. When I came to this town I was a teenager. Now, I'm leaving as a professional. Finding that line again and crossing it might be more difficult now after such a horrible student teaching experience.

I definitely experienced three different roles during the student teaching: the student role (S) that I was used to and good at, and two roles that were new to me: teacher

(T) and student/teacher or intern (I), which is in between the other two, as this graph shows. As intern, or student/teacher, you have both student and teacher responsibilities and functions. It's like being "[u]gly pretty and in between" (Bea, interview, 14 June, 2005, lines 730-731).
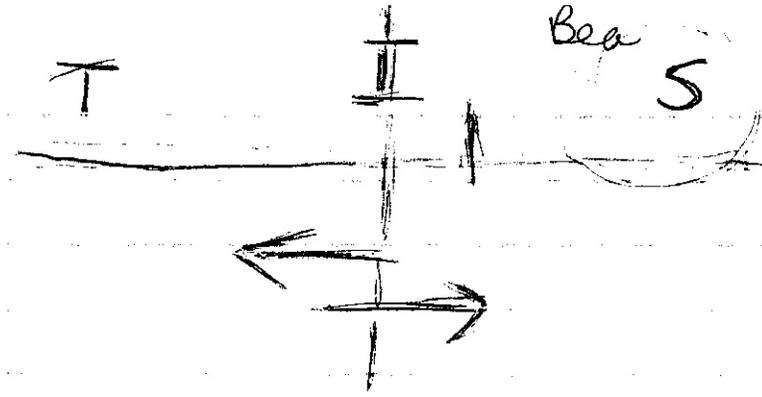
Figure 4-2 Bea's graph of perceived role during student teaching.

From a subjective point of view, I would put myself overall more on the student side in terms of feelings, but fairly close to the center of the continuum, as the line shows. The top arrow shows how I felt at the beginning of my internship: I was excited to be moving towards the teacher end. But after a while, I lost all of that excitement and the arrow started pointing the other way. I just felt a strong desire to go back to being a student again since at least I knew how that role worked.

RQ3: What does inquiry into teaching practice mean, according to these student/teachers?

Teacher inquiry is collecting and asking questions about my own style, about my students, about classroom processes, about curriculum, and about the team or the administration. Inquiry isn't just about teaching – it can also be about life. An effective teacher continuously questions everything, since everything is related in the classroom.

Asking questions is also a natural part of being a student. But as a student you naively suspend belief and take whatever you read as truth, at least in the moment of reading. Later, you might ask questions or generate a criticism, but too much inquiry can be dangerous if it's too intense or too constant! I always had so many things in my head that by the end of the week when we had our seminar meeting it was too much. I would write things down somewhere in one of my journals or in my notes, and maybe someday I will go back and read them – at least my teaching journal but probably not my personal journal… well, "Maybe on my, on my death bed" (Bea, interview, 14 June, 2005, line 536).

RQ4: To what extent do student/teachers feel free to inquire into their own practice?

There were different contexts in which I felt I could ask questions, and how free I felt in each one changed over time. At the beginning, I felt totally comfortable asking my supervising teacher questions about many aspects of the context (e.g., the students, how the school, principal or team operated), even if the questions were dumb or "ditsy" (Bea, interview, 14 June, 2005, line 799). However, after a time, the situation had deteriorated to the extent that I just closed myself.

Fortunately, "Joey"[3] (another seminar group member) was doing her student teaching just across the hall from me. We met all the time to compare, not really our classes because we had different grades, levels and teachers, but we could double check our experiences about relationships and feelings. Joey could also help me with practical school things after I felt I couldn't ask my supervising teacher any more since I didn't

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[3] All names mentioned in this study are pseudonyms.

want her to feel I was even more inadequate and mediocre than she already thought I was.

The weekly seminar meetings especially were places for all kinds of inquiry. Sometimes the other people in the group would introduce real life abstract things, but it was all too much. Unfortunately, there was so much going on in my head that I just shut down, not because it wasn't good or useful, I just felt overwhelmed by thinking too many things about myself as a teacher and as a student, but also things about my core self and life in general. By the weekend my brain just shut down—the pace was too fast.

Dave

Dave's main themes involve momentum, back and forth movement, relating, and being/becoming a member of a team or a community. He began coaching baseball at the age of 12 and has always gotten ". . . a lot of satisfaction teaching somebody how to do something and succeed" (Dave4, interview, 15 June, 2005, lines 516-517). He experiences the same emotional moment in teaching as he does when coaching sports, but: ". . . it's so easy and quick on an athletic field. . . . It's not as quick [in teaching]. It doesn't come as easily. But . . . every once in a while. You . . . have to savor the moment . . . cause they're a little bit more in between" (lines 518-525). Dave wants to teach because ". . . it's . . . a job I think's important" (line 509). He became a teacher because he felt he could help ". . . good kid[s] who work hard. And they needed the help" (line 531).

As previously explained, the goal of a phenomenological investigation is to understand the essential structure of an individual's meaning. Therefore, in the following

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[4] All quotations from "Dave" come from an interview that took place on 15 June, 2005, unless otherwise indicated.

"answers" I have "put words into "Dave's" mouth." The words are distilled from his

actual words but themed and reformatted by me with attention to my interest in this

research: to understand the essential nature of being a teacher, and a student, and a

student/teacher during a nine week student teaching assignment.

RQ1: What do interns believe to be their role/s and functions while they are in a nine-week placement?

"Dave": I felt I was a teacher when I was together with the whole group and

everyone was connecting in some interactive activity that I had planned. Then I could

feel momentum growing and interactions moving around the room. It was like in a

baseball game after the coach throws the ball out and it passes around among all the

players, not just from coach to player back to coach again.

For the most part, I felt 100% teacher when I was "alone" with the students in the

classroom – when my supervising teacher withdrew, either virtually by referring any and

all student requests or questions to me while she was present in the room, or when she

physically left the room while I was there. If she wasn't there, I had to deal with all the

distractions that are the reality of teaching. Simultaneously I might be assigning a grade,

or teaching and interacting with the group, or helping someone one-on-one while keeping

track of what everyone in the room was doing, or doing paperwork, or taking attendance,

or . . . I guess that's what's called the "with-it-ness" of DOING ALL OF THOSE

THINGS AT ONCE AND MAKING IT FLOW! But that is what a teacher does.

Thinking about my future life as a teacher, and just being in the school from 9 to 5 doing

all these things really made me feel like a "teacher."

I also felt 100% teacher when I worked collaboratively with my supervising

teacher. Maybe we would each conference with a student or with parents and then come

back together to discuss our individual meetings. It was a very different feeling to when I showed her a lesson plan to ask for advice or recommendations or approval – doing that really put me right into the student role. I feel like when I knew I wasn't going to show her my lesson plan, I was more responsible. That was also a moment when I felt 100% teacher—when I was preparing a plan and imagining how the students would act and I knew it wasn't a draft, that I would do it as I had planned it the next day—I was acting on my own.

But more than all of these more practical things, I think one of the more important functions of a teacher is to encourage community and relating, and discourage competition. For that reason, for me it meant a lot when students told me how comfortable they felt in my class: like they could "breathe" and be themselves . . . they didn't feel "shutdown." A teacher needs to be focused on other people and help them learn, or you aren't doing your job.

One thing a teacher has to do to be successful in encouraging community is to be sensitive to the way he speaks, the language he uses, his accent, and his metaphors: Language is a tool we use to communicate. In my case, I know I tend to use predominantly sports metaphors and I'm consciously trying to find other metaphors so that I can include everyone. I don't want to be too overbearing and run the risk of alienating my students, or turn some students off. In addition to all the other things I did, I was a language model for my students. I notice that I normally use my accent and language according to the community I happen to be in by adapting it to the features of that particular group. For example, when I worked in a restaurant, I used more slang or African-American language; when I was with these three close friends I have from New

York, Boston and Miami I let words from their language creep into mine. But as a teacher in the English classroom I am modeling speech for my students rather than patterning it after them so I try to be conscious of that at the same time as I try to be aware of their language use so I can make allowances for it in my expectations, as needs be. (Not to mention understanding what they are saying sometimes!)

Finally, I think teaching style is a very important part of who a teacher is. Each teacher needs to be aware of their own "teacher space" and style. As a teacher, my preferred style is less confrontational, for example, than my supervising teacher's. I prefer to respond to students in degrees, and give them the chance to change their behavior before I just tell them what to do.

I feel that I never completely stopped being a student during my student teaching. As a student, even as a student/teacher during that time, I tried to figure out what a teacher wanted to hear and give it back to her. For me, being a student means writing papers, reading books, and figuring out what the teacher wants. As an undergraduate, you know the percentages and you know how to score. It's possible to be very selfish as an undergraduate. "Student" can be a very competitive role: As a student you can decide whether to contribute to the group or just focus on your own work and get it done, whether or not you learn is not an issue.

Being a graduate student was different. First of all I had to work more. However, at least in this program, there was more community, above all in my seminar group. That was a different "student" role. In that venue we shared, helped and inspired each other by raising issues, making suggestions and not withholding information that might be helpful to one of our group . . . there was more solidarity.

What made me feel most like a student during my student teaching was when I had to show my supervising teacher my lesson plan, or when I had to reflect formally on a lesson for a university assignment. Reflection is (or should be) a natural part of all teachers' work. I am very aware of my audience: When something was a homework assignment, it felt different and I felt different.

RQ2: What is the experience of these interns as they negotiate their changing role identity . . .?

Being a student/teacher was neither being a teacher nor being a student, and at the same time it was both roles together. On the one hand, I tried to understand what my cooperating teacher wanted so I could plan lessons or activities she would approve of. I tried sometimes to adopt her style so I wouldn't cause problems for her later when she took over again. On the other hand, I had my own style and I was in charge of the class, of grades, and I was responsible for planning and carrying out lessons. Being a student/teacher was like a constant going back and forth. One day you were a student and the next you were the teacher.

For the most part during my internship, I didn't experience a changing role identity as much as an alternating role identity in which different roles moved in and out of focus depending on what I was doing and for whom. I was always looking in one direction or the other. At one moment I might be a student asking for my teacher's advice or considering what she would approve of. And at another moment I was a teacher making independent decisions. Maybe no decision was fully independent since I always kept in mind that it was her classroom, but for the minute-to-minute, day-to-day operations, I was the teacher (after a certain point at least).

Maybe one clear case of being a student/teacher (i.e., both together) was when I consulted my supervising teacher about what I should expect from the students in their writing. I had the feeling the students might have been taking advantage of my position as a student/teacher and not putting the same amount of effort into their work for me as they had done for Ms Julian. She confirmed this and so I, in my teacher role, gave out some very low marks to send a message that I was now the teacher and they had to work for me to the same level as always. Since I was deciding the grades, I was happy to see a 180 degree turn around in the next set of essays.

At the same time I was trying to establish some reference points that would help me be a member of this school community, and adjust to my supervisor's frame. So I asked her about the slang the students used so I could better understand their meaning. I also felt I might need to adjust my parameters for this context. What was acceptable language? How much slang was normally allowed? What exactly did she want to hammer out of their language?

Overall, if I graph my position between student at one end and teacher at the other, I would put myself as an "intern" about ¾ of the way towards teacher. Most of the time I felt like a teacher, or at least a student/teacher so my internship was great.
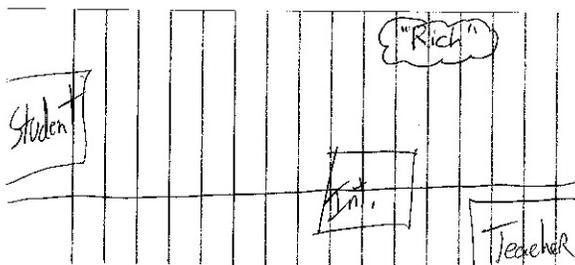
Figure 4-3 Dave's graph of perceived role during student teaching.

RQ3: What does inquiry into teaching practice mean, according to these student/teachers?

For me, the term inquiry, at least during my student teaching, immediately puts me into student mode. Inquiry means figuring out what the teacher wants so I can ". . . put my own spin on that and hand it back to her" (lines 94-95). I hope that this is not what inquiry normally is as a teacher; I would hope there are no set answers and that inquiry is more oriented towards students.

One important teacher function that is definitely inquiry for me is to get a feel for my students and understand their community. This is important so that I can relate to them, and so that I can relate aspects of their world to the lessons, understand things that are important to them, understand subtle jokes and references, and be able to weave these into my teaching. This will make everyone more comfortable, including me. If I can assimilate myself into the community in which I am teaching and not mark myself as different, I can do a better job teaching.

Since next year I'll be moving to an area of the country that is completely new to me, a first step will be to get a feel for the eccentricities of the place so I don't feel like an outsider. As a first step in my new job, I hope to find out more about my students and their community—"The classroom community and also the actual community that the students live in" (lines 613-614).

In my student teaching experience, I found it valuable to have been in this same community before, since it made it easier for me to pick up on subtleties and allowed me to blend in as smoothly as possible. One way that I did this was by not being explicit about where I was from. I just responded honestly, but briefly, when students asked about my accent or where I lived. I gave them enough information to let them know that I knew

their community and lived here myself. I think as long as you don't make yourself an outsider, the students won't perceive you as such and will act accordingly. I tried ". . . to emphasize what we have in common . . . and marginalize the differences" (lines 651-652). I also tried to find things the kids related to and bring those things into the lessons (e.g., Simpson's cartoon or Gator athletics: lines 663).

This relates to one very important area of inquiry I feel strongly about and that many teachers tend to pass over after a while. That is to find out about one's new students each year from previous teachers. It's something all teachers should do; I think you should confer with teachers from previous years to get informed about your students.

RQ4: To what extent do student/teachers feel free to inquire into their own practice?

I feel that a person in a teacher role has much more freedom to inquire. As a student, "[t]here's really not . . . much of a framework for an exploration, beyond the course content" (lines 264-266). "[Y]our questions are limited to the content of the course . . ." (lines 248-249). As a teacher, on the other hand, you can take the content in any direction and think about how to relate the content to your students. When students go outside the content, this is ". . . what the teacher identifies as getting off topic. . . . And often shuts down, you know, maybe answers the question, but then, moves on, or redirects back to the lesson" (lines 267-270). As a teacher and student/teacher, if I don't stay on topic, I won't get through my agenda, which is one of my (student) teacher functions . . . to plan a lesson and carry it out successfully.

As a student/teacher, I feel that I was limited to content as source of inquiry. There were certain things I had to cover, but I could cover them however I wanted to. In any case, since most of these kids probably knew each other since birth and the teacher knew

them and their families, in this context certain types of inquiry would have been out of place. For example, a "get-to-know-you" type of activity made no sense. I think Ms Julian would have let me do it, but she wouldn't really have approved. However, I didn't know the students. An example of one way I could have stayed within the frame but also found out more about the students would have been to do something like an "I am" poem in which students fill in a frame with auto-biographical information. I could also probe for information that might help me relate better to the students within the context of a particular content or lesson, but I wanted to stick to my teacher's routines.

On the other hand, the internship seminars were a very generative environment for inquiry. Questions, ideas and discussion tended to stimulate further inquiry for me. It gives you a sense of meaningfulness to know from someone's comments that you are helping or inspiring him or her. I also felt the discussions helped me see things that I might otherwise have passed over. Meeting constantly with a small group of people brought up a lot of questions inside me, allowed me (all of us) to express successes, frustrations, to develop a support network and sense of solidarity or community with my peers. I got and gave ideas not only about concrete lesson plans but also about deeper questions about teaching and learning issues, and about what things mean.

Eve

Eve likens this teacher education program to a diving board from which you can look into the waters of teaching from a relatively safe height without actually jumping in. You can

> [. . .] see what the water looks like.. and you . . . can see how high you are from it before you jump . . . you get to kind of . . . speculate a little bit more… and then

you go in. So . . . It's almost like a safer somehow entry? (Eve, interview 9 June, 2005, lines 612-615)[5]

Eve decided to enroll in Proteach after talking to alumnae from several fields in her role of "glorified phone solicitor" calling to request donations to the university. Of all the people she called, she found the teachers she spoke to seemed the happiest and most impassioned by their chosen profession. The more she thought about her own schooling and interests, the more the idea of becoming a teacher resonated for her.

Eve described her student teaching experience in very positive terms on the whole. She felt she was able to get some experience as a teacher and learn to anticipate some things she might encounter as a first year teacher in a safer context that allowed for experimentation and possible mistakes. She felt this kind of experience even allows you the chance to "back off" the diving board if you decide you don't want to jump in.

As with each of the six individual situated structural descriptions in this chapter, I am writing in the first person to emphasize the phenomenological perspective that the ideas belong solely to the student/teacher interviewed. I thematized her words and wrote this distillation making every effort to bracket my own interpretations, which are presented in Chapter 7. The following text is meant to represent only "Eve's" meaning. All direct quotations are referenced as such.

RQ1: What do interns believe to be their role/s and functions while they are in a nine-week placement?

"Eve": When I think about what it means to be a teacher, the first thing I think of is that a teacher must never stop being a student. If I can do this, I will be better able to create curiosity in the classroom. What I mean by being a teacher/student, is that the

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[5] All direct quotations are from an interview with the student/teacher I call "Eve" on 9 June, 2005, unless otherwise indicated. Line numbers refer to the original verbatim transcript.

teacher must learn about what she wants to teach, where to find resources, and how to compile, condense, and present them (i.e., plan) for students.

Clothes, language, and voice are important social actions that help to reify the image that is "teacher." The clothes you wear are part of the image you create – dressing in a more businesslike way goes together with approaching your work in a more businesslike way.

It is important to use your language well to be able to articulate exactly what you want from students in such a way that they understand that you know exactly what you want from them. You also have to develop diverse metaphors, alternative explanations, and modes of delivery (e.g., handouts, lecture) that effectively and appropriately translate information in a way students can relate to.

Voice can be used to advantage for other than academic objectives. For example, sometimes I would use my ability to imitate different voices and draw from my own experience to tell a story to entertain as a prize during the last two minutes of a lesson. It can help keep students focused, or at least curious about why you are entertaining them. Although it's more difficult to develop new voices as an adult, it is possible to learn and adopt new voices that can be used to advantage when you are a teacher.

Even your gestures and body language are important teaching tools. Where you position yourself with respect to the students, or the way you move around the room or use your hands are important in creating a visible presence as "teacher." For example, I notice that students seem to sense my approach and maybe they're quieter or "perk up a little bit more" (Eve conversation, March 11, 2005).

Part of being a teacher is also the planning. Writing things out really helps me think through the process of what I want to do—imagine what's going to happen. Before I started student teaching, I could only imagine automatons. Once I was actually in the classroom, I could modify and adapt a lesson, and future lessons, based on student actions and interactions. It's also helpful to have some notes about my plan with me in the classroom, even if I don't look at them. It's not like I write something out and that's it. It's more like a potter's wheel—things are constantly turning and evolving. Maybe I start out with some plans but the plan might change as I do it, and subsequent plans change too as a result.

As a teacher I know a strength I have is to tell stories from my own experience. Part of the essence of being a teacher is to be able to draw from your own story to make connections or find support for something you are teaching. Maybe you know the content 100%, or maybe you don't, but you always know your own story better than anyone. The question is how you use your story to help students make connections. A nice metaphor for teacher is a "storyteller"—you control the process, decide on or play with the order of things, and you know what comes next.

A teacher has to find ways to enable students to make connections on a personal level, and not only in an analytical way. She can also allow students to just enjoy some content–a teacher can find ways to have fun in the classroom even when we are working seriously on something. When you make that connection it's like "focused energy", maybe like a "firework" when you connect with a student's written work, or "like a laser beam" if you make that connection during a discussion–". . . it's a very "bright intense feeling either way" (Eve conversation, March 11, 2005).

Although I was definitely the teacher during the internship, I still felt like a student. Being a student is about going home and thinking about or analyzing your school experiences, thinking about the "wudda," "shudda," "cudda." After class is over you go home and mull things over and try to make sense of it all. It's about end games and completing things: Teachers state the expectations, and students carry them out. Being a student is a performative role. You have to comply with deadlines and put together a finished product within certain parameters the teacher sets. I think an appropriate metaphor for student is the process of cooking soup—not the pot, not the soup, but the slow simmering process that continues for a long time.

RQ2: What is the experience of these interns as they negotiate their changing role identity . . .?

I think role and identity are two different things: Identity is about process, while role has more to do with action, so it is more mutable and temporary. On the one hand, I thought in terms of "end game" and performance. On the other hand, I had present in my mind that I was in the process of becoming a teacher, and that the internship was a hoop I had to jump through on the way. I was learning and developing new ways of acting, but I was also developing a new "teacher filter" through which to process classroom events—I was developing new thought processes and new ways of viewing the world. In other words, it wasn't so much enacting two different roles (although that was part of it), as it was a transition from one identity to another in which my student part became less "student" and more "teacher/student," and I began to define my teacher identity. I was developing a new identity that I will use to support my new role as teacher.

Although a teacher in a sense never stops being a student, she has a separate status, role and functions from students. One of the challenges of making the transition from

student to teacher is defining the lines between them. It can be dangerous personally and professionally when those lines blur. As teachers, we have to remember that students are in school to learn, not to be friends with the teacher.

My dress actually helped in the transition. My supervising teacher had stressed the importance of distinguishing myself from the students since we were so close in age. Breaking down the teacher/student dichotomy can be difficult, and physical signs help. At first it was a real challenge to have to think about what to wear everyday and I had to get up 15 minutes earlier just to assemble my "teacher look" for the day. I even went out and bought a few new clothes and an iron! But it really helped me remember that the relationships were different now. I don't necessarily want to break the student/teacher barrier down. But I do want to make myself as accessible as possible from within my teacher role, at least when I have my own classroom. During the student teaching I really couldn't change the classroom community; I could only try to fit in. Dressing the part of teacher was a support for that: On a day that I didn't really feel like a teacher, or if something I tried didn't work exactly the way I had planned, at least I could look and sound like the teacher.

One interesting physical aspect of being an intern was my desk. It was right next to the teacher's desk but noticeably smaller. "At first it was sort of safe . . . it was almost like being able to hide behind your mom's skirt or something. But, now I'm feeling like, oh man, if only I had my own classroom" (Eve, conversation, 11 March, 2005). After a while I wanted to break away from that—I craved my own space. Fortunately, my supervising teacher was good about easing herself out of the classroom and giving me that space. Gradually she was only in the room for 5 or 10 minutes while I was teaching.

The only time I noticed the two roles might have been in conflict was when my teacher self got annoyed because I had to repeat something because I knew that the students hadn't been listening. At the same time, my student self experienced empathy—I remembered what it felt like to drift off sometimes in class. I'm sure students sometimes tried to play into that awareness. I also think my inexperience and youth were in play. I had to make it clear to them that I did remember being a student, but that now I was the one deciding their grade so . . .

Being an intern was definitely a weird and intense place. During my student teaching I feel like that is all I did—I lived, breathed, and slept teaching. I was looking at things through two filters: as teacher and as student. I experienced an enormous change from the beginning to the end, and it took some effort to figure everything out. And I expect it will continue to change once I become a first year teacher. For the moment, I would put my self a bit to the student end of a teacher/student continuum when I think of myself during my internship. I would have liked to crossover to the teacher side, but I still felt mentally more like a student.
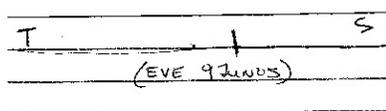
Figure 4-4 Eve's graph of perceived role during student teaching.

As a beginning student/teacher, I may have "over-studented" myself by wanting to give students too much. I did a lot of work finding resources, breaking them down, and planning how to re-present material. This was student activity in the sense that I was trying to produce a finished product. Because I was a student for so many years, I applied this way of being to my new activity as teacher: I received an assignment, planned and

taught a unit, finished it, and looked for someone to evaluate it. But it was a different sort

of "studentness"—I couldn't be a student to the same degree as I was before.

At the beginning, I wanted to continue in the familiar role of student, dependent on

someone else to set parameters and expectations. But the internship was less about doing

the assignments, and more about the process of taking information and adapting it to a

form that students needed and could use. My university professor and my supervising

teacher tried to make things as teacher-like as possible: They encouraged or let me

experiment, set parameters, evaluate, and deal with outcomes myself. (Of course they

were always available to consult.) So, they required me to come out of my student self

and act more like a teacher, even if, at the time, that new self was still diffuse and not

well-defined.

> I was still in the student mentality where I was ready to jump X feet high. . . . I
> wonder if that's going to be an asset? I always identified that as . . . ambition and
> drive but . . . am I going to be able to harness that and . . . take advantage of that
> when there isn't somebody telling me exactly what I need to be doing, how far I
> need to be running? . . . I feel like what I identified as . . . studently ambition might
> kind of diffuse because it doesn't have . . . a self . . . I need to hone that self-
> monitoring to really . . . keep myself in line and make sure I'm doing what's best in
> terms of my goals. (Eve, interview 9 June, 2005, lines 74-84)

**RQ3: What does inquiry into teaching practice mean, according to these
    student/teachers?**

I think that teacher inquiry is a twofold process. In part it is theoretical and book-

based, but it is also practical and should be focused on students. As a teacher I have to

learn about how students learn. But I must also observe my students, find out what they

observe and how they do it, and ask them for feedback. By finding parallels between

these two modes of inquiry, I can further my goals, or raise questions to help figure out

the end goal if I don't already have one.

"Decisioning" (line 154) is a key part of inquiry. It is important to have your "feelers out" (line 152) all the time to sense what student want/need, but this must be paired with making decisions, either planned in advance or improvised on-the-spot as when dealing with behavioral issues, which are often unpredictable. Once you make a plan or a decision and act, you are setting a precedent for yourself. This precedent is not necessarily "set in stone," but it is a point of reference for the next time, and for problems foreseen and unforeseen.

RQ4: To what extent do student/teachers feel free to inquire into their own practice?

I was fortunate in my student teaching because my supervising teacher was very supportive and let me make my own decisions about what to teach and how to teach it. Even if I showed her a plan and asked if she could foresee any problems, her attitude was that if I encountered a problem while I was teaching, I would figure out a way to deal with it. Not just in an immediate sense, but also with reference to how I might plan in the future based on that experience. Because of this attitude, I was able to create for myself the precedent that plans are to be considered flexible and tentative, subject to change according to the way things develop in the classroom. I expect that my first year as a teacher will be continual inquiry, and I expect there will be problems. But, I'll deal with them. In a sense, teaching is like drawing something in permanent ink that you can't erase. You just have to say:

> Oh, wow! I didn't expect that to look like that! . . . maybe this isn't a tree, maybe it's actually an airplane. How can I make it into an airplane?" . . . Is this path worth exploring?. . . Is this path worth incorporating into the next lesson? . . . I guess it's a matter of channeling your goals and their[s] . . . really creating the flexibility to

recognize? where they're going? And . . . hopefully harness? some of their genuine drive… (Eve, interview 9 June, 2005, lines 192-208) [6]

Rich

An outside "objective" observer might place Rich during his nine week practice

teaching course in the ambivalent role of student/teacher. However, I am not interpreting

or presenting data from an observer's point of view; the results are presented from Rich's

experiential point of view. For him, he was "either/or," not both together. Rich's

experience of the roles of teacher and student were essentially separate, coming in and

out of focus in terms of context factors (e.g., the bell, going home).
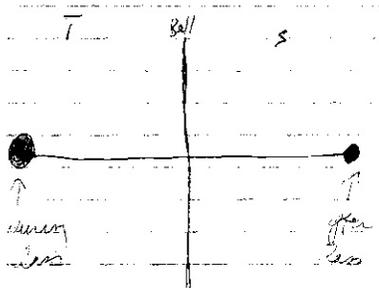
Figure 4-5 Rich's graph of perceived role during student teaching.

For Rich, the principal reason for becoming a student in the M.Ed. program was to

try out the work of teaching before actually taking a job as a teacher. As such, he had a

clear idea at all times of two distinct roles: "student" and "teacher." The roles did not

mix: He was able to clearly describe activities he did in the role of student, and those he

did in the role of teacher (sometimes the same action in retrospect), making it relatively

easy to extract descriptions of Rich's understanding of what "student" means for him and

what it means to be a "teacher." For this reason, I have not included a distinct role called

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[6] I have "idealized" (Gee, 1999) this quotation by removing false starts, indications of pauses, my fillers indicating attention, and some of Eve's text to present the gist of the idea as I understood Eve to mean. I have left three indications of rising intonation in the last line ("?") as I feel these communicate an important tentativeness in her meaning making here.

"student/teacher" in Rich's descriptions: Rich did not describe this as a duality. When he was in his practice classroom from bell-to-bell, he was the teacher. Outside this classroom he was a student.

Consistent with the aim of phenomenology, I have created a fictionalized first person account for a fictional person called "Rich." What follows is his experience of his teacher and student roles and of inquiry during student teaching, organized according to my research questions. The words were written by me, but the meanings are entirely derived from my interview with Rich and approved by him as accurate during member checking.

RQ1: What do interns believe to be their role/s and functions while they are in a nine-week placement?

As a teacher I need to remember to be humble. I know I am good at connecting with people, which is an important aspect of being a teacher, but if you aren't careful, people can feel left out and fall through the cracks, which isn't fair. A graduate student pays for the teacher's attention, so you aren't doing your job if you don't give him what he is paying for. But also a high school student who is obliged to be in school is entitled to the teacher's attention: The teacher has a moral responsibility to not leave anyone out. I feel a comfort level like I've been teaching for twenty years, but I need to remember that just because I am good at connecting with people, that doesn't guarantee I am understanding student needs in a classroom situation. For that, I need years of trial and error… years of experimenting. I have to be careful not to assume too much and stop teaching.

I need to be attentive, and remember that intuition for a teacher also involves identifying and remediating problems students have with learning. I know that one of my

strengths is my intuition about where someone is—I am good at making those one-on-one connections. But, at the same time, it worries me a little . . . intuition works differently in the role of a teacher: It is dangerous to take it for granted and must be combined with humility. As a new teacher, I don't have the right to assume I can just rely on my intuition about where people are and what they need.

Teachers are agents of change. Their role is to create opportunities for dialog, for inquiry, for thinking, for seeing in new ways, and for growth. As such, they have to be intuitive, attentive, respectful and careful of the needs of others. For this reason, they command respect. They sense student needs but should never relax too much and let things become too routine. They should always double-check: Teachers are also self-questioners.

From an institutional point of view, teachers have an authoritative aspect. It is the teacher's role to maintain control over people and situations. To fulfill their role in the teaching/learning interaction, teachers need more than subject matter knowledge, and teaching strategies, they also need to exude authority

Teacher is not the same thing as instructor. Maybe it's just two names we use for the same person, but an instructor is not the same as a teacher. "Instructing" means transmitting information about "how to" do something like placing a comma or adding numbers. This is what teachers do 99% of the time but it isn't the same as being a teacher.

Inherent in the role of teacher is a certain explicit power over students. After all, I decide on their final grades. I decide if they pass and graduate from high school or not. To make the system work, students need to be aware of that somehow. Part of my power

comes from knowing students individually and respecting them. But to preserve our distinct roles, there is a certain barrier between teacher and student. A student relating to a teacher is not the same as a peer relating to a peer. Even if both respect each other, the teacher is in charge and has the final say in decisions, at least institutionally.

The institutional roles of teacher and student are not independent. One without the other would not be the same. The teacher's role in the system is to give, nourish, and scaffold growth and decisions of students. The student's role is to accept, transform into nourishment and to grow. The student has the responsibility to decide what to take and how to mold it into his or her growing self. The teacher has a responsibility to help him or her do this.

Within the system "teacher/student," the teacher's role is more dominant, if not always more powerful. Teachers make judgments and have the last word in decisions that affect people's lives. Teachers can also get away with being ambivalent, arrogant, if they choose. If students do this they get ejected from the system. But as much power as teachers have, it is not unlimited. Theoretically less powerful beings can have enormous and dangerous latent potential to cause injury:

> I make an analogy on the farm? The most dangerous thing I do is feed hay. Right, cause you put hay, in these rings, and the cows all come, around to you. And you're waking around in and amongst all of these, 1000 pound creatures. And we do, you do this all the time. And you get so flippant about it. Because you're doing it all the time. But it only takes one second, one time for a cow to kick you step on you, bump you knock you down, get trampled. And so it's that, it's that kind of, you know accidents only take, a second. And it's because. It's the things that you do all the time, that you get, become routine for you and you don't, you stop thinking about it, you stop paying attention, you stop respecting, what's going on. And I think that's wh, that was one of my issues that I think I need to work on with students is that I stop respecting … the teacher/student, barrier . . . And . . . And I was just . . . I was just being . . . automatic.. You know. (Rich, interview, 29 June 2005, lines 170-186)

The role of student is more submissive. A student must comply with the teacher's instructions, respect and recognize him or her as the one in charge who is responsible for controlling the group. But at the same time a student must be paid attention to and his needs verified and met. A student needs support and scaffolding. Although more submissive, students also have certain rights. A student is entitled to the full attention and concern of the teacher, and a student must be respected.

Students have power over teachers by accepting or rejecting their full authority in terms of behavior or knowledge. If students don't listen, or don't comply with the teacher's instructions, the teacher can lose control. They also undermine the teacher's authority if they know more than the teacher. This threat to teacher authority can be nullified if teachers share decision power with students by allowing dialog, or by making assignments flexible enough to accommodate individual interests.

Academically, a student's role involves accepting what his or her teacher offers, and following instructions. It is up to the student to find a resonance between his or her own interests and the teacher's assignments. Although students can re-create a teacher's instructions when they are excited about a topic, in the end they must find a way to make their explorations and discoveries fit the teacher's supposed intentions. If a student feels abandoned or ignored, there is little s/he can do.

A student's basic role is to learn even if your responsibility or control over this, and how much you can direct it changes. I think my student role has changed over time according to the way I set my priorities. In high school, I just had to do what the teacher said. As a high school student, my priorities were more social. In college it was different. When I got to undergraduate in college I noticed that all changed. If you didn't have a

strong work ethic in college you failed. The teachers gave you assignments and so on, but nobody stood over you to force you to do them. If you didn't work, you failed, and you couldn't finish college. How well you do in your role depends on your work ethic.

In graduate school I noticed another change. Maybe because I had worked for a few years before I went back. Now I notice I am in the student role from a much more vocational point of view. I listen to my teachers always thinking of how I can take something they say and use it in my job. I feel more on a level where I can dialog. Now I have experience in the world so I can go back to a teacher and question what he or she says based on that experience. Maybe because I've been out there working, I feel more "authorized" to go back to teachers now and question what they say, or to say to them – hey! That sounds nice and all but in reality??? I still feel a student has a more submissive role but I feel more permission to engage in dialog.

RQ2: What is the experience of these interns as they negotiate their changing role identity . . .?

We all have many roles and each role has its own specifications, context and perspective. For each role there are different internal and external languages, accents, body language, and jokes (e.g., "submissive," "authoritative," "good 'ol boy"). Like an actor assuming a part, I notice visible changes when I go into my teacher role, I change. My accent and tone of voice change. I stand up straighter and have different body language. I get a "teacher dialog" going in my head, somehow I feel like I exude more authority, even if it feels a little fake.

Roles do not merge or mix, either in the same context or between contexts. When elements from different role systems meet, ". . . it's like . . . worlds are colliding" (Rich, interview, 29 June 2005, line 803). The boundaries and contexts of each role are sharp,

and when elements belonging to one role system appear in another the experience is often one of impact or intrusion rather than mixing.

Roles can coincide within a single context, but they are either/or phenomena. However, you don't notice this in the moment you act; you see that one action can belong to different roles with foresight or hindsight. Actions undertaken while I am in one role can have a different meaning if I am viewing them from within the context of a different role. I can't say that I noticed any sort of intermediate role in which "studentness" and "teacherness" seemed to mix. When I was in the classroom as a teacher, I was 100% teacher. I didn't have any issues that one might expect to have as an intern – behavior and the like.

Even when my supervisor came to observe me I still felt like I was in a teacher, not a student role: Being observed by someone else is part of a teacher's work. The difference is not in the action per se but in the context. So, I am the same person, but the role I experience is defined by what the situation means.

When I reflect on the situation, it's true that for me as a student/teacher the power dynamic was destabilized. It was evident that I was an intern and dependent on Ms. Glaser for explicit power. None of us (me or the students) really knew for sure where the power was. For example, I didn't know for sure until the end of the semester whether or not I would have the power to give the students their final grade, which is really the only power a teacher has over 12th graders who look just like adults and know that in a few months they'll be going out into the world as adults. I didn't even make the decisions about how to decorate the room or arrange the furniture: It wasn't MY classroom.

Fortunately, I never had any problems because of this, maybe because I'm a guy and guys tend to command more respect?

RQ3: What does inquiry into teaching practice mean, according to these student/teachers?

Inquiry really comes from your whole being. You can't really separate it out. I am sure that I was influenced by ideas I was exposed to in my university classes. But my experience as a student/teacher also guided me. The inquiry is the same, but maybe the content is different depending on the role I was in, the difference derives from the perspective, not from the inquiry itself. In other words, the same observed action (e.g., planning for cooperative learning or wearing a suit) can teacher inquiry (e.g., How do the students react to direct instruction when I am wearing a suit as compared to when I dress more casually?), or student inquiry (e.g., How does this theory I am hearing about work in a real classroom?).

After the bell rings and I am the teacher in a classroom, I might observe how changes I make affect the way the students act. I would say this is "teacher inquiry." Maybe I change up the grouping arrangements (e.g., small group or direct instruction), or I can change my appearance (e.g., wear a suit or wear casual clothes). Changing things up to see what happens (i.e., "inquiry) is part of what a teacher does to help them do their job better. But, those same actions can also be student inquiry if I am thinking about them in a context where my role is "student" (e.g., doing homework, in a seminar meeting, talking with a supervisor).

RQ4: To what extent do student/teachers feel free to inquire into their own practice?

I didn't feel any restriction about what or how to inquire during my student/teaching. Maybe sometimes I felt a little frustrated when a specific inquiry was

suggested by a supervisor that had no apparent relation to my actual context. I actually

made an organized plan as a student for inquiries I wanted to do during the eight weeks I

was there as titular teacher. I wasn't really sure I'd be able to do things as planned, but

during the time I was in the school, I did not experience any problems or objections to my

plans.

In the next chapter, I will combine commonalities from these individual situated

descriptions to write a single general structural description of the essential meaning

structure of each phenomenon I want to understand better as a result of this research.

CHAPTER 5
RESULTS (2)
GENERAL STRUCTURAL DESCRIPTIONS

[P]henomenological themes are more like knots in the webs of our experiences, around which certain lived experiences are spun and thus experienced as meaningful wholes. Themes are the stars that make up the universes of meaning we live through. It is by the light of these themes that we can navigate and explore such universes. (Van Manen, 1984, p. 59)

The final goal of this phenomenological research is clear, succinct descriptions of the essential and universal nature of situated phenomena of interest as experienced by any human consciousness. These are obtained by reducing to commonalities the descriptions of several particular instances of the same situated experience. In Chapter 4, I presented situated structural descriptions of essential meaning for five individuals. Just as each of our semantic bundles contains unique entailments for a word, these particular descriptions contain unique entailments for each phenomenon of interest in this study. The purpose of this chapter is to distill the commonalities from these particular instances of experience in order to reach the goal of four general structural descriptions that respond to each of my four research questions. The following descriptions represent essential structures of experience that are theoretically true for anyone who experiences the phenomena in this way.

In this chapter, I change from first person "I" to second person "you" to accommodate the English lack of a pronoun for an undefined single person (i.e., he or she). The chapter theoretically presents general meaning structures that respond to my research questions that would be true for any person in similar circumstances. The "you"

should be understood to mean "one person," and is not intended to address the reader directly.

RQ1: What Do Interns Believe to Be Their Role/s and Functions while They Are in a Nine-week Placement?[1]

Being in a nine-week student teaching assignment is a strange and conflicted place of multiple roles, selves and obligations that are continually coming in and out of focus. Sometimes, contradictory elements belonging to different roles are in focus simultaneously. You have to operate successfully on both sides of an invisible line that separates your two principal roles (i.e., student and teacher), and at the same time act a third role unique to this experience: student/teacher, which is simultaneously both of the principal roles, yet neither of them. All of this in a context which you did not participate in designing and have little say in changing since your tenure in that context is so brief.

Different institutional roles with their associated identities, functions, rights and responsibilities come in and out of experiential awareness in function of context factors, in particular the supervising teacher. How a student/teacher experiences his or her roles and functions, and overall self, is highly determined by his or her supervisor(s). Her[2] attitude and opinion, as it is perceived by the student/teacher, determines whether s/he experiences him or herself as a teacher, as a student of teaching, or as a student, and as a capable or an incapable person. The (non)judgmental stance of a supervisor can liberate a student/teacher or generate a self-protective reaction.

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[1] The experience these student/teachers describe seems to involve multiple co-existing roles, rather than separate, discreet descriptions. Therefore, the "responses" to my first two research questions overlap to a large degree.

[2] All of the supervising teachers and university supervisors referred to by the interviewees in this study were female. Therefore, I use the feminine pronoun exclusively in these descriptions when referring to the supervising teacher.

A student/teacher is always aware of the "studentness" of having paid to be in this situation, and is aware to varying degrees that the outcome, which is decided by another, is a critical determinant of his or her entire future. In order to be successful in your student role (e.g., get an "A"), you might have to disregard your own ideas and ideals in favor of someone else's, which can be difficult to reconcile with your overall sense of self as a person and who you are or want to be as a teacher. To the degree that a student/teacher perceives his or her supervisor as judgmental, whether implied or overtly expressed, and potentially threatening to this planned future, s/he can retreat to a submissive student self who will act in whatever way s/he believes will help successfully pass this stage (i.e., get a good grade). At the other end of the continuum, "permission" to explore a new professional self identity can empower a student/teacher and provide a relatively safer space to make decisions and deal with whatever outcomes may emerge. At this end of the continuum "mistakes" are not experienced as "failure," but as having learning potential. To the degree that the student/teacher perceives the supervisor as supportive but laissez-faire, s/he can act as a teacher, even if s/he recognizes that the authority to do so is temporary or virtual.

When you are a student/teacher there is always some "REAL" authority somewhere in the background with final responsibility for whatever happens in the classroom, even if she is not physically present. Ultimately, any authority a student/teacher feels s/he has is that which is granted by the teacher in whose classroom s/he is practicing, and all participants (i.e., student/teacher, students, parents, administrators, university teachers and supervisors) are aware of this to varying degrees.

A student/teacher is under extremely high pressure from many directions at all times: pressure to pass courses and not waste money, pressure to learn (from self and from others), pressure to teach, and pressure to develop successful relations with students while simultaneously distinguishing oneself from them. All of this from an ephemeral, unstable, and sometimes non-existent power base. It is a situation in which ideal and real selves come into high relief. The experience of student teaching provokes strong emotions that can run the gamut from euphoria to constant doubt, fear, inadequacy, frustration, anger, or withdrawal. It can lead to a sense of self as inept due to inexperience, or a sense of self as developing professional. In extreme cases, it can lead to an experienced threat to the integrity of one's core self.

Student teaching is about developing relationships, making connections, and finding balance, but from the student side this means complying, whereas from the teacher side it means negotiating. As a STUDENT/teacher, you actively try to distinguish and separate yourself from the students physically and linguistically. Closeness in age and status must be minimized for the successful creation of a "teacher image." As a student/TEACHER you try to find commonalities that connect you to students and foster a trusting community. As a new teacher you try to recognize and/or construct connections among your several selves.

Student teaching is always other-focused, but in contradictory ways. In your role as teacher, you have to focus on what the students need. The student/teacher self focuses on what the supervising teacher, institution, and/or community (e.g., university, NCATE, school district, parents) want you to do about what the students need, acquiescing to

another person's ideas even if you don't entirely agree, or if they differ from your own. This can lead to a feeling that you are constrained to act in inauthentic ways.

Being a student/teacher is a student trying hard to become a teacher, while never ceasing to be a student. But the student in STUDENT/teacher is a different kind of studentness, and the teacher in student/TEACHER is a different kind of teacherness. As a student of teaching you can never just sit back and listen. You are continually being watched, evaluated, and judged, overtly or covertly. You have consequential responsibility for actions that are not necessarily your choice. As a student teacher you are never exactly the same as a regular teacher.

The simultaneous fulfillment of the functions of multiple roles makes it necessary to think in all directions at once and to do a lot of planning, and re-planning and re-planning, but also improvising. Because of inexperience, planning is still a complex art and skill and unexpected things happen. It takes all your time and energy, leaving little room for life outside the classroom.

An essential element of the meaning structure for student/teaching is contradiction. Teachers are called upon to grant approval, implicitly or explicitly. Students seek approval. As a teacher you never stop asking questions of all kinds.[3] As a student, you ask as few questions[4] as possible (out loud) since they may be "off-topic" and/or derail the teacher's planning. Teachers set parameters. Students comply with them. As a teacher, you are up on a podium relied upon to make judgments; you are "THE" authority

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[3] Here I am referring to literal questions that are a typical feature of "teacher talk": *"Are you done yet?"; "Does anyone have any questions?"; "Who knows the answer?"; What do you think?"; "Why are you standing by the window instead of sitting at your desk working?";* and so on.

[4] Again, I am referring to literal questions.

and do the evaluating. As a student, you are sitting down and being judged continually; you have to respect the teacher, defer to her authority, and accept her evaluations of your performance.

Both teachers and students are self-questioners (i.e., inquirers), but the teacher can pronounce "official" judgments on the self, and the student self is judged. Trial and error experimenting (i.e., a form of inquiry) is a function associated with both roles. However, consequences are different depending on the role you experience yourself in: From your teacher perspective, not finishing a lesson plan (for example) can be input for professional growth. From the perspective of student, not finishing a lesson plan carries the threat of failure.

These contradictions can heighten the perceived risk of failure as a teacher, as a student, and even as a person. Student/teachers inhabit this contradictory space continually, and are constantly struggling for balance.

RQ2: What Is the Experience of These Interns as They Negotiate Their Changing Role Identity . . . ?

Role and/or identity negotiation is characterized by a feeling of change, movement, upheaval and sometimes collision, but never merger. You are a student and a teacher, and at the same time neither. Bea clearly expressed the negotiation of role change experience alluded to by all of the interns when she described it as a sum where:

$$1+1 = [1 + 1 + 1]:$$

$$[Student] + [Teacher] = [Student] \text{ AND } [Teacher] \text{ AND } [Student/Teacher]$$

In addition, the teacher and student parts of student/teacher are different from teachers or students outside of this experience. There are no familiar selves here, and new ones are emerging.

The student teaching experience is a time of awareness of multiple selves, each with its own identity, specifications, voices, accents, context, rules, passions, and filters. Each self also has its own emotions. The self (or selves) a person experiences at any given moment is determined by the meaning that person attributes to an unfolding situation, and meanings for situations shift depending on felt role.

Roles and functions do not mesh, blend, or flow smoothly one into one other. Boundaries are sharp, but not always immediately clear. The work of student/teachers is finding and defining the lines that distinguish one self from another, and learning how to inhabit each side of the line appropriately: They must identify and define each role, sort out and determine which functions and feelings belong to each new self. This involves learning how to use their language, their bodies, their emotions, and their knowledge to fulfill each role in a way that satisfactorily meets external and internal expectations and values. Behavior, voice, dress, furniture (and other physical space markers), seem to be ways to reify different selves, making this negotiation tangible.

In sum, student/teachers exist simultaneously in three very different spaces, each with different, sometimes contradictory, sets of rules and functions. Which space a person is in at any given moment is not always visible to an outside observer, or even to the person him or herself. Elements from different roles can be simultaneously present in consciousness. Feelings and filters may overlap or get mixed up during student teaching. An emotion relevant to a "self-as-student" may be experienced while a student/teacher is enacting his or her "self-as-teacher." Or, student/teachers may be filtering through one lens and acting through another. For example, a student may be focused on "lesson-plan-as-end-game" while trying to act as a teacher focused on "lesson-plan-as-hypothesis."

When a student/teacher finds him or herself acting like a teacher but feeling like a student, or enacting a role in a way that is not coherent with his or her other "selves," he or she may experience intrusion or disruption; S/he may even experience his or her core self as inauthentic. A student/teacher must learn to recognize these different selves, manage and balance them.

RQ3: What Does Inquiry into Teaching Practice Mean, According to These Student/Teachers?

Inquiry into teaching practice during a brief student teaching experience comes from your whole being. It always connects somehow to one's core self as a person.

Inquiry is always interactive and in some way relates self to other people, implicitly or explicitly. Wonderings, questions or observations can be written down for later consideration by the inquirer, and/or shared directly with others. Discussions can "answer" or reaffirm wonderings, generate more questions, and provide fulfillment when you realize that your contribution to a dialog helped another person.

Teacher inquiry involves professional questions or wonderings that lead to growth. It is a conscious goal-driven process that involves active observation, question posing, and decision making about anything, including questions that are theoretical, practical, or that concern deeper meaning about phenomena inside or outside the classroom.

Inquiry is empirical in that it is based on an individual's direct experience. This experience can involve perceptions, observations, emotions, or intuitions (i.e., something known directly without intervening (conscious) perceptions). Therefore, inquiry is anchored in a concrete and individual present or past, but it is future-oriented.

Authorship is an essential aspect of the nature of inquiry. The content, purpose and process of inquiry are experienced differently if authored by a "teacher" or if carried out by a "student."

RQ4: To What Extent Do Student/Teachers Feel Free to Inquire into Their Own Practice?

The nature of inquiry by student/teachers during a nine-week student teaching assignment is conditioned above all by the attitude or way of being of the supervising teacher, and his or her opinion of the student/teacher, as perceived by the inquirer. This attitude and opinion condition the relationship between the supervising teacher and the student/teacher, which is also an important determinant of student/teacher inquiry. If the student/teacher suspects the cooperating teacher does not want him or her to pursue a given inquiry, s/he will refrain from that inquiry, even if this is frustrating.

This control can operate explicitly or implicitly. A student/teacher who experiences him or herself as a student who is being watched or judged limits inquiry to the content frame of the curriculum, or to what might please the teacher to get a good grade, despite explicit statements that inquiry is not restricted. To the degree that a student/teacher inquires from within the psychological role of teacher, he or she experiences more authorship. Regardless of the supervisor's stance, the student teacher will attempt not to disrupt the teacher's organization, and will try to respect her feelings and preferences. In addition, the pressure to get assigned lesson and unit plans done is always a factor.

The internship seminar, on the other hand, is less conditioned by the supervising teacher and more dependent on relations among group members. In this venue "permission" to inquire can extend well beyond teaching/learning issues to deeper real life questions about teaching, about learning, about self, and about what things mean.

Regardless of the venue, inquiry by student/teachers is characterized by constant wondering, insecurity, doubt, and some degree of frustration.

In Chapters 4 and 5, I have bracketed my own ideas, interpretations, and conceptions to present experience from the perspectives of participants. In the next chapter, I turn around to get a different view of the data: I use critical discourse analysis as a lens to examine how these student/teachers use language, and how they talk about the language they use.

CHAPTER 6
CRYSTALIZATION: A SECOND PERSPECTIVE

> The transcription of thinking in the human sciences is always the transcription of a special kind of dialog: the complex interrelations between the text (the object of study and reflection) and the created, framing context (questioning, refuting, and so forth) in which the scholar's cognizing and evaluating thought takes place. This is the meeting of two texts—of the ready-made and the reactive text being created—and, consequently, the meeting of two subjects and two authors. (Bakhtin, 1986, pp. 106-107)

Discourse is inextricable from ways-of-being-in-the-world. It is the way we use language to do things, to participate in interactions, and to establish our identity/s in an interaction. We all participate in multiple discourses, each suited to different roles, purposes and situations. Each of our discourses has a proper place, and we experience them as coherent with who we are, and among each other. Our social interactions affect our discourses, and these affect our social interactions.

For this reason an analysis of a person's language can illuminate who and how he or she is in a social interaction from a particular perspective. To crystallize the findings reported in the two previous chapters, and to seek support for the trustworthiness of the phenomenological meanings I found, I re-analyzed the interview transcripts using Fairclough's critical discourse analysis as a framework (1995, 1999, 2003). In this Chapter I present the results of my secondary analyses, which include textual (i.e., linguistic), intertextual, and context interpretations of the participants' language.

Fairclough argues that critical discourse analysis is subjective: It depends on extended engagement in the discourse community/s a researcher is analyzing, and thorough familiarity with the social and psychological context and the genres available to

participants for use. He criticizes the practice of reanalyzing fragments of texts, and the

attribution of meaning without knowledge of the original production, including,

phonology, context, and the relationship of the participants.

I am privileged in this regard, since I have first-hand knowledge of these important

elements. My position as a participant in the original interview, as transcriber, and as a

participant in the discourse community in which the dialog occurs, gives me a rich base

for understanding and interpreting the text and avoiding such fragmentation. My analysis

of their language use, and their comments on their language use, is filtered through my

knowledge of each person, and my participation in academic and teaching/learning

discourse communities.

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Critical Discourse Analysis (CDA):
Textual, Intertextual, and Context Analyses

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To better understand and strengthen my understandings of meaning, I looked for

clues in language in the following three areas:

TEXT: The linguistic choices, organization and content of each participant's

language (phonology, semantics, syntax): What do these tell us about his or her meaning?

For example, a description of an event using a simple indicative verb form (e.g., I *am*)

tells of certainty about a factual reality. The same event described with a modal verb (I

might be) or in the subjunctive (I *would be*) implies an uncertain, hypothetical or wished

for reality.

INTERTEXT: The gross structure: How much of the whole "belonged" to each

person? What genre/s did he or she choose? Intertextuality concerns anticipated audience

and choice of genre(s): My intertextual analysis consisted primarily of examining the

verbal interaction from which data were collected for characteristics of an interview and/or a conversation genre.

CONTEXT: The power relations: How did each person participate in control of the interaction? The final piece of a complete analysis in human science research, according to Fairclough, is a consideration of the context in which the textual and intertextual interactions take place. I considered the power relations between the participants in this study by looking at the control they seemed to have experienced, as evidenced by the texts.

I did not look at interruptions. Since I was consciously attempting to control these to varying degrees in my own speech, I do not believe they are reliable indicators of the nature of these interactions.

Textual Analysis: Linguistic Characteristics of the Discourse

In phenomenology the researcher brackets out presuppositions, opinions and/or judgments in an attempt to "see/hear" empirical reality as it is experienced by some subject (Moustakas, 1994; Janesick, 2000), who uses language to describe this experience. Given the almost infinite possibilities any language offers to communicate meanings, the specific linguistic organization and forms we choose to use can be very telling of how we experience this reality: "[I]dentities are relational: who one is a matter of how one relates to the world and to other people . . . choices in modality are also significant in terms of Action" (Fairclough, 2003, p. 166). The person one *IS* does things in certain ways: The way we act (i.e., speak) is telling of our role and how we represent reality.

Examining the textual characteristics of the discourse meant looking at linguistic choices people made in each interaction, including: lexis, markers of modality and

evaluation, the nature of both participants' long turns, how the turnovers happened (e.g.,

was I asking a new question, answering a participant's question, clarifying, or engaging

with a participant's topic with a story of my own), and other linguistic characteristics. To

interpret textual characteristics, I used the following guide:[1]

CDA step 1: The content and organization of each participant's language.

What was the nature of his or her

a. salient semantic fields?

b. "truth commitments"? (Fairclough, 2003) What moods and modalities do they use? For example, do they tend to use the indicative, subjunctive, infinitive, or imperative mood?[2] Do they use declarative or tentative modality? (Modality refers to whether they choose to say something *IS,* or something *MAY* or *COULD BE* true.) What is the nature of their evaluative language? (e.g., Is something described as *good* or *horrible?*)

c. choice of register/s? (i.e., generic discourse characteristics: conversation or interview; everyday language or "formal" professional discourse. (see Table 6-1)

d. long turns? (e.g., Were they direct answers, side stories…)

e. anacolutha? (i.e., disfluencies – when and where they occured)

f. turnovers (with or without overlapping), collaborative completion of ideas, confirmation or clarification requests, cross-turn acknowledgements?

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[1] I used the lists presented here to organize my analysis and keep my process consistent. I do not explore each step in equal detail in my discussion of results, but present a selection of different salient features for each interview/conversation.

[2] The indicative mood indicates fact or certainty: *I am listening*. The subjunctive mood indicates uncertainty or a wish: *If I had only listened . . . .* The infinitive is used to speak about general facts with no specific reference: *Listening is a useful skill*. And the imperative mood: *Listen*! These last two did not appear in these data.

Table 6-1 Life-world (i.e., "everyday") versus formal lexical choices in speakers' texts as indicative of formal, informal, or mixed genre.

Formal (e.g., Teacher) lexis		"Life-World" (informal, everyday lexis)
Somewhat	-	A little
You	-	I
Students	-	Kids
Enjoy/ Like/ Love	-	Be into
Calculate / Understand / Realize	-	Figure out
Cannot	-	Can't
Wasn't able to	-	Couldn't
Because	-	Cause
Full Form	-	Contraction
Upsets me / Annoys or angers me	-	Drives me crazy
Bothers me / Annoys me	-	Drives me up the wall
Neurotic / Unstable / Disturbed	-	Coo-Coo
Fail	-	Strike out
Greco-Latin root verb	-	Phrasal verb
A total change	-	A complete 180
Strange / Unusual	-	Funny
Conducting classes	-	Teaching
I was very / quite	-	I was really
I would have liked	-	I kinda wanted
A greater degree of modality	-	Indicative tenses

Semantic choices as indicative of genre

The choices a person makes when speaking or writing are telling of how they construe a situation. The choice of "life-world" (i.e., everyday) versus formal lexis can be interpreted by the researcher as telling of the genre: formal, informal, or mixed, and of participants' self-positioning in the interview. I present a sampling of the choices participants made throughout the interviews in Table 6-1.

Intertextual Analysis: Structure of the Speech Event

To be more certain of found meanings, a complete research project adds to rather than replaces a systematic and detailed analysis of content and/or linguistic form and organization with an intertextual analysis. Intertextual analysis, according to Fairclough, is the study of how people produce text in a given context, the influence of "addressivity" (Bakhtin, 1986) on text production, choice of genres, and how people might "re-accentuate" (Bakhtin, 1986) the genres they choose in function of these factors.

The principal data source in this study was an interview. This method is used to collect data in virtually every human science domain. It is also a speech event (Mishler, 1986). As a speech event, it has specific norms and rules implicitly understood by both participants, provided both participate in the discourse community in which the speech event occurs. The interview speech event can have different forms, norms and rules in different discourse communities, and its ideal nature can vary from one domain to another. Hence, its realization is never exactly the same. Rather like chicken soup, forms are "good" depending on your expectations, purposes, and procedures. Therefore, the data generated by my interviews must be considered problematic: "Analysis and interpretation of interviews are based on a theory of discourse and meaning" (Mishler,

1986, p. 51). Not only the content, but also the form of the interviews must be considered in data analysis.

Interviews or conversations?

In a qualitative study, the researcher is a key instrument in the process of meaning making and discourse is an emergent construction of two participants, each with their own meanings, purposes, perceptions and frameworks (Mishler, 1986, Stake, 1995). Normally in an interview the interviewer is more directive in function of her privileged position as researcher. She frames the interview with her theory, her research question(s), and a pre-conceived idea of the information she would like to obtain. The interviewee is generally in a subordinate position as the person providing such information.

A phenomenological interview is an effort to elicit details of another person's lived experience. An interview guide may be written for orienting the respondent (and interviewer) by clearly identifying the experience that is the phenomenon of interest. But, responses should not be determined or influenced by theory or researcher pre-supposition. In effect, the interaction should be controlled by the interviewee. The researcher must limit his or her role to re-directing the speaker if he or she strays from concrete descriptions of direct experience into abstraction or interpretation. "[The phenomenological interview] involves an interpersonal engagement in which subjects are encouraged to share with a researcher the details of their experience" (Polkinghorne, 1989, p. 49).

A similar speech event (i.e., two people exchanging verbal turns) but with different roles and rules is a conversation. Although rules vary depending on roles (e.g., boss/worker; mother-in-law/son-in-law; student/student), participants in a conversation share authority to some extent to (re)direct the interaction, to interrupt, or to propose new

topics that are not pre-determined but emerge from the on-going interaction. Different to a research interview, language can be less formal and include life world lexis and topics. In Table 6-1 I compared these two semantic registers.

Ensuring trustworthy reports of personal experience suggests "giving back" to "respondents their right to 'name' their world" (paraphrased from Mishler, 1986, p. 122 referring to Freire, 1970). A conversation between two peers is clearly a more democratic genre than a standard interview. My goal during each interview was to strike a balance between these two basic genres.

To interpret the overall form and structure of this speech event, I used the following guide: *(Footnote 1, this chapter, also applies to this list.)*

CDA step 2: The gross structure

1. Using the original transcriptions, categorize turn lengths in terms of lines/turn.[3] Turn lengths were defined as:

   very short (1-2 lines)

   short (1-10 lines)

   medium (11-25 lines)

   long (26-50 lines)

   very long (+ 50 lines)

2. Calculate the percentage of the overall interaction that is accounted for by each turn length for each person. (Figures 6-1 through 6-5 in the interpretations of each interview.)

3. Count total lines per person (to obtain an estimate of percentage speaking time for each person)

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[3] Since my transcription margins were constant, I counted the lines per turn, as well as the total number of transcription lines per person to obtain gross measures of the distribution of talk time. Obviously they are not exact, but provide a relative idea. I believe this procedure was adequate for my purposes since none of the student/teachers spoke exceptionally quickly or slowly.

Calculate the per cent of the interaction that "belonged to" each participant (The results of this calculation is presented in Figure 6-6, after the discussions of individual interviews.)

Context analysis: Power relations

A critical discourse analysis (Fairclough, 1999, 2003) can go further than understanding the organization and texture of language used to describe experience within a specific context. It can also generate hypotheses about the power dynamics that determined how a person experienced his or her positioning as a member of a system, and how this positioning might have influenced constructed meanings and the actions they entailed, including verbal action.

The degree to which a verbal interaction is experienced as a conversation or an interview can shed light on the power relations, roles, rights, and responsibilities experienced by participants. This is important in this study and serves to crystallize findings generated from a phenomenological perspective: It is important to obtain an indication as to whether participants felt comfortable enough to honestly express their inner feelings and ideas if the data are to be considered trustworthy. There should, therefore, be indicators that they construed the interaction, at least to some extent, as a conversation over which they had some control.

To better understand the power relations that were operating in these interactions (i.e., find out how each person participated in control of the interaction), I looked at the following three aspects of the discourse:

CDA step 3: Context and power relations

1. The nature of Kate's turns (i.e., propose question, probe or clarify, engage with their topic)

2. How often the interviewee proposed/changed my topic

3. Are they assertive or tentative when talking about their "self"? Do participants use *"I"* statements, or do they refer to their "self" in the third person? To what extent do they modulate their truth statements with expressions like: "*But I don't know*"?

In the next section, I discuss the results of my secondary analyses for each interaction (i.e., interview and/or conversation). Since it is a secondary analysis, I will not present extensive details, only illustrative examples of key points for each interaction that support or disconfirm my primary analysis. A more extensive and detailed primary discourse analysis would be an interesting future study. Against this eventuality, I have preserved an original copy of the transcripts, including the line numbers referred to here in their complete form.

Individual Interview Interpretations

Text, Intertext, Context, and Roles and Functions

Within the frame and following the steps that I have just presented for critical discourse analysis, I discuss my textual, intertextual, and contextual interpretations of salient features of each interview individually with respect to my first two research questions: roles and role change. I also comment on how these analyses support or disconfirm the meanings related to these questions as described in Chapters 4 and 5.

As regards my third and fourth questions about inquiry, I did not feel that critical discourse analysis of these particular language samples shed much light on the *process* of inquiry as experienced by a teacher as opposed to a student, beyond what was expressed explicitly by the content. However, both the content and the form of the interviews raise some interesting questions for teacher educators concerned with inquiry as research paradigm and inquiry as stance. I will return to this issue but, first, I comment on the

individual interviews in terms of what critical discourse analysis tells us about the participants' experienced roles and functions.

Ann's interview/conversation/story

It is interesting to note that in spite of Ann's expressed frustration and unhappiness with her experience, her feeling was apparently not shared by her supervising teacher, who gave her maximum marks in all categories on her final assessment. Nor was underachievement visible in Ann's language. Her language portrays her as a positive person who is clear about her passions. This first example illustrates several aspects of her language use throughout the interview. Her wording and verb choices tend to be strong and she uses simple tenses with few modifiers. However, the inclusion of "*somehow*" in the last part of this excerpt indicates her occasional uncertainty about how well she will do in her new role as teacher: [. . .] I'm so . . . into,4 literature and I love it so much, that I want to reveal that love to students, in hopes that they'll . . . my enthusiasm for it will somehow be reflected. [. . .] (Ann, interview, June 9, 2005, lines 229-231).

Salient semantic fields. The verbs *reveal* and *reflect* in the above extract illustrate a common semantic field in Ann's talk that I thematized as "vision" in my first readings. This theme also included words such as: envision/envisioning, seeing, or facets (i.e., the attribute that makes a mineral sparkle).

The conflict between her subjective feelings of difficulty paired with objective success is coherent with other language she used to talk about the experience. At one

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4 For these excerpts, commas and a line of two or three periods ("," ". ." and ". . .") with no linguistic purpose in the text were my indicators in the transcription of slow or pausing speech. Periods enclosed in square brackets [. . .] indicate places where I have removed lines from the excerpt in the interest of highlighting a point I am discussing here.

point, she refers to the classroom metaphorically as a site of struggle between opposing

forces, attack and defense in lines 322-323: "[. . .] Where students are forced to be there,

as opposed to wanting to be there." And in lines 334-335 in which she was referring to

college students: "[. . .] if you reveal yourself, they're not going to use it as an

opportunity to pounce on you. [. . .]" This choice of semantic field is coherent with Ann's

statement that she felt her self 100% teacher only when she was being authoritative or

when she was seeing results for a plan.

At another point, she tells a story about an unexpected classroom behavior problem

involving minor violence in terms of "a victim," and "antagonizing." She states how she

'resolved' (as opposed to 'solved') the situation by "taking away" points from both. It is

important to note that only a person in a position of authority can take something away

from someone else as punishment. A note on lexical choice also comes from this extract:

one 'resolves' a conflict, one 'solves' a problem.

A final salient semantic field that was quite common in her text involves

collaborative movement back and forth, or in and out, such as in fencing or dancing.

Truth commitments. If we believe the certain existence of a thing, we use the

simple tenses (e.g., I *am/was* or I *can*). For realities we believe to be less possible or more

tentative, we use modal verbs such as *may*, *might*, or *could* (Fairclough, 2003).

With frequent "I" statements, Ann proclaimed certainty and ownership of her

thoughts and feelings, if not the unequivocal truth of the reality she was thinking or

feeling about. She occasionally qualifies a declarative statement (e.g., "But I don't

know…") as if acknowledging that although she is certain that she thinks the way she

does, she does not claim to know everything and knows she will continue learning. With

"maybe I would," she also acknowledges that her reactions might change as she becomes a more experienced teacher: "[. . .] you know, now [after the internship] I'm more experienced <u>maybe I'd</u> respond a little differently [. . .]" (Ann, interview, June 9, 2005, lines 493-497). [my underlining]

For the most part, she did not chose to evaluate different realities with the use of qualifiers, modal verbs or adverbs (e.g., possibly, must, or maybe). Ann's intonation emphasized this certainty. Notice also her use of just as an emphatic particle from lines 480-481: "[. . .] and I felt the guy he was **int**erested. [italics/bold indicates stress in her intonation] You know, he was interested in Malcolm X. . . . So I was <u>just</u> frustrated with that. (*laugh*) [. . .]"

One of the features of a discourse analysis such as Fairclough's based on a systemic-functional view of language is attention to possible choices a speaker does *not* make. In the various excerpts of Ann's speech presented in this text, the verbs in the present simple bespeak her commitment to the truth of certain, not a possible reality. Another new teacher could have "realized" that a teacher '*might have*' many selves . . ., but Ann chose the simple form. While distinguishing herself as a certain type of teacher for the moment (i.e., student/teacher) that is different to a "*regular* teacher," she is a teacher nonetheless, and talks about this self in the present simple:

> [. . .] that was a similar element between being a student teacher and a regular teacher. I think that that's what most regular teachers face. But I don't know if um, if regular teachers face that sort of . . maybe I think that as a student teacher that was an element where I felt inexperience really came into play [. . .] (Ann, interview, June 9, 2005, lines 493-497).

Although this text includes a modifying "*maybe I think*," and "*I don't know,*" even these are in the present, and she uses the indicative (i.e., the factual present or past) to express her thought about what she *felt*.

Although rather lengthy, I end this subsection about Ann's language with the following sample for the feeling it gives of much of her talk. It is excerpted from near the end of a 96-line turn in which she is answering my introductory focusing question about what stood out to her during her student teaching experience. Note that most of the verbs are either in the simple present or past (single underlining), or they are deontic modal verbs (wavy underlining) expressing uncategorical obligation: you *need to* or you *have to*. She also uses again an emphatic *just*, as well as the emphatic phrase: *each and every one*. It is interesting to note that she uses the first person for verbs that describe what she is thinking or feeling, but switches to the more formal "you" to talk about obligations she believes are part of a teacher's role and functions. One might say that Ann is distancing herself from her new teacher role. However, my intuition is that this use of "*you*" represents "Ann-the-teacher" beginning to use more formal "teacher discourse." I base this on her whole text, and on the fact that in this same segment she says "*you're a student*," still referring to herself. She also uses the more formal phrase "*having to become*" at the end of the excerpt.

An example of Ann's typical verb choices:

[. . .] So I just realized there are certain aspects that, um, you bring out and your teacher self has many, it's not just the teacher self but many different multi-faceted teacher selves. So, but . . I think trying to figure out it's a, I think it's hard enough as a teacher trying to figure out who you are as a teacher, when you're a student and stepping into the teacher role and then going into a classroom and realizing that you need to have more than one, aspect of being a teacher. You need to have those many selves that step out like little elves, you know like doing your work for you. [. . .] But that one good teacher has so many different little mini-teachers inside that come out and grab each and every one of the kids in the classroom cause each and every one of the kids learn a different way and each and every one of the kids are interested in different things. So, I mean, so, some of the kids have a cynical sort of side and you have to reach out to them to bring them into the classroom so you have to be a little cynical. And you have to be a little humorous and then you have to be, you know, very serious and . . . . So, I . . that was what was hard is dealing

with I <u>guess</u> the diversity of students in the classroom. And then, <u>having to</u> become a diverse person yourself. [. . .] (Ann, Interview, June 9, 2005, lines 292-316)

Ann's choice of register(s) was mainly informal conversational. She used everyday language (e.g., "kids," "grab," phrasal verbs), but had some aspects of a formal "teacher" register as well, particularly when she was talking about her self as a teacher, or her ideal teachers.

More than a conversation, which implies more or less equal turns, perhaps a better description of Ann's principle genre is narrative. Often, when I asked one of the research questions, after an initial answer she would expand (without prompting from me) into a long turn that contained a story and/or an association that was not specifically relevant but said much about her "self" as both student and teacher.

Collectively, the phenomena discussed here indicate an interested collaborator willing to co-construct the speech event. These elements of the text confirm my belief that Ann was not merely collaborating with the researcher to be a good student or a good person, but felt that she was an empowered participant who was co-constructing meaning.

Ann's long turns dominated our interaction, whereas I had none. She often told a well-developed story to illustrate a point. For me, this explained why the interaction felt conversational in spite of her many long turns seemingly more appropriate to an interview genre. Figure 6-1 illustrates Ann's much larger proportion of medium and long turns:

Ann's turns

☐ 1-2 line turns

▨ 3-10 line turns

▥ 11-25 MED turns

▩ >25 LONG turns

Kate's turns with Ann

☐ 1-2 line turns

▨ 3-10 line turns

▥ 11-25 MED turns
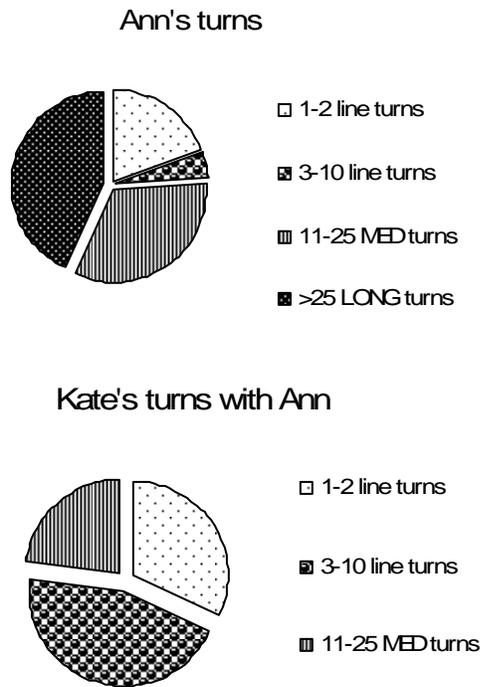
Figure 6-1 Proportion of different turn lengths in Kate and Ann's talk.

Anacolutha (i.e., disfluencies). The above language samples are representative of Ann's quite fluent language throughout the interaction. Her use of fillers was unremarkable for an oral text, and she rarely abandoned constructions unfinished. Her occasional false starts seem no more than is normal in any conversation.

Turn-robbing, overlaps, cross-turn acknowledgement and collaborative sentence construction are more characteristic of conversations than interviews, and so support a determination of genre. There was no turn-robbing in my conversation/interview with Ann, and each of us waited for the other to finish speaking before we began a turn, although we both tended to begin a new turn as the other person was finishing speaking with no pause in between. We also indicated attention regularly with fillers like "*uhhum*" or "*yeah*" during longer turns.

This turn-taking pattern suggests interpreting our interaction as an interview. However, there were also instances of overlapping speech (e.g., K (line 352): … It's a different /A: ballgame/ ballgame when you're with college age kids . . .), and collaborative sentence construction, as in the next extract which contributed to a conversational feel. These all occurred after the halfway-point of the interaction:

> K: [. . .] You're making a rational argument. But if the person you're talking to isn't listening / A: doesn't know / to a rational argument and they're just listening with their emotions or . . . um . . . letting their emotions . . . interfere with, their reason, / A: and or prejudices /(inaudible)

> A: And that was what I felt, I think, I felt I was gonna intrude, on, prejudice. [. . .] (Ann, Interview, June 9, 2005, lines 456-462)

Cross-turn acknowledgement is when a speaker uses a linguistic device such as a connector, a conjunction, or a pronoun (e.g., "And"; "Because") at the start of a turn to indicate they are finishing, extending, or in some way connecting to an idea just expressed by the previous speaker. (e.g., "And that was what I felt . . ."). It is more common in conversations. Even during the "interview phase" of our interaction we often shared meanings for ideas related to teaching/learning, which involved this more conversational feature, as in this example from lines 191-196: [my underlining]

> K: [. . .] it seems to me, anyway the kids who have real intrinsic or internal motivation are few and far between. [. . .]"

> A: For me it's because there's no choice. [. . .]" (Ann, Interview, June 9, 2005, lines 195-196)

A final example that serves to support my belief that Ann was construing our interaction in part as a conversation, which would support the trustworthiness of phenomenological data, is the following example of collaborative sentence building. In lines 410-411, I start a sentence for two reasons: 1) to convey to Ann that I understood an idea she had just expressed, and 2) as a confirmation strategy to be sure I had understood

correctly. I was speaking slowly to give Ann the opportunity, which she took, to finish

my sentence, thereby confirming my understanding:

> K: [. . .] But it's true, how do you get your . . ./A: own opinion out there, without/
> K: yeah /having it impinge [. . .] (Ann, Interview, June 9, 2005, lines 410-411)

Overall, I feel the linguistic details of Ann's talk are coherent with her expressed

meaning as presented in Chapter 4. In both the content and the form, we hear a thorough

person who is sure about what she knows and feels, and is frustrated when she cannot

apply her special knowledge (e.g., of segregation).

I also believe her choice of registers as primarily narrative and conversational

support my conclusion that she was a willing participant who felt comfortable talking

about her experience, and empowered enough to expand freely on my questions with

details and stories. I therefore consider her reports of the student/teaching experience

reliable.

Bea's conversation/interview

Salient semantic fields. In terms of Bea's lexis in the principal data source (i.e., the

interview), there were few salient semantic fields. Perhaps the most salient to me could

be thematized as "new relationships," and included the notions of excitement,

relationships, dreams, play, ideal love, and ideals. This was confirmed in re-reading some

of the written artifacts she provided from the previous semester, especially her final

synthesis and her final self-assessment. In those documents she also speaks of a teacher's

"relationship" with students, "walking hand-in-hand," a "pretend classroom," and "my

dream of being a teacher . . . polished . . . until it was new" (Bea, final internship

synthesis, April 14, 2005). This is coherent with the "self-as poet," I had come to know

during our work together in the previous semester.

In our conversation/interview Bea tended to use everyday language when she was not specifically answering a research question, although she also alternated with "teacher discourse." For example, she usually referred to "kids," but occasionally called them "students," and once used both terms together in lines 971-972: ". . . students kids need to be . . .". Other everyday language that Bea used frequently included words like "crazy" (8 times), "whatever" (28 times), "drives me up the wall" (line 1008), "throw my face in there" (line 921), "every single little thing" (line 995), "a little coo-coo" (line 1017), "there you go!" as agreement (line 1131), phrasal verbs like shut down, move on, and more. This stands in contrast to her more formal language when she was speaking about being a teacher or being an intern. This concurs with Bea's stated feeling that she was trying hard to be a teacher, especially at the beginning, but mostly felt like a student during her student teaching experience.

Curiously, while analyzing the discourse I noticed that at the beginning of the interaction, I referred to "students," which I normally do in the context of education, reserving "kids" for talking about my family. But after the first 200 lines, I had unconsciously begun referring to "kids" in the classroom, probably picking up Bea's usage. I also noticed that early in the interview I began using Bea's phonetic realization of "gonna" for "going to," which I do not normally use. (The adoption of one another's style is indicative of how power relations within an interaction are being established or (re)structured. Adopting our partner's style helps to establish equality.)

The aspects of Bea's language most telling of her truth commitments were her hesitations, qualifiers, and fillers (e.g., you know), her frequent small laughs, and her use of the subjunctive mood in which we can sense a condition, a supposition, a non-factual

reality. Notice in particular that in the third bullet she begins to use the indicative (But I don't [want to read it.]) and self-corrects to the use the subjunctive. I have italicized the indicative mood and underlined the subjunctive mood:

- <u>I wouldn't go</u> back in my diaries and read those again. . . .

- <u>I would have</u> my, teaching diary, but at the same time <u>I would have</u> like, you know, little things that I would jot down . . . In my other diary, and like <u>I wouldn't</u> look at those, for a while. [. . .]

- [. . .] I mean *I wrote* it down, for a reason, but *I don't*, <u>I wouldn't want</u> to read it. over. / K: right / You know, um. But, it*'s*, like, um, *I guess* the useful part of, that experience, whatever, <u>I would think</u> is in my, my teaching diary. (Bea, Interview, June 14, 2005, extracted from lines 510-519)[5]

Listening to her talk, it seemed at times that she was trying to convince herself of the reality of what she was saying (e.g., I think, a teacher, does have . . .). This extract is from the end of her longest turn (33 lines), in which she is describing what it felt like to be a teacher: [my underlining]

> B: [. . .] you know, you're <u>so much more</u>, you, your responsibility's isn't just limited to, to the books. You know? And to me to . . for me to be up on that . . you know, board or podium, or whatever. It's just like. It's just something that I need to, work myself up to. Like.. / K: mhum / to, to do so. Um. I think, a teacher, does have that . . you know, authority, that power or whatever, for the kids. Um . . . And . . . And, I don't know. . . . . I,I think I just have to, um, find that line, again and cross it. (*short laugh*) /

> K: Do you think that . . / Find that line. (*laugh*) (Bea, Interview, June 14, 2005, lines 602-609)

Bea's choice of register(s) was mainly conversational. She chose to meet in my office at the university because she could come just after a class she had. Before the interview began, we talked about various things, mainly my research, both of our plans, the informed consent process, as well as what doing a Ph.D., or a specialist degree

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[5] This quotation is idealized to highlight the use of the subjunctive. I have removed other text, and my fillers to highlight this linguistic feature.

consisted of and the difference between the two. After just over 30 minutes, I suggested

we start talking about the research questions by reminding her of my interest in roles and

the interview guide I had sent. To start, I asked her what stood out to her about the

internship, and she reminded me that I already had a summary of her thoughts on the

matter in her end-of-term inquiry project.

Since I had also been working with Bea for the previous five months as the group

leader (i.e., instructor) of her student teaching seminar, we had had many conversations

both in and out of the classroom. Therefore, I was already familiar with many of Bea's

impressions as they had surfaced in other venues. This could explain why her interview

seemed the most conversation-like of all of the interactions, even when the content of the

talk was from the interview guide. In addition, each question I asked usually involved one

or more turns of confirmation and/or clarification requests as Bea developed or worked

up to her answer.

There is only one small central portion of the text (lines 775-865) that seems more

interview-like in that there are few to no interruptions from either of us. In this section, I

ask and Bea answers the two research questions, and associated probes, concerning

inquiry (research questions 3 and 4). But for the most part, our interaction proceeded as

this extract illustrates:

> K: Did you ever, think of any metaphors, for any of those figures? The student, or
> the[B: I wish I] teacher?[B: I actually thought] [6] The intern?
>
> B: about that before coming here . . . [. . .] (Bea, Interview, June 14, 2005, lines
> 758-760)

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[6] [Square brackets in a turn indicate overlapping text.] Slashes (/ text /) indicate that one person interrupted another with no overlap.

A gross analysis of turns from the "interview portion" of the interaction (i.e., after the initial 33 minutes of general conversation), as well as a finer analysis of the content of those turns, supports my subjective sense that the interaction was much more like a conversation than an interview. First, for each of us, the percentage of short turns accounted for most of our overall speaking time 94% (96/102) total short turns for Kate, and 80% (83/104) short turns for Bea. In all of the other interactions, my short turns were a much larger percentage than those of the student/teacher I was interviewing. An even bigger difference, however, was that in my interaction with Bea, she had almost no long turns at all, and I had none. Bea also had a much smaller percentage of medium turns overall than any of the other interns, as illustrated in Figure 6-2:

Bea's turns

□ 1-2 line turns

▣ 3-10 line turns

▥ 11-25 MED turns

▨ >25 LONG turns

Kate's turns with Bea

□ 1-2 line turns

▨ 3-10 line turns

▥ 11-25 MED turns
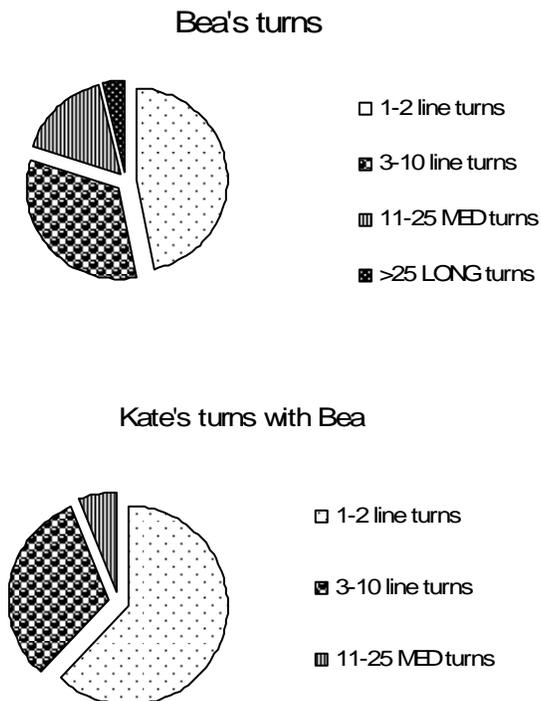
Figure 6-2 Proportion of different turn lengths in Kate and Bea's talk.

In terms of the content, in addition to the research questions, I asked and Bea answered questions about her background, and she shared stories related to teaching and

her family. Different to the other student/teachers, she also asked and I answered questions about *my* background, teaching, and the dissertation process. (Another indicator that power dynamics were more equalized.)

Bea did not have many long turns. Perhaps this was because her internship had been so stressful for her that it was very hard for her to reflect on it later in any great detail. Or perhaps it was because she was still inquiring in her mind about how her teacher would be, although her core self was determined to make it work. Notice in this quote the use of a form that denotes an already decided future[7] (i.e., going to realized as gonna) couched in the interrogative: "It's just like how am I gonna, how am I gonna do this, How am I gonna transition, into . . . becoming this, authority figure, in a classroom … (Bea, Interview, June 14, 2005, lines 596-598).

It was also difficult for me to ask her to relive those details in this interview. She had begun her internship with high optimism and ideals but after a few weeks she "shut down," as she puts it. As Bea's field advisor, it had been very difficult to listen to her difficulties and be asked for advice several times each week. I was aware as the "interview" progressed that this history, coupled with my previous knowledge, was inhibiting me from encouraging longer turns. At the same time, I was aware that I probably knew how she might answer. Therefore, I was attempting to double-check my intuitions whenever possible, without making Bea repeat things she had obviously already told me in some context.

Anacolutha. It is interesting to note that, similar to some of the others, Bea's speech when talking about her self as intern becomes less fluent. Compare Bea's fluency

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[7] I expand on this form in the discussion of Eve's interview where it is more relevant.

in the next extract when she is talking about herself as teacher, and then as

student/teacher. In the first part of the extract, when she spoke as a teacher, her speech is

not smooth, but her constructions are essentially completed, whereas in the second part,

when she talks about how the student/teacher self felt, there are noticeable anacolutha. I

construe this halting speech as textual support for the conflict I found in the

phenomenological analysis between clear ideas about her ideal teacher self and her

attempt to see her emerging self as teacher, coupled with her professed difficulty as a

student/teacher in this circumstance. Notice also the mix of lexis (i.e., *lens* = teacher

discourse; *really excited* = everyday language):

> B: [. . .] it's just like such a totally different, perspective, you know? like um
> looking at it, um, as a teacher. Because it's just a totally different.. / K: **uhhum** / um
> . . . uh . . lens. I guess. Um, But.. Teaching, I think, as a teacher now. [. . .] (Bea,
> Interview, June 14, 2005, lines 590-593)

> K: So what did it feel like, the intern part of it.
> B: The intern part of it? .. Um . . . . . .(sharp breath out) I gue, I don't remember,
> well, how did it feel like, to be an intern? . . . I think in the beginning I was really
> excited. Um . . . because it, you know, uh, excited for the experiences. Um, that I'll
> have like, you know, as a teacher. A, kind of sampling teacher. Right? (Bea,
> Interview, June 14, 2005, lines 732-737)

Overall, Bea's language portrays her as a student trying hard to describe herself, to

herself, as teacher.

Turnovers, turn-robbing, overlaps, cross-turn acknowledgement, and

collaborative sentence construction. Most of our interaction was characterized by

frequent overlaps, interruptions, and cross-turn collaborative idea building, as the

following example from the transcript illustrates:

> K: So what do you think[B: I'm]of as.. the teacher . . . / B: What is a teacher. [self

> B: teacher self . . . Uh . . . I guess someone . . . who uh . . . . . . but, that's just such
> a . . . . . . easy question? But not? You know? [. . .] (Bea, Interview, June 14, 2005,
> lines 569-571)

Except for the short central, more interview-like piece of the interaction already

mentioned, we were in conversation mode for most of the interview, as these typical

overlaps illustrate:

> B: Eh! Where were you taught? Here?

> K: No in, uh, yeah in,[B: he] Penn, in Pennsylvania. / B: Oh wow! / Catholic
> school. One of our subjects[B: Is that how it is?]was

> B: Is that how it is? / K: Latin. / Here too? [Oh.[K: Well] Oh yeah] (Bea, Interview,
> June 14, 2005, lines 1468-1471)

> To summarize, the features described in the preceding paragraphs (e.g., hesitations,

frequent laughter, anacolutha, use of the subjunctive or interrogative forms, semantic

fields and expressed content relating to the idea and dreams) seem to confirm her

professed sense of student self interrogating and hypothesizing about her new teacher

self. Her language use seems to indicative a subjunctivized or unreal teacher self (e.g., I

don't want to instead of I wouldn't want to). This unreality is also coherent with her

expressed feeling of inhibition from being the kind of teacher she felt herself to be, and

her feeling of being pushed into student mode in order to reach her goal of passing the

internship. This willingness to compromise who she felt as a teacher in order to pass, is

confirmed by the determined language she used to talk about her future teacher actions: ".

. . you're gonna be in charge of these kids!" (line 589).

It is interesting to note here a potential limitation of this study. Of the five people I

interviewed, I had probably worked with Bea the most. I had been working with Bea as

her field advisor for four months through her very difficult and emotionally taxing

student/teaching experience. Although I had known the other people I interviewed for the

same amount of time, I had never worked directly with them in the same capacity. As

such, Bea and I had much more common history, which may have led naturally to a more

conversational interaction. As noted, the "official interview" did not start until after 33 minutes of conversation. This "preamble" was much longer than any of the others.

In addition, I was well aware of her difficulties during the experience about which I was asking. It is very possible that these factors influenced the data collection. On the one hand, I was loathe to probe more deeply than she wanted to go. On the other hand, our familiarity with each other, our ideas, and our language prompted me to believe, rightly or wrongly, that I was understanding her meanings during our talk without as much probing as I needed with the other participants. I believe that our relationship also contributed to Bea's many questions about my life experiences, my work as a student, as a teacher, and as a person, and her questions about my future plans. This did not happen to the same extent in the other interviews.

I considered disqualifying these data for these reasons but decided that our pre-existing relationship in fact made the trustworthiness of her descriptions even stronger. In effect, I had been hearing and reading about how she was experiencing herself as teacher, student and student/teacher for five months. In Bea's case, I relied to a much greater extent on the secondary documents I had collected for triangulation, and on her collaboration and editing of my findings from the interview, to verify that the meanings I heard or intuited were, in fact, hers, and in no way presumed on my part. Based on these secondary analyses and member-checking steps, I concluded the data were reliable for the questions I posed in this study, and so I did not discard our interaction from the final analysis.

Dave's interview/conversation

Salient semantic fields. When Dave referred to the teacher in whose classroom he was practicing, he would say "my teacher," "the teacher," or he would use her full title

and surname. He never referred to her using the terms "supervisor" or "cooperating,"

even though this last was the term I used when I referred to her. This is consistent with

the content of various parts of his text. On more than one occasion he positions himself as

his cooperating teacher's equal by, for example, comparing their different styles as

equally valid, or talking about how they worked collaboratively, each in different roles,

as these extracts illustrate: [The underlining is mine.]

> [. . .] my last day there actually, um, <u>we</u> did a gradual takeover. So, th, my last day there was the first day that she completely took over and I was just kind of tidying up [. . .]

> [. . .] she was taking over again and that, <u>she had been in a passive role</u>, and she wasn't anymore. And I don't think it was really that she's much <u>more strict than I am</u>, and I,lik, that was the message? I think it was really <u>a change in her role</u>. That <u>she's in charge now</u> and <u>she's the teacher now</u> and she wanted to get that across . . . (Dave, Interview, June 15, 2005, excerpts from lines 49-61)

A stretch of language a bit later further illustrates Dave's sense of equal "teacher

presence" in "his" classroom. It also illustrates a characteristic common to several of the

student/teachers I spoke to: the metaphors of possession, permission, and taking

command in the language with which many teachers talk about "their" classrooms. I have

underlined Dave's use of these with dashed underlining. This aspect of his talk also puts

him on more of an equal footing with his cooperating teacher. The content of his talk tells

us that, although he was a student/teacher, he felt the classroom to be "his," and that he

was the authority while he was teaching. Notice also the emphatic markers (wavy

underlining) the deontic modal (*need to*), and evaluative commentary ("*good*"). [my

underlining] (I will comment on all of the interns' language use relative to power

dynamics in the next chapter.)

> D: It <u>definitely</u> is . . . it's, I mean teaching styles are <u>so</u> important and, it <u>really does</u> need to be <u>your</u> classroom. She was <u>very</u> good about <u>letting me have her classroom</u>. But / K: uhm / she <u>definitely</u> does things <u>her</u> way when she's in charge. / K: uh-hum

/ And that was, that was the deal. <u>She was the central figure now. I was the central figure before</u>, and she was even, um good about a student would ask her a question or say at first, you know they'd ask her "can I go to the bathroom?" while I'm teaching. And … it's almost convenient because you don't have that interruption during the lesson?.. But she was good about saying "don't ask me..I, I'm not even here." Because . .that's . . . it's not realistic, if you have somebody else to handle all of those things . . . / K: yeah / Tha,that's not teaching teaching comes with distractions. (Dave, Interview, June 15, 2005, 73-85)

Truth commitments. The emphatic forms in the last extract, as well as the deontic

modal and evaluative statements (i.e., *good*) point to Dave's certainty about his new self

as teacher, and are coherent with his explicit description of his experience as a

student/TEACHER. As these extracts illustrate, Dave tended to speak more formally,

authoritatively and fluently, in mainly declarative and often complex sentences with very

few disfluencies. He only rarely qualified a statement about a belief, and he often used

emphatic markers to underscore his meaning:

> <u>Absolutely</u> the role of a teacher I believe. […] Dave, interview, June 15, 2005, line 247
>
> [. . .] And it <u>really</u> makes, your meetings, of th,the five of you in those s,small groups, <u>really</u> feel meaningful. [. . .] *(referring to student/teacher seminar group)* (Dave, Interview, June 15, 2005, lines 319-321)
>
> [. . .] And they <u>really</u> call my attention to some things that I <u>do</u> just pass over. / K: hhm / And um . . . *(members of his seminar group)* (Dave, Interview, June 15, 2005, lines 334-335)

In the next two extracts, we can compare Dave's language when he talks about

himself as teacher as opposed to when he is in his student role. When he speaks about his

functioning as a teacher, he uses present tense, "going to," and "will" clauses to refer to a

future that has been decided and is not open to discussion: [my underlining]

D: [. . .] [Let's] say <u>I'm</u> teaching the kids this, type of poetry today. This is what <u>we will</u>[8] accomplish in this period or, <u>we're going to</u> review an FCAT assignment and then after that <u>we're going to</u> read, this story, this piece of literature/ **K: uhhum** / and talk about it. [. . .] (Dave, Interview, June 15, 2005, lines 152-156)

We can contrast this language with the following extract in which he is talking

about himself as a student. This was virtually the only time in the interview when he

specifically talked about this part of his student/teacher self. The extract is notable when

compared with the previous extracts for the decrease in fluency and consequent difficulty

in understanding what Dave is trying to say, as well as an increase in rising intonation in

affirmative statements, and the simpler clause structure (i.e., he tends to string more ideas

together with "*and*" and simple tenses):

D: [. . .] that's when I feel like I'm the student and I'm trying to figure out?[9] what the professor wants? and .. / K: uh-hum / kind of, put my own spin on that and hand it back to them. / K: uh-hum / Um … But a… from, what I was able to understand through, uh, my experience..was really…e.. it was, what the teacher wanted to find out? exactly? Um.. which is kind of ironic when you're thinking about, how I was always trying to spit back to the teacher. Because . . . it's . . . I would hope that with teacher inquiry there's not a, set ans, answer to be regurgitated, that they're trying to, actually pull from the students and find something out from the students that perhaps they don't even know. / K: uh-hum / And, uh, It's kind of ironic now that I talk through it that I was always trying to give back what they wanted to hear. (Dave, Interview, June 15, 2005, lines 93-105)

Dave's choice of register(s) was very interview-like, with little of a conversational

genre except when we were discussing commonalities in our background. His speech

during our interview was a curious mix of formal/professional and life-world genres and

lexis, as the extract below exemplifies. Unlike my interactions with the other

student/teachers, Dave's text often contains complex clauses (i.e., clauses connected with

---

[8] "*Will*" is used to indicate a less certain future. Another equally typical use of *will* is to make an emphatic imperative (e.g., You *will* eat all your peas or no dessert!). I believe this example illustrates the imperative use. I discuss the "*going to*" future on page 196.

[9] Question marks indicate text spoken with a rising intonation.

a device other than "*and*"), which give a more formal tone to a text. I have double underlined some examples below. I have also underlined examples of "life-world" (i.e., everyday) lexis with wavy underline, and professional lexis with a dotted underline:

(Examples of these two semantic registers were given in Table 6-1.)

> D: [. . .] So I kind of thought it was funny to see the change, and see the difference because I'd also seen, how my teacher was conducting classes before Christmas and it, th, there was a kind of a complete 180 there because she was on top of everybody before Christmas and at the end of the school year it was kind of another story. Um . . . so, I was, kinda disappointed cause I wanted to see . . .how much she would . . . how she would treat the class after I,I had been there for ten weeks and it seems like she was treating them differently but because it was a different time of the year, rather than as a result of my being there. So I kinda wanted to see my impact and I wasn't able to get a true picture of that because of the change in the time of year.. /K:hm/So . . . (Dave, interview, June 15, 2005, lines 24-36)

Dave's ***long turns*** (14%) for the whole interview were similar in quantity to Eve's (11%) and Rich's (12%), but overall, most of his turns were short (65%), and only 1/5 of his total turns were of medium length, as indicated in Figure 6-3. It is not surprising that this is the interview in which I had the greatest number of short turns (93%), since I had to ask more (1-2 line) probing or extension questions to encourage him to expand on originally rather short answers. While a large number of shorter turns is more typical of conversations, it is also not inconsistent with an interview in which the interviewee is not entirely forthcoming with information. I did not, however, have the sense that Dave was holding information back, merely that he was more succinct than the others in answering, and did not tell many stories. The long turns he did have concerned background and personal experience not directly related to the research questions, in particular language use and group behavior, two of his interests.

Anacolutha. Dave's talk was quite fluent, with no more than normal conversational false starts in places. The lengthy extract above concerning his choice of register gives a good sense of Dave's typical speaking style.

Turnovers were consistently interview-like throughout most of the interaction (i.e., there was no turn-robbing). The few *overlaps, collaborative sentence building and cross-turn acknowledgements* that occurred happened exclusively when the content was unrelated to the research questions. For example:

> D: [. . .] I was down here for the summer, for the winters and then went to New York for the / K: yeah /summers./
>
> K: like what they call the snowbirds (laugh) / D: Snowbirding, absolutely!
>
> (Dave, Interview, June 15, 2005, lines 492-494)

The mix of formal and everyday language in this interview is consistent with Dave's professed awareness of targeting his own language use to his interlocutor and to the situation he is in. On the one hand, we were addressing serious research/professional questions which call for a more formal register. As an interlocutor, I was perhaps ambiguous—both student and teacher. On the other hand, I was making a conscious effort to share the power with the participant in the interview, trying to create a less formal, more conversational interaction that would be comfortable for sharing personal experience. It is possible that Dave perceived this tension.

Dave's less storied style is perhaps what led to my subjective feeling that his and Eve's interactions were the most "interview-like," even though we did lapse into more conversational turn exchanges after the first third of the interaction. Objective analysis of the turns bears out this sharp shift. From lines 1-335, 77% of my interventions were short (i.e. 1-10 lines), as compared with 31% for Dave. In these same lines, 38% of Dave's

interventions were medium (i.e., 11-25 lines), and 31% were long turns (i.e., 25+ lines).

23% of my turns in these lines were medium length and I had no long turns. What is

striking is that once we moved away from the specific research questions and began to

talk about related topics (culture in the classroom, Dave's background and work

experience, language use, future plans…), the texture of the talk changed noticeably.

From line 336 to the end at line 922, my short interventions increased to 96%, but Dave's

also increased to 74% from the previous 31%. In the final two thirds of our talk, I had one

long and one medium length intervention in which I shared a story from my experience.

Dave's long interventions decreased from 31% to 17% of his total talk, and his medium

length turns decreased from 38% to only 9%. This created the feeling that total speaking

time was more evenly distributed, as it would be in a conversation. Figure 6-3 presents

these data schematically:

Dave's turns

□ 1-2 line turns
▨ 3-10 line turns
▥ 11-25 MED turns
▣ >25 LONG turns

Kate's turns with Dave

□ 1-2 line turns
▨ 3-10 line turns
▥ 11-25 MED turns
▣ >25 LONG turns
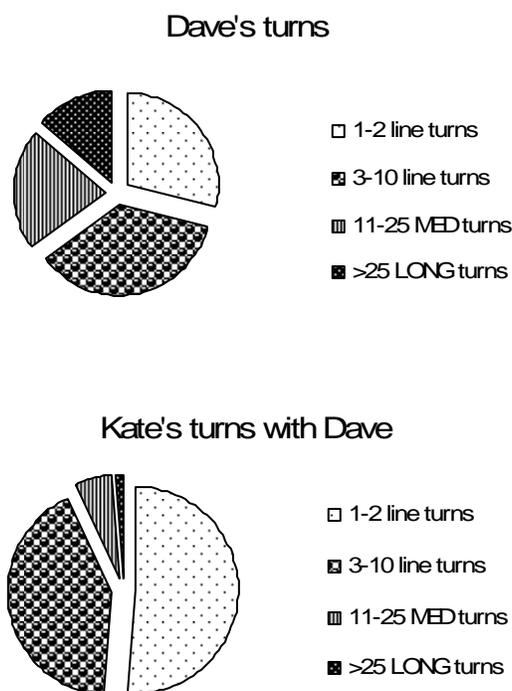
Figure 6-3 Proportion of different turn lengths in Kate and Dave's talk

The last extract from Dave's interview is illustrative of the texture of the more conversational portion of our interaction:

K: Where exactly are you moving? I, it's southern California?

D: Halfway between San Diego and L.A. / K: yeah / It's Orange County. / K: yeah / Yeah, she'll be in Irvine and I'm in / K: okay / Mission Viejo. / K: hm / So. (overlap, both speaking) It,it'll be nice/ K: be nice] It'll be nice./K: hm /We'll see.

K: Do you have a job already, out there?

D: I have an offer? […]

K: That was what you were talking about?

D: It's just too/K: i /far.

K: yeah, the commute.

D: It's just sso far! (Dave, Interview, June 15, 2005, lines 348-358)

This shift in the talk texture, as well as the other characteristics of his text discussed here (e.g., anacolutha), contributes to my subjective and analytical impression after doing this secondary analysis that, for Dave, the genre of our interaction was a "professional conversation," which I define as being somewhere between a research interview and a more casual conversation.

It could be argued that this impression led Dave to present an image of himself to me that would highlight his new professional self and minimize his student self. It could also be argued that, as he seems to have done with his cooperating teacher, Dave construed us as equally professional. His linguistic forms, content, and organization are coherent with the description in Chapter 4 of a person with a clear sense of "self-as-teacher," at least most of the time, and a person with little feeling of student in this context. I believe this secondary analysis supports Dave's phenomenological meanings as described in Chapter 4.

Eve's interview/conversation

Eve's most *salient semantic field* had to do with completion and performance. This extract, in which she is describing her self as student/teacher, is representative of her metaphor use: (I discuss metaphor in more detail in the next chapter.)

> K: Ok, it sounds like . . . in a sense . . . the internship (inaudible) you're expecting that it might be different than th,your real life in the future

> E: yeah . . . it . . in some ways . . . I was thinking that a lot of what was motivating me during the internship was this performative aspect . . . was this completion of things. "Oh, once I get this unit done, then I can move on to the next unit. Once that unit [is] done I'll just have to teach it two more times and then the internship will be over. So I'm thinking (inaudible) in terms of like end game. [. . .] (Eve, Interview, June 9, 2005, lines 49-54)

> *Truth commitments.* Eve's language use when she talks about her teacher role and

functions is subtly but consistently different from the language she uses to describe her student role and functions. When talking about her self as a teacher:

- Her intonation rises frequently

- She chooses a conditional verb form instead of the simple form (e.g., I would have a lesson plan, I would have an idea . . ., instead of the also possible: I had a plan/an idea . . .)

- She casts statements in the form of questions (how I could learn . . ., how do I . . ., how can . . ., what ca-, what am I getting from this . . .).

- She uses a lot more preamble or filler language before finally answering the question.

Compare these two extracts in which Eve is responding to my request to describe the role of teacher and then the role of student for her. A variable number of periods (e.g., so . . . if, or . . so . . um) indicates pauses in the delivery (also non-grammatical commas), whereas "[. . .]" indicates that there is additional text in this same turn. First, Eve as teacher:

K: [. . .] Ok, so . . . if you could describe how you experienced the role of teacher during your internship.

E: Um . . . the role teacher, I guess, and this is interesting because I just had a slew of job interviews . . so . . um one of the questions that I was asked was, you know, what does it mean to be a teacher. And, to *me*, I had to sit down and say that in my experience [ed., End of preamble and Eve begins to answer to the question] the best teachers were always students. [. . .]

[ed., expansion and justification + four lines]

[. . .] I guess for me, like the first way that I really began this teacher hat putting on[10] [ed., End of preamble] was to figure out how I <u>could</u> learn about what I wanted to teach them. And, So . . . I,I <u>would</u> have a lesson plan, I <u>would</u> have an idea of, you know what, a subject that I wanted to approach in the classroom [. . .] and um . . . when it strayed from me sitting at the keyboard typing [ed., student action] to um, ok, where can I find a book on this, and how do I get these resources, and how can I compile them and what ca- how can I condense the main ideas in all of these resources to something that these students can use [ed., here, teacher actions] and um, and what am I getting from this (in the process?). [. . .] And um .. I think sometimes I overstudented myself [ed., as a student/teacher] . . . and . . . so *I wonder if* ,,uh,,,*my idea of of teacher as student* . . . kind of went too far sometimes. . . . [my italics and underlining] (Eve, Interview, June 9, 2005, lines 10-34)

On the other hand, when describing herself as student, she is much more direct,

certain, and there is no rising intonation. She speaks in simple declarative sentences and

uses action verbs. There is no preamble before the answer. Eve as student:

K: What would (inaudible) the student part of it? /E: I guess . . ./ (*inaudible*)

E: the searching but also the finished product because I wanted to produce, and I wanted to present, because as a . . . as a student for so many years, like that's what I know to do. I know to be given an assignment, and in this case the assignment is plan a unit, plan a lesson. And um, rather in and so, the student part of me is like, well I'm gonna, I'm gonna search this out, I'm gonna make this unit, I'm gonna teach it and then I'm gonna be done and voila. So, that's kinda . . . um . . . where I see the student ..coming in. It's like this is a finished product, look what I did, look what I did. . . . I was a student and I was performing.. just a task. .. [. . .] (Eve, Interview, June 9, 2005, lines 35-46)

The verb tense choices in these extracts are interesting for what they tell us about

Eve's truth commitment concerning her reality, especially her repeated use of "gonna"

---

[10] Note the metaphor of wearing different hats for different roles.

(i.e., less formal phonetic realization of "going to"). As proficient users of a language, we are aware of subtle connotations embedded in words and form choices. The English language has different future forms to convey varying degrees of certainty on the part of the speaker about what will come to pass. When we have no doubt about a prediction, we use the present simple tense or the "going to" future. If we are less sure about our prediction, or a future action is conditioned by something or someone over which/whom we have no control, we use *will*, *would*, or some other modal verb, according to the circumstance and degree of certainty (e.g., If you work hard, you will/can do it. Or, if the future is even less certain in the mind of the speaker: If you worked harder, you would be able to/could do it.). Therefore, these forms carry in them unconscious associations of level of certainty.

Compare the sense of certainty these forms create:

It is going to rain. (I can hear the thunder and see the clouds.)

It will rain. (because I planned a picnic.)

It can/might rain if you go to Florence in the Spring. (Varying truth possibilities about weather in Florence in the spring, according to a speaker's beliefs)

Will and *would* are also associated in our minds with more or less possible or probable, present and future conditions: Compare:

It *would* be nice to go to Rumania right now. (unreal present possibility)

I *will* go to Rumania *if* I finish this project. (Maybe I won't finish.)

I *will* go to Rumania *when* I finish. (I will finish.)

I *would* go to Rumania this month if I didn't have to finish this project. (I can't go now because I am not finished.)

Eve's use of the present continuous and "going to" underscore her stronger commitment

to the more certain reality of her future actions.

Eve finishes her response to my question about roles and role change with an

extended wondering about her future self as a teacher, and about how she will apply the

positive aspects of her student self to this new identity. Throughout this part of the text,

she uses a simple indicative tense indicating certain fact (e.g., I *was*) when she is

referring to a familiar student role, and a mixture of interrogative, conditional, modality,

adverbials of possibility and doubt, and questioning intonation when referring to her new

teacher identity: [11] [my underlining]

> . . . I <u>was</u> still in the student mentality where I <u>was</u> ready to jump X feet high. [as a student/teacher] (She is certain.)

> . . . Um . . . So and . . . and I <u>think</u> . . . I <u>wonder if</u> that's <u>going to be</u> an asset? [for me as a teacher] (She expresses mixed degrees of certainty)

> . . . [A]m I going to be able to harness that [student mentality to jump X feet high] . . . . [Here is a student self thinking ahead to being a teacher. But this student can already imagine herself in a new role, and is imagining how this known aspect of her personality will become operationalized in that role.] (Her talk is a mix of self-interrogation AND certainty about the future as indicated by the use of "going to" AND formal (teacher?) register.)

> . . . So.. I . . . that'<u>s</u> .. that'<u>s</u> still up in the air and I <u>guess</u> . . . [How will I be as a teacher?]

> . . . in December .. then we'll <u>probably</u> have a better idea of that . . . [when I have been a teacher for a few months—in response to a desire I expressed to talk again in December] ("Will probably" is a relatively certain prediction. "We" refers to both participants, indicating solidarity.)

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11 These examples have been extracted from lines 74-123 of the transcript to highlight my discussion of
Eve's language. The complete section is included as Appendix F.

. . . I <u>just hope</u> that I can listen to myself <u>when</u> [12] I catch myself falling into what I perceive as mediocrity . . . [when I am a teacher] (She is certain that it is still unknown. "Hope" emphasized by the adverb just, and certainty about falling into mediocrity is indicated by the use of when.)

. . . I need to (*laugh*) . . . I need to figure out that balance. [student/teacher encouraging teacher self]

Eve's choice of register(s) was very interview-like, or perhaps it was a relatively formal conversation. My participation at the beginning of this interaction was subjectively more interview-like than my interaction with Ann or Bea, and the transcript bears this out. First, I offered Eve the chance to direct the interaction by asking her if she had any questions (transcript line 1). She declined (transcript line 2). Then, from the moment I ask my first focus question (lines 10-11), my interventions tend to be much shorter and less frequent than Eve's. My turns are either to redirect the focus to a new question, or to reformulate Eve's answer to confirm my understandings. However, as soon as I asked Eve a question about her background about halfway through the interaction, I experienced a shift to a more conversational register.

After this, we also discussed the impact of culture on our selves in the classroom. In this part of the interview, I spoke more (31% of the time to Eve's 60%), and had longer turns. Although my 1-2 line turns were dominant (see Figure 6-4), I now had several medium turns of four to nine lines each, in which I engaged with an idea Eve had proposed and extended it with my opinion. Two of my turns late in the interview are 14 lines long in which I was telling a story from my experience that one of her stories had reminded me of. She engages with these stories by asking questions. I interpret this as an indicator of a more equalized power dynamic as might happen in a conversation.

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[12] Eve's choice of "when" is interesting. In a conditional sentence, we use "when" for a condition we are certain will come to pass. If we are less certain, we use "if."

Eve's turns

- □ 1-2 line turns
- ▨ 3-10 line turns
- ▥ 11-25 MED turns
- ▩ >25 LONG turns

Kate's turns with Eve

- □ 1-2 line turns
- ▨ 3-10 line turns
- ▥ 11-25 MED turns
- ▩ >25 LONG turns
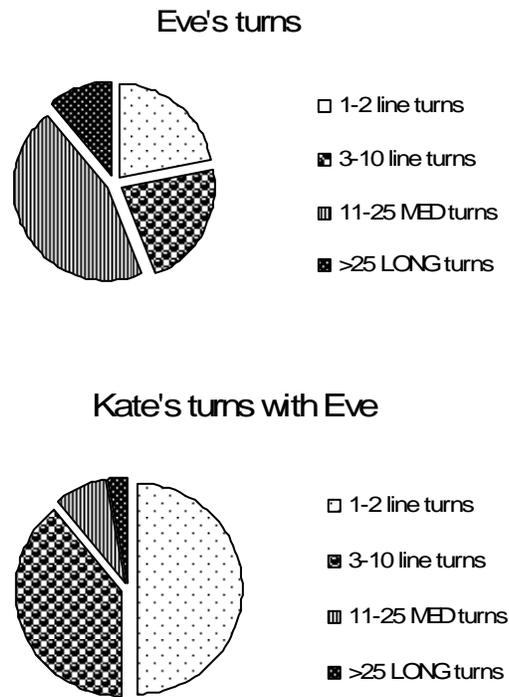
Figure 6-4 Proportion of different turn lengths in Kate and Eve's talk.

Eve's percentage of *long turns* (11%) for the whole interview were similar to Dave's (14%) and Rich's (12%). Most of her turns were of short or medium turn length (44.5% each type). This pattern seems consistent with an interview genre, and subjectively the texture of our interaction bears this out. The long turns she did have were mainly concerned with stories or family background. She tended to answer the research questions in medium length turns.

As the extracts presented in this chapter illustrate, Eve's talk was rather fluent. She had few *anacolutha*, and these tended to occur when she was talking about her new teacher identity.

Turnovers, turn-robbing, overlaps, cross-turn acknowledgement and collaborative sentence construction. There was very little overlap in our talk, even at turn changes, and virtually no cross-turn acknowledgement. The interaction was mostly

question and answer. There were, however, frequent attention markers (e.g., *uhum*, *yeah*, *right*, . . .) throughout. Each of us waited for the other to finish speaking before we began. There were only three instances of collaborative sentence construction such as this one (near the end of the interview), in which Eve is explaining one of her metaphors:

E: [. . .] yeah, I, I think the diving, the diving board, makes, more sense.

K: I really like that image. . . . Cause, I guess, I can… really identify with it / E: yeah / it's . . . yeah, yeah . . . and if you decide you don't want to jump in, you don't / E: right, you can, you can back off / have to (overlap) I've seen people do that on diving boards "No no no no, it's / E: yeah / too high, I don't wanna jump!" […] (Eve, Interview, June 9, 2005, lines 620-625)

It is difficult to assess whether the relative scarcity of conversational markers I noticed was standard style for Eve, or indicated some reticence about talking to me. It could simply have been the more formal style one adopts with a less known person. I can say that the content of the interview, her metaphors and her style were entirely consistent with previous conversations and artifacts collected from earlier in the internship. Also, subsequent contacts, as well as member checking, have given me the impression that I can trust her experiential reports as reliable. My conclusion is that Eve is a more formal person who was construing this interaction as a professional conversation since our relationship was relatively new.

As for her language, her high degree of fluency and use of simple tenses with little modality when talking about known aspects of herself (i.e., studentness) bespeaks an organized person who is sure of that reality. When she speaks of her new teacher self, frequent rising intonation and more use of modality indicate that she might be less sure of the nature of that new reality, but is trying to find ways to apply a known way of being to a her role. This impression is strengthened by her frequent themes of making

connections, transitions, and movement that eventually creates new forms (e.g., a potter's wheel).

Rich's interview/conversation

Rich reports that he was always both roles together, and that he was always either/or. This both/and situation is reflected in the way Rich uses language. As I analyzed the other transcripts from a critical discourse perspective, I noticed that for each of the student/teachers their language was subtly different if they were speaking as student, as teacher, or as student/teacher. In Rich's case, I could not find such a marked three-way difference, only a two-way difference: teacher or student, often mixed within a single turn, giving him his own hybrid style. In the next subsections, extracts of Rich's language illustrate this.

[For the sake of coherence, I present comments on Rich's truth commitments and semantic fields in reverse order with respect to the reports on the other interactions.]

Truth commitments. We start with "Rich-the-teacher." In this sample Rich is describing his idea of what teaching, as opposed to instructing, means. Notice the emphatic modifiers by "Rich-the-teacher," and the hedging by "Rich-the-student" [my single underline is teacher talk; my broken underline is student talk]:

> R: [. . .] I really do think teaching is more sort of a philosophical . . / K: um / you know. It's a give and, take, uh . . . sort of . . / K: um / arrangement. Um . . But it's hard to put into words how do you . . .

> K: um. Yeah *(overlap)* that, that's one of my intuitions *(inaudible)* / R: I guess it . . maybe the uh . . . *(2 second pause with no one speaking*

> R: I don, I'm not sure this fits here but[13] . . . you know that, you have these teacher. . . teaching moments. / K: uhhum / Where they, where you feel, like you've made a connection and you feel like they've got what you're saying? / K: right / Or you

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[13] Rich redirected the interaction if he wanted to make a point or clarify something, as illustrated here.

feel like they're, you've opened up a question, in their mind. And, <u>maybe</u> that's.. more what <u>teaching is is</u> when you inspire <u>.. uh ....</u>thought, in someone. <u>Whereas instructing is</u> just, the passing of information. You say "ok now I know how to do this.. but <u>you haven't really inspired</u> any, questions or.. enlightenment or . . oh I've got to think about this or, or, or I've gotta make a change in my life . . or/ K: uhhum /I've gotta rethink this principle or moral . . Um, it's just "ok, now I know how to add two plus two or now I know where this comma goes. / K: uhhum / <u>Whereas teaching really</u>.. makes someone stop and think. <u>It changes behavior</u>. / K: hm / Uh . . . . *(3 second pause)*

K: Can it change attitudes and,/R:yeah!/ philosophies? /

R: Change attitudes. Change philosophies. . . . . . . *(spoken with emphasis)* (Rich, Interview, June 29, 2005, lines 300-302, and 310-321)

In explaining his teaching philosophy, he uses the indicative (i.e., marker of certainty),

but his student self modifies the meaning with "*sort of*" and "*But it's hard to put into*

words." He seemed to be saying: This is what I believe as a teacher, but I have to be

humble. (see semantic fields below.)

Next, we have "Rich-the-NEW-teacher." In this extract, he speaks with a lot of

rising intonation – as if recognizing that as a very new teacher he still needs to learn, even

if he already feels comfortable as a teacher in the classroom. His language is still

relatively fluent, but his statements are less categorical and he includes more modifiers

(i.e., *I think*, *maybe, if),* and he is a bit critical of his teacher self. His tone in general was

less authoritative: [I continue to use broken underline to indicate student talk]

R: [. . .] I think that over the course of, the internship I got, to a, comfort level?[14] / K: uhhum / <u>that um . . . . . . maybe</u> meant that I wasn't, teaching? as well as I should have been? That <u>I was maybe</u> being more friendly, more relaxed [ed., than I should have been]. <u>Um . . . And it's hard for me to know . . . if . . . why, what</u> the cause of that was because I know that through the whole internship I had a real hard time dealing with . . um, the fact that they were seniors? And/K: (*inaudible*)/they all, looked/ K: yeah /like, adults? [. . .] (Rich, Interview, June 29, 2005, lines 106-113)

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[14] Question marks indicate the preceding word is spoken with a rising intonation.

Even when Rich was speaking about a student/teacher experience, he seemed to do

so either as "Rich-the-(student)TEACHER" or as "Rich-the-STUDENT(teacher)." In the

next extract, Rich is speaking as Rich-the-(student)TEACHER, who has to teach in

another person's classroom (because he is doing his student teaching). Like Dave, he

seems to feel possessive about *his* classroom. Similar to the first extracts, Rich in his

teacher self uses simple tenses and speaks authoritatively. (I will return to the theme of

power in the next chapter.)

> [. . .] And it's such a horrible situation because it's not your classroom, you didn't
> start it from the beginning, it's not your rules, it's not your teaching style, it's not
> the sm, the room isn't set up, how you wanted it, to be. Uh. You know, all the kids
> know you're an intern. They know that you're leaving in nine weeks. They know
> that there's another teacher that they can go and talk to, and, complain to. Uh. So I
> mean you're exposed. You're vulnerable. There's no.. You're not even really sure
> where the power lies. You know? / K: As an intern? / As an intern. Uh.. So I mean
> it, in terms of that, I mean it's the worst teaching situation you can possibly be in.
> You know. Um, and that's exactly how I like to do things. [. . .] (Rich, Interview,
> June 29, 2005, lines 348-358)

In contrast to the previous extracts, Rich often became quite *dis*fluent when he was

speaking from his student self, especially if he was criticizing a teacher he had had,

implicitly or explicitly. This is the case in the next extract in which we are talking about a

teacher's intuitions about student needs:

> K: [. . .] How do you know when you've had, enough experience, for you to be able
> to . . to count on yourself, basically. / R: uhhum . . yeah / It's, it's a.. it's a tricky
> question. / R: yeah
>
> R: yeah. Yeah, I don't know that you could, you could answer that. Because it, I
> mean there's. And part of it is, I'm just, a, I'm, I'm a perfectionist?[15] / K: uhhum /
> And so, even though I can see that it's a positive thing [teacher intuition] after
> years of experience and I think it's presumptuous of me now. I still think there's,
> there's always that downfall. And I think maybe this comes out of… per,
> particularly being in, that last class [as a student] because I, I individually felt, like

---

[15] Said with rising intonation.

I wasn't getting my money's worth [. . .] (Rich, Interview, June 29, 2005, lines 220-228)

The extract illustrates a conflict between a student self and a growing awareness of a teacher self. On the one hand, he is describing an experience in which he felt the teacher of a class he had had carelessly ignored his needs as a student. On the other hand, as the teacher he now is, he can see how teacher intuition can eventually be positive, provided you continue to monitor it. In subsequent lines, he goes on to make a distinction between teacher intuition and teacher lack of attention, and states his fear that he might inadvertently ignore his own students' needs if he forgets to be humble, and gets too comfortable in the job, or takes too much for granted.

A final extract to illustrate Rich's mix of styles is an interesting combination of Rich-as-student, and Rich-as-teacher. When he is talking about things his student self is supposed to do (i.e., complying, doing what a teacher suggests), he becomes disfluent (he is also criticizing a teacher's advice here). However, when he begins to list teacher functions, he becomes more fluent. In the last sentences there are no disfluencies or fillers at all. First I will present the whole extract unmarked. Then, I will break it down to highlight the points that make it interesting.

> R: [. . .] I mean this isn't, this isn't what my practical experience is / K: uhhum /tel, is showing me . . you know. You're telling me to do things like ok, have the kids, you know do a lecture and have the kids do a wr, a quick write for, you know, 60 seconds. And/ K: uhhum /then, you know, flip it on them and have them do another quick write for 30 seconds. / K: uhhum / Well, you know, it's, gonna take me five minutes, to get all these kids to have paper on, you know. Cause they're, I mean, this is, they're gonna be borrowing it from here, they're gonna be, complainin.. you know, so, mean. I mean you're picturing like this . . classroom of 30 kids with, paper and a pencil and, looking / K: uhhum /at you with intent faces and a stop watch and, and are/ K: yeah / gonna do this thing. It's gonna take me another ten minutes to explain to 'em what I want, what a quick write / K: yeah /is. What I want them to do. So there was such a huge disconnect between the instruction / K: uhhum /that I was getting and what I was seeing in a real world, [. . .] (Rich, Interview, June 29, 2005, lines 381-396)

In the first part in which he is recounting his reaction to a teacher's advice, he abandons a construction and begins a new one four times and uses five fillers (i.e., *you know, ok)* to express only two grammatically complete ideas. Here are the full, albeit disfluent, constructions:

- I mean this isn't, *(false start)*

- this isn't what my practical experience is . . . tel, *(self-correction)*

    o is showing me . . you know.

- You're telling me to do things like ok, have the kids, you know do a lecture and have the kids do a wr, *(self-correction)*

    o a quick write for, you know, 60 seconds.

As he begins to list the things he does as a teacher, he has relatively longer constructions, fewer false starts and fewer fillers. Some of the "sentences" seem at first sight to be abandoned unfinished, but grammatically, they are complete:

- And . . .then, you know, flip it on them and have them do another quick write for 30 seconds. (grammatically complete with fillers)

- Well, you know, it's, gonna take me five minutes, to get all these kids to have paper on, you know. (grammatically complete with fillers, if "on" is removed, or understood to mean "on their desks")

- Cause they're, (abandoned)

- I mean, this is, (2 starts abandoned, or one filler and one false start)

- they're gonna be borrowing it from here, (grammatically complete)

- they're gonna be, complainin.. you know, so, mean. (grammatically complete plus fillers)

- I mean you're picturing like this.. classroom of 30 kids with, paper and a pencil and, looking . . . at you with intent faces and a stop watch (grammatically complete)

- and, and are (inaudible due to overlapping speech) gonna do this thing. (incomplete construction?)

- It's gonna take me another ten minutes to explain to 'em what I want, what a quick write … is. What I want them to do. (complex construction—three completed ideas)

- So there was such a huge disconnect between the instruction . . . that I was getting and what I was seeing in a real world. (complete idea)

Rich's two most *salient semantic fields* (i.e., themes) concerned value or money's worth in work done or services received, and the morality of teaching. These semantic choices were coherent with his explicit personal teaching philosophy as a need to be "*humble*" (line 197) and not take things for granted, even your strengths:

> R: [. . .] That might be what you want to develop is the artistry to feel, and sense, but I think you s, that needs to be coupled with the, humility / K: absolutely! / to know that/ K: absolutely! /you can still be wrong, and you / K: yeah/shouldn't never, that shouldn't be the only yardstick you're using, you know. (Rich, Interview, June 29, 2005, lines 254-258)

At other points in the interview he refers to the internship as a "blessing in disguise" (line 346), and talks about having a work "ethic," being responsible, what is "fair" to students (lines 168, 237, 238), or what teachers should and shouldn't do, and what they have to do. Overall, these word choices seem very coherent the overall sense he gives throughout the interview that teaching is more than just educating, it is also a moral endeavor.

Rich's *choice of register(s)* was both conversational and interview-like. Like Dave, I had the sense he construed our interaction as a professional conversation, so his style had characteristics of both interview and conversation genres, and his language was both everyday and formal. Examples of this are presented in the other sections on Rich's language use.

Rich's turns

☐ 1-2 line turns

▨ 3-10 line turns

▥ 11-25 MED turns

▨ >25 LONG turns

Kate's turns with Rich

☐ 1-2 line turns

▨ 3-10 line turns

▥ 11-25 MED turns
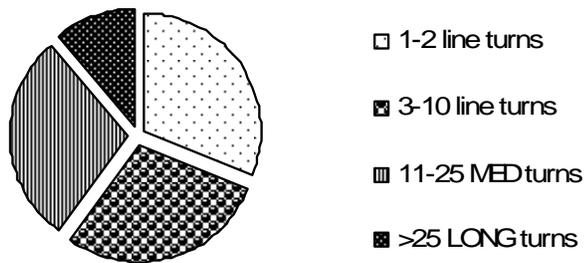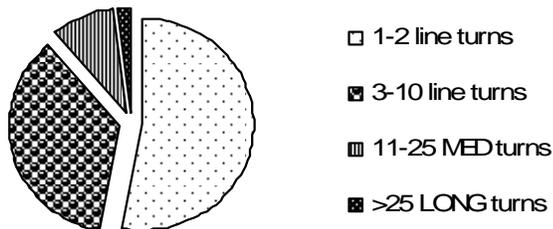
▨ >25 LONG turns

Figure 6-5 Proportion of different turn lengths in Kate and Rich's talk.

Figure 6-5 illustrates the texture of my interaction with Rich. For the most part, Rich's **long turns** (14% of his total turns) answered my questions and expanded on them with stories from his student teaching experience when he wanted to clarify or illustrate his points. He also had some long turns in which he described his teaching philosophy and then illustrated it with a story.

Anacolutha. Overall, Rich's style in this interaction (and in previous conversations) was not always particularly fluent. He had a variable tendency to anacolutha, and he used fillers (e.g., *like*, *sort of*, *you know*, *ok*) more frequently than most of the other interns, except perhaps Bea. I have the impression that this is Rich's natural way of talking. When he was speaking as "Rich-the-teacher," he was at his most

fluent, slightly less so as "Rich-the-new-teacher." He was at his least fluent when he was speaking as "Rich-the-student," OR "Rich-the-STUDENT(teacher)." (see text excerpts above in section on truth commitments.)

Overlaps, cross-turn acknowledgement, and collaborative sentence construction were more common in Rich's text than in the two other interview-like interactions (i.e., Dave and Eve), making this subjectively more like a conversation. Most **turnovers** were smooth and we each waited to speak until the other had finished, often pausing slightly or using a filler to signal the other could take the floor, giving it the feel of an interview or a more formal conversation.

As previously noted, Rich sometimes redirected the interaction if he wanted to make a point. There was also one instance of ***turn-robbing,*** which occurred when Rich wanted to clarify a question. The example below illustrates his sense of empowerment to redirect the interaction if he felt the need. At this point in our talk, Rich had got stuck on a remark I had made a few lines earlier. Realizing I had gotten us off-topic, I tried to redirect our focus to the research questions by asking him what "teaching" meant to him, but Rich resisted and insisted on going back to the difference I had raised between "teaching" and "instructing":

> K: Ok so a student comes to you, with a question? /R:uhhum / and um . . . you.. if you're teaching them, what, what would you be doing?
>
> R: I'm not sure I quite
>
> K: I'm trying to/R:grasp/remember I should have . . . I should have, just . . . um/(overlap next)
>
> R: (both overlapping) I can't, I can't get off the /K: thought this out before/the, the break between teaching and instructing sorry /K: ok, well, we'll go back to that/I mean, I, (overlap)/

K: Maybe that would help. What is the /R: No that's an interesting question. Cause instructing I think is, is . . . . I . . . well I think instructing is what you probably what do 99% of the day. [. . .] (Rich, Interview, June 29, 2005, lines 286-297)

[This exchange culminated in Rich's statement of his teaching philosophy, which was the first excerpt I cited from his interview.]

The aspects of discourse I have mentioned, together with Rich's tone and gestures, told me he was engaged in our conversation and interested in pursuing the topics for his own professional interest. He confirmed this explicitly about ¾ of the way through our meeting when he said in lines 723-724: "Well when you get back from Italy we'll do it again. . . . I enjoy these kind of conversations."

"Rich's" descriptions of student teaching in Chapter 4 revealed him as a person who was always completely teacher or student depending on which way he was looking and why. He reports experiencing the two roles as always there but always separate, one speaking and one listening. He stated clearly that when he was in the classroom teaching, he always felt 100% teacher. He also reported other moments when he was 100% student. At any given time, the role Rich was experiencing was clearly teacher or student, according to how he defined the situation. A single action could have been a student act or a teacher act depending on the external context and the perspective he chose to take, not on the action he was doing. But this was only evident to him asynchronously in foresight or hindsight. He often described how a meaning elaborated in one context took on a different meaning when he looked at it from the perspective of a different role.

This multiplicity of self is also apparent in the form his language took as he described his experience: He mixed formal and informal lexis, was fluent and disfluent in the same turn, and used simple declarative verb forms with adverbial qualifiers. I believe

that analysis of Rich's discourse in these texts illustrates and confirms the

phenomenological description of his simultaneous roles as STUDENT(teacher) and/or as

(student)TEACHER, with no intermediate role that is neither one nor the other.

Text, Intertext, Context and Inquiry

In chapter 1, I defined inquiry as "a state of cognitive disequilibrium in which a

person is aware they need or want to know something and would like to find or create an

answer." In chapter 2, I expanded my definition of inquiry and discussed its nature from

three perspectives: inquiry as process, inquiry as research paradigm, and inquiry as

stance. Judging by their language and descriptions of meaning (Chapters 4 and 5), inquiry

as process seems to be a natural part of becoming and being a teacher. All of these

student/teachers had "inquiring dispositions."

Throughout their texts, there were multiple examples of the inquiry process in

action. Although the student/teachers all expressed inquiry at some point using an

interrogative grammatical form (i.e., a question), more often than not their inquiry

manifested itself in some other guise, as these examples show:

- **Ann** was inquiring about student behavior. Ann was experimenting with behavior management strategies and had noticed that candy seemed to work well, and that sending kids to detention was not very effective in changing behavior:

  I noticed that she was a lot worse, when another teacher, like in another class gave her like a referral? And she had to go spend the day in the detention next day in my class she was worse than she had ever been. And I think the reason was because she had to save face. [. . .] She acted far worse the day after she came back from the detention than she ever did. (Ann, interview, June 9, 2005, lines 134-141)

- **Bea** was continually inquiring about her transition from student to professional:

  I don't think it can be taught. Like, how to cross that line between a student to a teacher. . . . I think, I think everyone is like that. It's not just a teacher. (Bea, interview, June 14, 2005, lines 617-619)

- **Dave** wanted to know about the effect his teacher self had had on his students:

I kinda wanted to see my impact and I wasn't, able to get a true picture of that because of the change in the time of year. (This after he had left the placement) (Dave, interview, June 15, 2005, lines 34-35)

Dave also inquired about how to present content effectively based on an idea another student/teacher had raised in their seminar meeting as something he or she had done. That discussion had made Dave reconsider what teachers seem to take for granted students already know but might not. As a result, he re-planned a lesson and evaluated it has having been very useful:

> . . . it was worthwhile for this person to take five minutes and do that. . . . I ended up doing the whole lesson. *(laugh)* you know, uh, on literal versus figurative meaning and I thought it was a good basis for my poetry unit. (Dave, interview, June 15, 2005, lines 302-305)

- **Eve** was inquiring about content and order of material in her lessons. She would plan a lesson in one way for one period and then change it with another group to see what happened:

> I mean it made all the difference. In addition to, you know, my first period being my guinea pigs, um, the next round I taught poetry, I would change the lesson, like add a new lesson here, take this one out. So by now I'm teaching a very different unit than I was when I initially started . . . (Eve, conversation, 10 March, 2005)

- **Rich** was inquiring about how to present material. He felt asking another person to assist in his inquiry as an observer was a useful teacher strategy:

> Maybe have someone else come observe. Maybe, you know, modify it, some way with different information and teach the same format again, and switch it up, and see what happens. (Rich, interview, June 9, 2005, lines 544-547)

Rich made several plans for inquiry during his student teaching. This excerpt is from his description of his self-dialog:

> I wanted to see how the class handled it how they responded to me in a suit and how they re,responded to me in casual attire. [. . .] I wanted to use this internship and.. you know, not abuse it, but, use it for all it was worth and find out really get my moneys out of it and see *"Ok, this is crap. That doesn't work, you know I don't care how you modify it. Ok, this, this worked. good. Alright, direct instruction? No behavior problems. They're used to that."* You know. …There might, be, 28 blank faces out of the 30 kids in the class but, . . . they're quiet, and you get straight

through the day and, you know, that's what you wanna do if you got a headache. Alright. *(laugh)* You know? (Rich, interview, June 9, 2005, lines 572-584)

What is perhaps more interesting in these interviews is how these student/teachers were enacting inquiry as research. Three of them told stories of inquiring at some point during their student teaching in a way that was systematic, rigorous, and targeted (i.e., teacher inquiry as research, as defined in Chapter 2) which they then used to inform their practice:

Dave described how he researched local (i.e., classroom and community) language use in order to calibrate his expectations and grading. He also indicated that his first objective in a new job will be to find out about his new community so he can incorporate relevant references into his teaching, and discover how to assimilate himself as a new member.

Eve described inquiry as being an active and interactive process that was both theoretical and book-based. A critical component of inquiry for her was making decisions for action. Thanks to her supervising teacher, she learned that part of teaching was to try things out, observe outcomes and thereby "set precedents" for yourself for present and future, foreseen and unforeseen problems. Eve's "precedents" were not "set in stone" but served as systematically derived hypotheses for on-going action.

Rich explained that he had made plans before his internship to divide the eight weeks into two halves (the first week he only observed in his practice classroom). Then he planned to "switch up" in each half his dress, the techniques and activities he used, and other aspects of theory he had heard or read about so he could see for himself how things worked in the real classroom world.

Ann, Eve and Rich all described what might be called an inquiry stance. For Ann, inquiry is an on-going process in which teachers observe, act, observe, discuss and revise. The subject of the inquiry can be anything that impinges on the classroom, as long as the teacher is an active creator of knowledge. Eve associated "studentness" with her best teachers. She suggested that good teachers find, compile and condense resources to something that particular students (or groups) can use most effectively. She expected her first year teaching would be continual inquiry. Rich stated that he always felt like a student during student teaching because he was always listening, thinking, observing, and critiquing himself (conversation, March, 4, 2005). Are these not also characteristics of a teacher (or anyone) with an inquiry stance? I will return to some implications for teacher education of these last observations in Chapter 8.

Support from Secondary Analyses for Phenomenological Meanings

The purpose of the secondary analysis I have just discussed was to support or disconfirm the meanings of role and inquiry described by each student/teacher during his or her interview, and presented in Chapter 4. The trustworthiness of the final result of this study, presented in Chapter 5 (i.e., general structural descriptions), depends on the trustworthiness of those descriptions.

Proponents of critical discourse analysis sustain that when we speak, our commitments and beliefs about reality are evidenced by the language we use and the way we use it. When I compared each individual's language choices with his or her situated description of reality, what struck me was the way their personalities came out in their talk: In doing this analysis, I found coherence between each person's manner of speaking (e.g., hesitating or fluent), his or her lexical and syntactic choices, his or her apparent construal of the interview situation (e.g., interview, conversation or something in

between), the way he or she described the internship overall, and my sense of the speaker as a whole person.

Ann identifies her "self" first and foremost as a "writer." It was not surprising that her text seemed more like a narrative than an interview. It was also not surprising that she made many connections between her past life history and her present experience, as a writer telling an emerging story. Overall, I feel the linguistic details of Ann's talk, as well as her choice of registers as primarily narrative and conversational, are coherent with her expressed meaning as presented in Chapter 4. I also find support for my conclusion that she was a willing participant who felt comfortable talking about her experience, and empowered enough to expand freely on my questions with details and stories. I therefore consider her reports of the student/teaching experience reliable.

Bea's interview was the most conversational of all the interactions, probably because we knew each other best. Subjective experience and analysis both support this. She was also the most "student" in the way she experienced her "self," and the least secure in her teacher "self." For this reason it does not surprise me that her talk about "teaching" was hesitant and uncertain, based more in the ideal than the real. I also believe that my explicit attempts to make my own student self salient was influential in making our interaction seem more like a conversation between two students than a "professional conversation."

Dave created a similar subjective impression. He presented the most secure sense of self as teacher, and his talk supported this. His delivery was mostly fluent, with only normal hesitations for a conversational genre. Whereas the conversation with Bea might have been between two students, the conversation with Dave was like one between two

teachers talking about work, a subjective feeling reinforced after considering how his language (content and form) showed him establishing himself as an equal to his teacher.

Eve gave an impression of being an independent, self-confident, creative professional, even if she felt she was just beginning to develop her professional self as teacher and so was constantly analyzing this emergent self. Her style seemed appropriate to that of a serious conversation between two people who do not yet know each other well, but who share a common goal. Her fluent talk and clear metaphors and associations, tell of a person who can express herself clearly without inhibition, even when discussing feelings or emotions. She did not seem a person to respond only to tell the interviewer what she wants to hear (see Polkinghorne's criteria for phenomenological interviewees in Chapter 8.)

Analysis of Rich's language seems to support the experience he described as alternating between student and teacher, depending on the context. I believe he construed our conversation as professional, but informal: His language shows a mix of both formality and informality, everyday language that he might use with a friend or another student, and at another moment more formal language he might use with another professional.

Participants' Construal of the Speech Event and Context

My research interest and methodology called for leaving possibilities for descriptions entirely under the control of the participants. My obligation as a human science researcher at a university in the USA called for me to specify my questions in advance by developing an interview protocol. Therefore, although we began from a set of guidelines, the genre of the verbal interaction which constituted the principal data source seemed at times, not surprisingly, more conversational than interview-like: The

interactions included digressions, associated stories from both speakers, and a more equal distribution of turns and speaking time.

"Ownership" of the interaction

All of the interactions were both interview and conversation-like to some extent. In each case, we began with a varying amount of general conversation and/or framing talk in which I explicitly reminded each person of my interests and purposes for the study[16] (i.e., role, role negotiation, and inquiry), and asked them if they had any questions. We also discussed logistical information (e.g., informed consent and publishing procedures and implications, equipment rationale, organizing for member checking by verifying e-mails). The length of this phase was determined by the number of questions each participant asked about the process, and by the time available to each of us. The tape recorders were started as discretely as possible at different moments during this first part of the interaction. Therefore, the recorded amount of our preliminary "conversation" present on the transcript is variable.

To approximate the total interaction time as an indicator of "ownership" of the overall interaction, I considered only the turns from the "official start" of the interview, as measured from the turn in which I refocused the participant on the specific research questions as per the interview guide I had sent them. In all cases the statement or question I asked concerned the overall experience and their role in it, similar to one of the following:

> (to Eve, line 11): K: [. . .] if you could describe how you experienced the role of teacher during your internship . . .; or

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[16] A few days or weeks before the time of the interview, each person had received by e-mail a copy of the IRB-approved interview guide to give them time to reflect on their experiences.

(to Dave, lines 11-12): K: [. . .] when you think back, on the internship as a whole, is there anything that stands out in your mind, um . . . that you'd wanna, comment, on? . . .

My "introducing" turn was consistent for four of the five interactions, and was between 4 and 10 lines long. The other turns in which I posed a research question were almost always about this length or shorter (i.e., 1-2 lines). The "introducing turn" in Bea's interview was a bit different, as explained in the individual discussion of Bea's interview. When I compare the amount of time each of us spoke for each of the interviews, I saw that I spoke the least with Ann, and the most with Bea. Rich, Eve, and Dave's interactions were the most similar. Figure 6-6 compares the percentage of time each person was speaking for each interview.
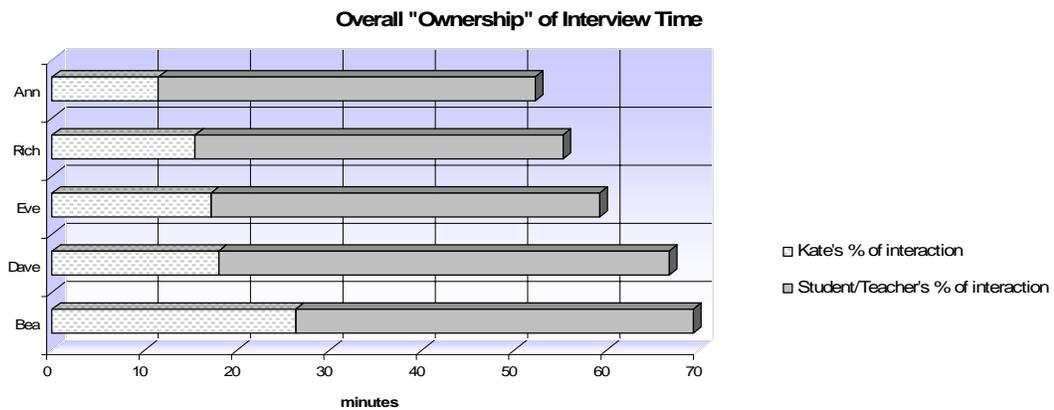
Figure 6-6 Overall "ownership" of interview time in terms of percentage of the interaction each person was speaking.

An examination of Figure 6-6 would also seem to indicate that Ann's interaction similar to Eve or Dave's. However, both my subjective recollection and an analysis of the content reveal that Ann was merely a more talkative conversation partner: Her interventions were full of stories, extensions and associations that often strayed from a strict relation to the research focus. In my interview/conversation with Ann, we both

explored many shared life-world concerns more frequently, and in more depth, than any other interaction, making this seem more like a conversation/interview.

Looking only at these numbers might make Rich and Eve's interactions seem the most similar, and Ann's the most interview-like. However, my subjective impression as a participant, coupled with a review of the turn length percentages for each person illustrated in Figures 6-1 through 6-5, tells a very different story. The most "interview-like" interaction was with Eve or Dave, and the most "conversation-like" was with Bea. Ann's interview seemed more like a storied conversation.

A closer consideration of the data seem to back this up: 51% of my turns while talking with Eve and Dave were only 1 to 2 lines, and most of my turns with these two participants were short (i.e., 10 or fewer lines constituted 89% of my total turns with Eve, and 93% with Dave). Similarly, when I was talking with Bea, my short turns represented 89% of my total intervention and 56% were only 1 to 2 lines. The difference to Bea's interview was that her short turns represented 80% of her contributions, whereas in Eve and Dave's more "interview-like" interaction short turns represented only 44.5% and 65% respectively of their total speaking time. In Eve and Dave's interaction, they each spoke for just over 70% of the total interaction and I spoke for just under 30% of the time. On the other hand, Bea and I each had the floor about the same amount of time. Bea's relatively similar distribution of all turns to mine, coupled with much fewer medium and long turns on her part, supports my sense that the genre choice for Bea was a conversation.

Power sharing

As each interview proceeded, I was conscious of trying to maintain focus on the experience, and also of trying to encourage a perception of equality (e.g., as in a

conversation), since we were both students. On the one hand, I was trying to intervene as little as possible. I redirected the participant with a clarification request or a new question only when I felt we were diverging too far from the research focus or related information.

I was also aware of taking every opportunity to highlight my similar status as graduate student in (student/teacher) education, and of trying to approximate a more conversational style, which was very easy since I had been engaging in conversations with these same people for the previous four months. Due to my personal involvement in the process of their student/teaching, and my on-going personal process as a student of teaching, I could not avoid engaging with their experiences, reacting empathetically to the stories they told, and at times, responding with descriptions of my own similar experiences.

With these considerations in mind, I looked for evidence of "power-sharing" such as adoption of each other's style and/or lexis, interviewees proposing new topics or asking me questions, and other features of a more "conversational" genre in which the two participants seemed to be sharing and comparing life-world information as equals. My intertextual analysis demonstrated that each interaction included some formal evidence of equalized power relations (e.g., adopting each other's lexis such as "*kids*" instead "*students*" or when I asked Dave *"if he had anything else on his agenda"* (Dave, interview, June 15, 2005, line 966), a phrase he often used). All of the interactions also included both conversation and interview speech events, albeit with some variation in degree and different types of conversation (i.e., informal and professional).

Summary Interpretations:
Textual, Intertextual and Contextual Discourse Features

Taken together, I believe the evidence indicates that these student teachers were comfortable talking to me about their experiences, and forthcoming about their feelings and beliefs. I conclude from this that the information in the interview data is trustworthy. The concurrence of each participant with my situated structural description and my general structural description during member checking further supports the trustworthiness of these results.

In the next chapter, I discuss additional facets of the participants' discourse in relation to the student teaching experience as they lived it.

CHAPTER 7
INTERPRETATIONS: POWER, METAPHOR, LANGUAGE AND BALANCE

The naming of objects alone does not create an image. (Yasuda, 1957: p. xviii)

Further Interpretations

In Chapters 4, 5, and 6, I presented results from two perspectives: the participants' direct experience (i.e., a phenomenological perspective), and from a critical discourse perspective. As I moved through each of these analyses other themes appeared that were not included in the structural descriptions in Chapters 4 and 5 because they were common to some but not all the participants. I share these related themes in this chapter, as well as some interpretations tangentially related to a critical discourse analysis, to fill in the texture of role and inquiry that these student/teachers made visible, and to support my interpretations of the interview data. As I thematized each interview, and imaginatively varied meanings, these elements of their language, along with their gestures, tone of voice and descriptions of their whole self, contributed to my understandings and led me to the final meanings I presented in Chapters 4 and 5.

First, I discuss the theme of power that was prominent in both the content and the form of the talk of several of the student/teachers. Undoubtedly the power relations they perceived influenced the experience they reported. Next, I discuss salient features of their conceptual and explicit metaphor. Third, I summarize the participants' insights on language use in relation to roles. Finally, I add a thought on a theme that is related to my second research question: seeking balance. I end the chapter with a brief summing up of my results and interpretations.

Experiences of Power and Status in the Context of Student Teaching

A key theme that was woven into all of the student/teachers' talk was power. They all made explicit comments that were telling of how they experienced their power status in their student teaching contexts. Considering both the content and the form of the interviews, I interpret these student/teachers as saying that power in classrooms is related to an "institutional" as opposed to a "natural" role: "teacher" as opposed to the particular way each individual inculcates this institutional role into his or her whole way of being. As student/teachers acquire an institutional role, they must adapt the rest of the self to accommodate their teacher responsibilities. This seems to be lived as the need to develop teacher "authority." Sometimes a person's personality supported this; in other cases it caused a struggle.

The nature of the institution of schooling entails remunerating people who teach and certifying others as having learned. Each person is generally held accountable for successfully carrying out responsibilities associated with his or her role in accordance with the desires of the institution, other stake holders (e.g., principal, parent, teacher, student), and society at large. (Obviously there is a huge discussion space here regarding what these desires are or should be, as well as who should or shouldn't be held accountable for what.). As in any social organization, written and unwritten rules and regulations are in place to maintain consistency, keep order, and allow for oversight. Thence comes power structures. Power is not, then, inherent in the person of the teacher or the student, rather it is inherent in the role.

Occasionally, we can see a student/teacher beginning to try to identify the source of this experienced power. For example, Rich proposed the theory that gender may be a factor in power:

R: They're not sure exactly where the power is but you're not sure either. You know? / K: uhhum / So . . I didn't, I did, I mean I really didn't have, a lot of behavior problems. / K: uhhum / I don't know if that's because I'm a guy? Or, an that's just guys, generally tend to command more respect? In a classroom situation? Or in front of a, in front of a group of adolescents. . . . (Rich, interview, June 29, 2005, lines 673-679)

Based on these interviews, it seems that one result of our version of the "institution" of teacher education is to create a feeling of powerlessness. Perhaps this is unavoidable in any professional education program. Several of the student/teachers commented specifically on their perceived lack of power as an intern, and none of them referred to explicit work in any of their courses or seminars relating to the issue of "teacher power":

A: [. . .] I felt restricted by my student teaching and also from inexperience, because I had to finish this unit. Because I had to do these lesson plans. Because I had to, I couldn't just say, "You know what, that's a good question. We'll just go with that. (Ann, interview, June 9, 2005, lines 493-497)

Ann frequently expressed the feeling of being powerless to make her own choices, and the obligation to do things in a certain way. Even if she wanted to do things another way, she "couldn't" in her student/teacher role.

Eve, like all the interns, refers to her internship in terms of her obligations as a student. If she wanted to become a teacher, she had to satisfy the various requirements of the program:

E: . . . this was almost like a hoop. This was like a hoop to jump through. / K: yeah / This was a step that I have to… this was, you know an expected step I have to take . . . (Eve, Interview, June 9, 2005, lines 59-62)

Rich described how an intern can "take" power, if he is allowed to by the cooperating teacher:

R: When you're in the classroom that grade is really your power. (laugh) You know that's what you're holdin over these kids heads. (Rich, interview, June 29, 2005, lines 701-702)

For the most part, the teacher is the one with the power in the classroom, but even students have their own special power. Rich alludes to this power: if students choose not to listen and walk around the room instead of sitting, or to put more emphasis on their social concerns they can "steal" power from the teacher. They can also exercise power over the teacher by knowing more than he or she does. Since the teacher is supposed to know more than the students, he or she can be made to look "incompetent." Implicitly students can exert power over a teacher by adapting an assignment to their own interests, thus changing the objectives and the final product the teacher had planned. If a teacher is flexible, and the institution permits, he or she can share this "decision-making" power by giving students responsibility and choices, as Rich reported one of his university teachers did to his great approval.

Conceptual Metaphor

The theme of power in the classroom—who has it and who doesn't—was also visible to a greater or lesser extent in the student/teachers' conceptual metaphor. "People's everyday language contains metaphoric expressions so pervasive, so common, and seemingly mundane that they go largely unnoticed. [. . .] Everyday language is representative of the underlying, deeper, cross-domain mappings that take place at the conceptual level" (Wickman, Daniels, White, & Fesmire, 1999, p. 392). When people speak, the connections and associations they make at an unconscious level through their linguistic choices (i.e., conceptual metaphor) link two apparently separate conceptual domains with a single word. Analyzing these choices can help triangulate and confirm meaning expressed explicitly. These interviews were full of examples of this phenomenon. These interviews would seem to support the contention of Lakoff and Johnson (1980, 1999) that all language is metaphorical. The student/teachers talked in

terms of opposing forces, commanding respect, dominance, possession (e.g., "my/her class"), permission (e.g., "letting me"), taking over (or in Bea's case never getting the chance to "take over"), and taking away (e.g., points).

A conceptual "border-crossing" metaphor linked the domain of power to the domain of spatiality or containment: The idea of a barrier, line, or boundary between one side and another was used at some point by all of the student/teachers. Bea talked about "…the invisible line between the words "student" and "teaching" (Bea, final assessment poster, April, 2005). Eve suggested that we shouldn't necessarily "break down that barrier" [between student and teacher] (Eve, interview, June 9, 2005, lines 583-584). Rich also believed that it was a good idea to respect the teacher/student barrier. In a conversation with Dave on March 2, 2005, he stated his belief that the teacher must take the first step to break down or put up barriers; he also implied that students had the power to resist this.

Other space and containment metaphors included making connections and links, and several of them referred to being included in a classroom and wider "community." They talked in terms of structures or shelter (e.g., Eve: her desk was a "safe" place at first but then she wanted to get out from "behind her mom's skirt"), frames (e.g., framework, being outside the frame, framed by), depth, solidity, concreteness, orienting in a (teacher) space, movement in space (e.g., stepping in and out or back and forth), directionality (e.g., 180 turn around, reference points), contents, and teacher parameters/measurements.

Ann, Eve and Dave all used metaphoric language related to sports and movement: Ann talked about "juggling," keeping "the ball rolling," and doing a "fencing dance"; Dave likened teaching to the way the ball moves around in baseball practice; Eve talked

about jumping through hoops or off a diving board, and of end games; Rich talked about

being thrown ". . . into the deep end with, no side to hold on to" (Rich, interview, June

29, 2005, lines 34-35).

A final interesting conceptual commonality in the student/teachers' language was

the conceptual domain of "feeling." Rich talked about "feeling out" where your students

are, and asking "feeler" questions. Eve said teaching was a matter of constantly putting

out your "feelers." Dave's most important teacher inquiry was getting a "feel for" the

kids and the town he works in so he wouldn't feel like an outsider. For Bea, being in the

classroom as a teacher from the first day of the school year is essential to the feel of a

classroom.

Explicit Metaphor

> [T]eacher educators must acknowledge and learn what images of teaching students
> bring with them to their preparation programs, how these images interact with the
> themes of the preparation program and assist beginning teachers in negotiating their
> evolving definition of themselves as a teacher [. . .] (Mahlios, 2002, p. 20)

At different points during the student teaching semester, and again during the

interview, I asked these student teachers for an explicit metaphor for their self as teacher,

self as student, and self as student teacher. I believe these metaphors are consistent with

the situated structural descriptions presented in Chapter 4 and therefore serve to give

trustworthiness to the findings. I present them here for comparison with those

descriptions:

- Ann-the-teacher: the self as many little elves; standing on top of a ball juggling
- Ann-the-student: an ace pilot who really knows how to fly
- Bea-the-teacher: a clown
- Bea-the-student: Bea was never able to verbalize a metaphor for her student self.

- Dave-the-teacher: a team effort when the ball is in play and everyone is throwing to everyone else, not just teacher to student and back to teacher, but also students to students . . . all around the field

- Dave-the-student: a puppy who learns how to retrieve the paper and eventually knows to do it before his human asks for it.

    - OR . . . the "bat" dog that goes and collects balls from by the fence in baseball (ed., What is the dog's membership status on the team?)

- Dave-the-student/teacher: going back and forth between student and teacher, filling both roles and responsibilities . . . or facing both ways: one day as one, one day as the other . . . like a team captain who is both an player on the team and a role model for other players with less experience. The team captain does not always have a high level of athletic ability, but he knows the game and sets a good example of "sportsmanship" and helps the coach keep the players organized. He also takes over when the coach is not there.

- Eve-the-teacher: a storyteller; the process of teaching is like a potter's wheel – things go around and around and slowly a form takes shape (ed., One can imagine the teacher as a potter controlling the speed of the wheel, the amount of material she adds, and her hands shaping the product. However, she cannot always influence the nature of the raw material she is working with, and no two pieces come out identical.)

- Eve-the-student: a performer focused on the end game and completion; the process of cooking soup (not the product or the container) (ed., An interesting entailment of cooking soup is that the soup has no control over its final state; it is acted upon.)

- Rich-the-teacher: a farmer who nourishes and grows living beings

- Rich-the-student/teacher: being thrown in the deep end of the pool with no side to hold on to

In addition to these explicit metaphors, several of the student/teachers had explicit insights on their own language. During the interviews, most of them directly addressed, on some level, the role language played in their developing teacher self and in their actions in the classroom community.

Student/Teachers' Insights on Language and Roles

As these student/teachers used language to describe their roles, they also talked explicitly about how language participates in the fulfillment of roles. Although several of

them made similar comments, Dave was perhaps the clearest about how this works when

he said:

> [. . .] sometimes I intentionally try to pattern my speech a little bit . . . more similar, to who I'm with. Um, . . .When I was working, at [the restaurant] it would be very different, than when I'm in the English . . . classroom . . .Of course when I'm in the English classroom usually I'm not trying to pattern my speech similar to the students?, . . . but rather to a model for them. . . . [. . .] just .. using some of those patterns of speech disarms people. . . . It really does. And it's, I, I think it's a tool to use to communicate. (Dave, Interview, June 15, 2005, excerpts from lines 878-891)

Three of the five student/teachers expressed the insight that our styles ". . . are the

discoursal aspect of ways of being, identities. Who you are is partly a matter of how you

speak, how you write, as well as a matter of embodiment—how you look, how you hold

yourself, how you move, and so forth" (Fairclough, 2003, p. 159). They each described

how language use is intertwined with our image of who we are in a situation, which

causes us to vary our style according to context:

> E: [. . .] because they . . . they definitely have their teacher, . . . their student faces. And they definitely know how to, talk to me, as a teacher. And it's very different from the way they talk to each other. And it's very, you know, it's very different from the way I'm sure they talk to their families (Eve, Interview, June 9, 2005, lines 573-576)

> D: [. . .] you'd realize that you pick up certain things. . . . Cause, I mean, some of the things that even Spanish some of their terms have crept into the language, . . . and it has a nice ring to it, some of it. So you find yourself using something that your friend says all the time. (Dave, Interview, June 15, 2005, excerpts from lines 906-910)

> E: [. . .] it's understood that you speak different languages to different people (Eve, Interview, June 9, 2005, lines 307-308)

Both Dave and Eve explicitly expressed the need for a teacher to develop diverse

metaphors that enable all students to make connections. They also commented that

teachers need to do more than just model "correct" language for students; teachers need

to pay attention to their speech and ensure that they are clear about what they say and

how they say it so that students have no doubts about what teachers want them to do. Ann implied that teachers use tone of voice to control. Eve added that language and voice can also be tools teachers can use to reward or entertain.

Rich describes how he felt not only his language but also other aspects of his whole persona changed in different circumstances. As he walked through the door of the classroom when the bell rang for class to begin he became all "teacher." When class or the school day ended his voice, accent, bearing, even topics changed to a different persona:

> R: So it's almost like it there's three me's! / K: right / And, you know. So you walk in, you walk through the door of the office, uh you know the bell's rung you walk through the door.. you're holdin, you know, I've got my shoulders, different, / K: mhum / I'm projecting louder, I'm / K: mm[exuding more authority.. as fake as it might be (laugh), you know. I'm pointing at things you know, I've got, a dialog already going in my head, / K: mhum /I walk back through the door you know I'm. . . "so how do you think that worked" you know. My, my voice is softer, uh…you know, I'm more submissive.. / K: mhum/to the, supervising teacher, / K: mhum/you know? And then the bell rings for the end of the day and I'm goin home, you know. And I'm in my truck, my accent's gettin deeper, / K: hum!/ you know. I'm not talking anything about.. school, you know. It's all rain and weather, [. . .] (Rich, interview, June 29, 2005, lines 781-794)

Seeking Balance

A final theme common to several of these student/teachers was that of balancing multiple complex roles and responsibilities. Ann talked about balancing selves. Eve talked about striving to balance organization and logic with creativity and energy, and striking a balance between giving one's all and leaving space for the students to work. Dave conferred with his cooperating teacher for help in balancing his expectations for the students' language and what language he could accept in this setting. The theme was also implicit in everyone's description of having to balance their student assignments with

being a teacher. In the next chapter I will discuss implications of this striving for balance for teacher education.

Summing Up Results

The goal of this study was to explore the extent to which interns felt themselves in the role of student or in the role of teacher during their student teaching practicum, and how they negotiated this changing role identity. A secondary question concerned the meaning of inquiry for these student/teachers, and how they inquired or felt "allowed" to inquire in each of their roles during this time. During a one to two hour interview/conversation, five student/teachers described how they experienced these phenomena during student teaching.

In Chapters 4 and 5 I presented subjective meanings from a phenomenological perspective based on a careful reading of the interview content. These meanings illuminate the phenomena of interest as contradictory, multiple, and complex. In Chapter 6, systematic analyses of contextualized language form and organization in the interview transcripts from an opposite and critical optic of discourse analysis, also indicated and confirmed that these student/teachers were in the process of re-defining and re-articulating various professional and personal selves. In Chapter 8 I will discuss the implications of these multiple meanings for teacher education.

CHAPTER 8
UNDERSTANDINGS, IMPLICATIONS, LIMITATIONS AND FUTURE DIRECTIONS

[T]he focus of one's identity is not centered on the sameness of an underlying substance but on one's process of actualizing what is potentially possible in one's life. (Polkinghorne, 1988, p. 151)

I began this study with the objective of systematically improving understanding of a situated way of being in the world. Specifically, as a teacher and as a teacher educator I wondered how student/teachers who are just beginning their careers truly experience their "self/ves" during their brief university field experience, given that they must simultaneously be both students and teachers during this time. Although I had once been in a similar situation myself, my personal understandings are of limited "scientific" value.

Therefore, I designed an empirical "pedagogical" phenomenology for the purpose of collecting lived experience descriptions by means of an interview with several student/teachers who had just finished a nine-week practice teaching internship in similar contexts. Working from verbatim transcripts, I reduced their words to essential meanings and presented these in Chapter 4. The final phenomenological step was to move from the particular to the general by extracting commonalities from these individual meanings to write a single description of the universal meaning structure for each phenomenon of interest (Chapter 5). To triangulate the meanings I found, I re-analyzed the interview data from a different and critical perspective and presented the results in Chapter 6. In Chapter 7, I discussed related themes and meanings to fill out the texture of role and inquiry as reported by these student/teachers.

The purpose of this chapter is to discuss the theoretical and practical implications I draw for teacher education from these diversely derived understandings. Even though a complementary procedure was used to triangulate results, the study is not without limitations. The second purpose of this chapter is to discuss these limitations of my findings. Finally, I will discuss directions for further research that this study, and its limitations, suggests.

Discussion of Understandings: Theoretical and Practical Implications for Teacher Education

The tension of role duality during an internship experience intrigued me for the following reasons: First, teacher" and "student" are experientially quite different ways of being. They entail different behaviors, norms, attitudes, objectives, and they involve different emotions. Second, the student teaching experience is, for some people, the first opportunity they have to truly be teachers. In other words, it is their first opportunity to be in a classroom in the role of teacher with all the associated expectations, rights and responsibilities. At the same time they are still students. To what extent do they really get to be teachers during this time? How do these factors interact in a person's psyche?

To explore this tension, I developed four research questions that focused five student/teachers on how they experienced their roles and functions while they were in a nine-week field placement, and how they experienced the negotiation of these different roles. I also asked them what inquiry meant to them and how it was or wasn't conditioned by their context during student teaching.

In Chapters 4 and 5, I presented meaning structures that "answered" my four research questions from the perspective of the student/teachers. I stated at the beginning of Chapter 4 that these structures were somewhat artificial since they only described two

parts of a whole self, and parts are a bit senseless extracted from their whole. When I re-viewed those "results" in preparation for writing this chapter, I saw that the student/teachers seemed to have had the same feeling and were responding to a more fundamental question. Now I notice they were wrestling with very question that is the first line of this text: What is the self? The answer to the question: Who am I? In this case, the participants in this study were trying to define who they were as teachers, and this search reached into all facets of the person they knew as "self." In their described meanings, we saw them striving to balance education-related selves that were inextricable from a whole that was far more complex than the pieces I was asking about: Ultimately, the process of exploring one's professional self always related to the whole, even when answering questions about the parts.

Theoretical Implications

This single observation has several implications for teacher educators. Most importantly, it underscores the importance of explicitly allowing space for considering ways of BEING and BECOMING as a teacher, and for considering if our procedures might lead to an overemphasis on ways of DOING, which I sustain they do for many logical and practical reasons. In the subsections that follow, I discuss the tension between a focus on doing vs. being as it relates to aspects of the student/teaching experience described in the results. I relate each of these aspects of meaning to the fundamental implication: What ways of being a teacher does what we do and who we are highlight?

Creating and developing the professional self

In teacher education curricula we pay explicit attention to developing skills, attitudes, dispositions, and theories. Implicitly, a result of participating in any route to teaching socializes people into the profession of teaching. This socialization operates

both from the outside in, and from the inside out. From the outside in, its nature will vary according to the route: Student/teachers develop as professionals under the influence of the values, beliefs, rules and epistemology of the communities in which they study and practice.

Equally important are influences on the development of a professional self that operate from the inside out. We all experience many roles in life, and each of our roles is part of a complex construct we know as our whole self. This self will always have many facets that we unconsciously balance. If elements of the self are not coherent among each other, dissonance or disturbance can result to varying degrees. "So it was… sort of a negotiating of the Dr Jeckyll, Mr Hyde sort of duality of self" (Ann, interview, June 9, 2005, lines 279-280). This disturbance was especially pronounced in Bea's case. Several times during her student/teaching she questioned her chosen profession, and was often torn between doubts about her own adequacy as a teacher and a sense of disconnection between the underlying person she felt herself to be, and the way she felt she was being compelled to act.

Our personality frames the unique and individual way we enact any given role. We don't just fill our roles; we also inculcate them with our whole personality. How we balance these selves will create the kind of professional we are. How much of the "normal person" we project into our professional role is part of establishing our "self as professional." The experiences these students of teaching live in a field placement will become part of that professional being: How (and if) they construe their "self-as-teacher" during an internship is critical to the developing professional.

Suggesting that it is important to pay attention to the developing professional self is not an original idea. For example, Don Hamachek suggests we make a place in teacher education for self-knowledge and self-understanding – not just reflection, but education of EQ (emotional intelligence) in addition to IQ. Emotional intelligence includes two of Howard Gardner's (1983) seven intelligences: inter-personal and intra-personal knowledge (i.e., relating to others and relating to ourselves). Hamachek's argument is that a teacher must have a solid knowledge of the content they are teaching, and part of content is who the teacher IS as a person since "[c]onsciously, we teach what we know; unconsciously we teach who we are" (Hamachek, 1999, p. 209). The inclusion of both self and other relations in the general structural meaning (Chapter 5) of student teaching supports this notion.

William Ayers (1990) follows Dewey in situating professional development in a person's practical experience. He proposed we not consider knowledge as the special province of the "researcher" but as embedded in self and experience:

> A sense of teacher as decision-maker and self-creator is a conception that opens to dizzying possibilities. It does not deny that there is a body of knowledge about teaching, but begins to reconceptualize research and social science generally as an exercise not in prescription but in public philosophy. (Ayers, 1990, p. 4, citing Bellah et al., 1985)

He suggests that in our search for an identification of "professionalism" in teaching we keep in mind the concept of "calling" and not just "job" or "career": ". . . a sense of work closely tied to a sense of self, a view that work is not merely what one does, but who one is" (Ayers, 1990, p. 4).

Role models

We all pattern new selves on models we have experienced at some time in our lives. In her final synthesis of the internship semester, completed in April, 2005 Bea says:

"I believe a teacher's influence will forever remain though may never be acknowledged."

First, I believe she was talking about the influence she hoped to have on her own

students, but I also think she was meaning the influence on her forming teacher self of

her supervising teacher, and other teachers she had had in her life. In addition to the real

role models of possible ways of being that student/teachers experience during

student/teacher education, both real and idealized past teachers can exert an enormous

influence on who or what kind of teacher a person is becoming. We all learn from our

role models, for better or for worse:

> "I go back to what my best teachers did in high school . . ." (Ann interview, June 9, 2005, lines 509-510)

> "[. . .] in my experience the best teachers were always students. Um . . . that is that, these . . a . . . particular teachers were consistently and constantly honing their learning [. . .]" (Eve, interview, June 9, 2005, lines 14-16)

> As teacher educators, I suggest that we have to attend with especial care to the

common wisdom Bea expressed. If we focus too much on performance issues, an easy

thing to do since they are more concrete and easier to plan for, teach, and evaluate, we

run the risk of forgetting that we are also modeling and facilitating identities, a far more

challenging job. Our influence may be even more profound on teachers in a teacher

education program, given the explicit links our students are making between teaching and

teachers.

Situationality

In addition to characters, setting is a fundamental element in any analysis of literary

narratives. Characters fit into their settings (or not), thereby creating narrative tension. It

is also a key concept in a developing teacher narrative. The process of finding and/or

creating and/or re-articulating the complex construct that will be the main character in the

setting "classroom" cannot happen until one is authentically in the classroom as a teacher. This is perhaps an even more important reason for field experiences than practicing techniques. Where and with whom a student/teacher does his or her practice teaching play a key role in the formation of the professional self.

Take for example Ann, who did her practice teaching in a grade level she felt ill-suited to her personality. For her, doing an internship in middle school with 5th, 6th, and 8th graders required an enormous amount of rethinking and recalibrating expectations. When children did not act the way she had imagined students would act, it was hard not to take it as a personal failure. It is not surprising that the language she used to describe the classroom and her experience there was metaphorically reminiscent of a battle on more than one occasion. She went in expecting the kids to be quiet and cooperative, unlike Rich who knew that neat rows of 30 quiet faces looking expectantly and hopefully at the teacher with pen poised was a fantasy. How might that experience impact her sense of self-efficacy as a teacher, in spite of her conscious awareness that this was not the correct situation for her?

Ann's situation was even more critical in terms of her core beliefs. In her interview, she said that the only time she really felt like a teacher was when the topic of segregation came up in the context of a book they were reading. Because of her life experience, Ann identified with certain minority groups to an extent, and felt that she actually knew more about segregation (or institutionalized racism—which was what she was actually going to cover) than her cooperating teacher. She expressed the belief that most people are only comfortable discussing racism when it is in the context of the past (e.g., "well, our country used to be like that but there is no racism now"), but because she wanted to

discuss racism in the present tense it became a touchy subject. Ann acquiesced to her cooperating teacher's discomfort about raising this issue in the classroom and in so doing, she said, missed an important chance to connect her personal self to her students in a real issue she had in common with them. As a result, she felt censured and frustrated by her role as student/teacher. She felt she had missed an opportunity to really BE the teacher. I wonder how Ann's experience might have been different if she had been in a classroom with a teacher who felt differently about the issue of institutionalized racism? Or if she had been in a classroom with a teacher of a different race to hers?

Rich, on the other hand, did his student teaching in the same high school he had attended several years before. He already knew the building, the organization, and many of the people there: Several of his students were cousins, cousins of friends, or friends of friends. His supervising teacher had been his high school English teacher. He saw them at the grocery store or in town in his out-of-school self. He had also worked for a while in another field and approached this experience as a different kind of "work," in addition to a vocation. I wonder how much these factors contributed to his high comfort level in the classroom during his student teaching?

Knowledge-of-practice

Another important reason for field experiences is that ways of knowing (what and how) to be a teacher are developed by doing and being a teacher. "Knowledge-of-practice" (as defined in Chapter 2, Cochran-Smith & Lytle, 1999) is created by a knower, in a context, in action. Pre-service teachers' knowledge of educating grows from participating in and deconstructing teaching/learning acts and relationships in process:

The question is not generic but concrete . . . .a . . . teacher does not ask how to introduce children to school, but what is to be done here and now with the child on this

September morning. The teacher draws on all kinds of experiences, anecdotes, personal

knowledge, research findings, feelings and judgment but finally inquires into the actual

state of affairs. The inquiry begins situationally, employs an interactive method, and

leads, not surprisingly, to a grounded and particular insight rather than a universal law or

a global truth. The end of inquiry is knowledge that informs decision and action rather

than knowledge for its own sake (Ayers, 1990, p. 2).

Eve described this process of developing professional knowledge together with

developing teacher identity (which she defined as thought processes or filters):

> [. . .] identity [refers to] thought process. And, um, now I'm, I'm thinking with my
> teacher filter a lot more and that's because it affects me the way I think about
> things. Um, you know, I used to think with my writer filter, I would think of things,
> like I would see an image and think about how I would convey that if I were
> writing a poem. Now, you know, I think about how would I convey the sunset into
> a lesson plan. (*laugh*) So. What would I want to teach them about this and like how
> would I go about setting that up. So, it's because the thought process changes for
> me, [. . .] (Eve, interview, March 10, 2005, lines 657-663)

Whatever way a teacher goes about setting up a lesson can work depending on the

situation. No two teachers will have the same answers to which?, how?, why?, when?,

where?, and with whom? specific content is delivered. All answers to these questions are

potentially successful. How we answer depends to a large extent on who we ARE as a

teacher and as a person. All of these student/teachers made this connection at some point

when they reported that they knew what to DO to BE successful students. The connection

between who we are and our decisions to act is another important reason for considering

how we address a student/teacher's developing intra-personal intelligence.

Mis-education?

In fact, all experiences educate, but some experiences can have effects we would

prefer to avoid. Consider the effect on SELF as teacher of the following experiences:

- Ann thought of herself generally as "Mrs. Nice Somebody" and found it traumatic to have to shout at people. She reported she only felt like a teacher when she was being authoritarian.

- Bea reported that she learned she had to frown as a teacher, not smile. She also expressed feeling a conflict between a desire to respect and support her students, and the (explicit) message that if she did that they might play tricks on her and take advantage of her . . . she said she felt she had to learn to be suspicious of students.

- Rich thought that "instructing" (i.e., transmission) as opposed to "teaching" (i.e., engaging thinking) is what a teacher does 99% of the time.

What decisions will these "teacher selves" make in terms of techniques, methods, approaches, and what persona will they construct for "teacher"?

Teacher space

Regardless of the situation, several of the student/teachers highlighted the importance of giving interns a chance to have their own "teacher space." Dave suggested (conversation, 2 March 2005) that a very important part of the process of becoming a teacher is moving from being an intern to getting more of a "teacher feeling." A supervising teacher can accomplish this, as his did, by slowly transferring responsibility for the classroom to the student/teacher. He described his student teaching experience as great and interesting because his teacher (to use his term for her) was a resource, very supportive, and seemed to know when to leave him on his own, in a real physical sense by not being in the room, in a virtual sense by not asking to see his lesson plans before he did them, or by referring all student questions to him while he was teaching. This allowed him to truly feel that he was the teacher. The more obvious her presence in the classroom was, the more he felt like a student/teacher. The more she withdrew, the more he felt like a teacher. He noticed that when she started pulling back, he started working more. Knowing that he was on his own and that the lesson plan he was preparing was "for real" (i.e., he wasn't going to discuss it with her first before doing it) made it feel less like a

draft that he knew he would have a chance to modify. Now he was the sole decision maker. He felt he could consult her, but only if he wanted to, it was not her requirement. He felt that the less dependent he was made to feel, the more responsible he became.

Other cooperating teachers, like Ann's, might prefer a "sink or swim" approach. Letting student/teachers jump into the classroom with no initial observation or introduction has some advantages. It can be very positive since the students know the intern as a teacher from the start. Ann, not wanting to annoy her cooperating teacher agreed, although she said she had never really been in a classroom as a teacher before. It is possible that this brusque entry could have been some of the cause of her frustrations. Even though she managed to overcome these frustrations, it was not without tears.

Bea illustrates why this "sink or swim" approach can be a good idea when she described the importance of physical "feel" and verbal positioning in the classroom from the beginning. As did most of her classmates, she observed her practice classroom for two weeks before she "took over" as teacher. She felt that fact solidified her identity as a student, not as a teacher for the students—she never had the "face" of a teacher in her student teaching classroom.

Cooperating teachers and university supervisors, considering individual needs, context, and personalities, can work together to decide when to give the student more teacher space to actually BE a teacher, but ensure he or she has appropriate scaffolding according to his or her experience and personality.

The ideal and the real in confrontation

> . . . it was hard to, adjust from, the ideal. Um, what I had in my mind. (Bea, interview, June 14, 2005, lines 880-881)

Ann discussed how her thinking about many things changed dramatically once she was practicing in a real classroom. She said she had thought her plans for behavior management were "real good" when she had drawn them up the previous semester before she had actually managed real students. After being in the classroom she realized that you can only "envision" so much without experience of reality. Eve also reported that before getting into the classroom to practice teaching, she could only imagine "automatons." After her student/teaching experience she could take a lesson and adapt and/or modify it based on real students, real actions and real dimensional embodied awareness of the situation.

Constructing each others' diverse narratives

Teachers go into classrooms with a self-narrative they have been constructing for years out of their entire life experience. These narratives include sets of characters and expectations about the world and the diverse people in it. A classroom teacher is entrusted with more than the transmission of facts. S/he is also an important influence on students' development as people. As Bea put it, the teacher is like the students' "second home" and they depend on her for a lot more than book learning. For this reason it is vital that teachers be prepared for the diversity that exists in our classrooms. A teacher's construction of "otherness" will be a critical factor in his or her students' school and life experience, as well as each student's on-going self-narrative.

From the beginning, a teacher must be aware of the important role he or she plays in the construction of his or her students' self-narratives. Cultural stereotyping can lead a teacher to suppose the child's parents don't care, even though these parents do care deeply and are willing to sacrifice much to support their children's success in school (Jimenez, 1997; Taylor & Dorsey-Gaines, 1988). Misperceptions related to class, gender

and race can lead to actions that cause students to "shutdown," effectively shutting themselves out, even in the most well-meaning teacher's classroom (Fu, 1995; Key, 1998; Towsend & Fu, 2001).

It is disconcerting to read in the research how many teachers do not feel prepared to help these students, especially English Language Learners (Townsend & Fu, 2001; Townsend & Harper, 1997). Empirical evidence from the area of bilingual education confirms that responding to these students as if they had a "deficit" robs them not only of academic content, but also of "languaged" transactional experiences with their peers (Fu, 1995; Zamel, 1995). These transactional experiences are as important to get ahead as "book learning." What teachers do is of critical importance for a developing self (Fu, 1995). But how teachers are in their languaged transactions and interactions with students from different language backgrounds will also play a crucial role in these students' development as people.

Languaged interaction in also important in the relationships a teacher develops with native speakers of English. Students' personal narratives in the home may be quite different to those of the school, impacted by many factors (e.g., poverty, violence, or inconsistent previous literacy experiences in school) (Heath, 1982, 1983; Kozol, 1991). Unfortunately, it seems the most frequent response to perceived difficulties with school literacy (whatever the cause) is to misinterpret these problems as 'symptoms' of a deficiency (Fu, 1995; Zamel, 1995), a 'motivation' problem, or even worse a question of learning disability. Having helpful and caring dispositions, well-meaning teachers often attempt to 'remediate' the 'deficit' by teaching discrete, decontextualized skills

(Bialystok, 2002, Zamel, 1995), thereby artificially separating parts from a whole and possibly making learning even more difficult.

In analyzing any situation in which we hope for transformative change, we need to examine the underlying context and assumptions we take for granted. Depending on our assumptions, conclusions and outcomes may be undermined: "Schooling produces (and is produced within) a set of attitudes, skills, understandings and relationships; i.e., knowledges and human subjectivities" (Edelsky, 1996, p. 2). Understanding diverse ways of being can help teachers see that it is not a question of 'fixing' or changing the literacy of an individual child, but of uncovering the power relations that value or devalue it (Delpit, 1988). Power relations ultimately come down to ways of being: We act in terms of how we believe we should be in our personal and institutional rules.

As new teachers construct themselves, they need to develop awareness of how they participate in constructing their students' narratives. They also need to understand how difference plays a role in their development of teacher narratives. Student/teachers need to develop a personal theory of how culture and power are enacted in classrooms on all levels (i.e., as part of a society, and as a specific classroom group), in terms of their own participation as cultural beings. Their narrative needs to include knowledge of their gendered, racial (McIntyre, 1997), and cultural selves, even though this may be quite difficult for many people to realize (Allen, & Hermann-Wilmarth, 2004; Garmon, 2004).

Dispositions

We project reality onto our internal screens through unique complexes of filters operating in unison. Our view of who we are is an important filter for how we act and/or see the need to act in the classroom. If we see the world as aggressive and our self as a victim, we see aggression. If we see potential in others and our self as efficacious in

helping others realize their potential, we can make this happen. For teachers, the disposition to believe all students can learn, and the belief that they, as teachers, are effective helpers in this process is vital.

In 1992, INTASC (The Interstate New Teacher Assessment and Support Consortium) began publishing a set of ten core standards and specific subject area standards for new teachers in all content areas. NCATE (National Council for Accreditation of Teacher Education) also publishes core standards for effective teaching. Their 2002/2006 edition specifies that "[C]andidates preparing to work in schools as teachers . . . know and demonstrate the content, pedagogical, and professional knowledge, skills and dispositions necessary to help all students learn" (NCATE, 2002, pdf version, p. 10). Each standard includes criteria that indicate the knowledge, skills and dispositions (student) teachers need to be effective.

The disposition to be helpful, and the disposition to believe all students can learn regardless of their background or personal characteristics are only two of many that student/teachers must demonstrate. Other dispositions include enthusiasm, flexibility, adaptability, responsibility, respect, curiosity, and democratic sharing. A teacher must also be disposed to value peer relationships and collegial action. S/he must be willing to collaborate and accept collaboration, not only from other professionals, but also from her/his students. S/he must be disposed to pay attention to all aspects of a child's experience (cognitive, emotional, social and physical), and to listen thoughtfully and with sensitivity. A teacher must encourage self-confidence and self-esteem in others. (Summarized from the INTASC standards, Downloaded 4 May 2006 from: http://www.ccsso.org/content/pdfs/corestrd.pdf)

As teacher educators, we are called upon to assess the degree to which new teachers have these dispositions. However, a disposition is technically something we can't observe. My dictionary (Webster's New Collegiate Dictionary, 1977 edition) defines disposition as a tendency or mood, a person's temperamental makeup. It is the "orderly arrangement" of personality traits. As such, a "disposition" is really an aspect of being, not doing. If we are to assess a student/teacher's "belief that all students can learn," we must do so based on his or her actions. We must deduce who a person is from what he or she does. (I include speech as an observable act of doing.)

Doing and being

This brings us back to doing and being, and the question of whether our curriculum and procedures might focus student/teachers too much (inadvertently or otherwise) on doing at the expense of being. How might our own doing (as required by our institutional responsibilities) interfere with (and/or impede) work with student/teachers on discovering new ways of being that are a part of becoming a professional teacher?

An essential aspect of the general meaning structure for student/teaching as presented in Chapter 5 is contradiction: It is both self-focused and other-focused. Lists like the standards mentioned above are very useful in operationalizing a consensus as to what the dispositions of effective teachers might look like in practice. But once they are converted into check-list type assessment forms, they can also keep student/teachers focused on doing, and on satisfying extrinsic requirements at the expense of the interior work required to understand how certain dispositions (ways of being) link to behaviors (ways of doing).

An example of this is the standard forms used by university supervisors and cooperating teachers as a final assessment of student/teacher performance. For various

indicators drawn from the INTASC/NCATE standards and a similar list of Florida "accomplished practices," student/teachers are rated on performance (I include written and spoken language as acts taken to be indicative of inner states). Apart from the semantic issue that the language used is subjective and variable from one observer to another, and we do not practice "norming" before using these forms, we can only rate an individual according to evidence we see of these things in action—doing, even though many of the items really refer to being.

When institutional decision-makers (i.e., teachers) decide grades, it is only fair to focus on objective indicators of knowledge, techniques and dispositions to the extent these are observable, and avoid subjective grading based on the grader's feelings about a person. But, this puts the focus on doing. Unfortunately, the being aspects of becoming a teacher—experiential roles, rules and processes—are not necessarily observable in any way, even in a person's reflections. Being can be very different from what we base grades on, making grades poor predictors of a person's later success as a teacher.

In this study, the experience of an observer (watching someone act) and the experience of the actor may differ different several times with variable consequences. During her practice teaching Bea wrote in a weekly reflection that her supervising teacher's perception of her as "unenthusiastic" completely contradicted her lived experience of enthusiasm. Of course, Bea may have felt enthusiastic and not realized that she was creating the opposite impression, but the comment confused her. She was also very much affected by being "[made to] reflect about [her] many failures as a teacher . ." —an experience she described as "torturous" but "essentially beneficial." (Bea, assessment/inquiry project for student teaching seminar, April 15, 2005.) She said that

this caused her to shut down, withdraw, and retreat into her student role. Not only did she live this as a powerful attack on her sense of self as a caring, smiling, friendly person who would guide the class by means of mutual respect and collective goal setting, it caused her to stop being a "teacher" and to change her approach to what she did in her practice teaching. Instead of planning in terms of the content and the students, she planned procedures that would win approval from her teacher and help her pass the course. This case highlights how an open and trusting relationship that invites on-going dialog between observer and observed can be critical in helping us notice discrepancies between ways we think we are being and other people's impressions of us.

Another example from this study of a discrepancy between experienced being and observed doing was the case of Ann. She felt frustrated for much of her student teaching and evaluated the overall experience as "unpleasant." But this assessment was clearly not shared by her supervising teacher's, who gave her all top marks on the TEIRS assessment. Barbara also got all top marks on her final assessment, but had a very different opinion of the student teaching experience. The two women had quite different personalities and styles, and this surely had an important influence on the feelings about self they took away from their student/teaching, in spite of comparable objective assessments: Barbara experienced herself overall as very successful, Ann less so. How will those feelings and that experience impact how they will be as teachers?

Looking from the Outside-In While Encouraging Looking from the Inside-Out

The TEIRS summative assessment is one example of how we tend to look from the outside in. Another example comes from our day-to-day procedures. It is very common in teacher education to require students to reflect and share those reflections. Obviously, reflection is an indispensable tool for teaching, and asking students to share written

reflections seems to be an effective way to communicate with the student/teacher. It provides an opportunity to create a dialog, and helps to understand what he or she is thinking before, during and after a lesson, and if they are thinking! On the other hand, as soon as we, in our institutional role as "teacher/assessor" ask to see a reflection, we run the risk of converting this activity into another kind of "doing." Dave commented on how much the experience of reflection (something he did anyway) changed for him when it became an assignment. For Dave, by assigning the reflection we changed the nature of the process making it an "outside-in" activity (Dave-the-student would try to guess what the teacher wanted and give her that), thereby defeating our own purposes of encouraging looking from the "inside-out."

Making reflection obligatory and gradable in some way may need to be an individualized decision, open to negotiation between each student and each teacher as to the how. For some students, assignments alert them to the importance of some aspect of teaching. And how many times do we acknowledge that we need to do something, and intend to do it but only actually do it because of some external requirement? For other students, an assignment may reify their student self when they are trying to find and define their teacher self. It suggests that advisors look for ways to be explicit about the role of reflection, and find ways of making it necessary without making it into just another assignment. This is especially so if either feels they cannot enter into a way of being with each other as equal professionals sharing ideas, which is the real value of reflection. Would the same objective be reached by requiring students to submit, for example, a tally of pages written each week? Or by asking students to evaluate their reflections each week and chose key points for a weekly summary?

Dave also reminds us that inquiry authored by a "teacher" may be different than inquiry performed by a "student." As described in Chapter 5, authorship is an important part of professional (as opposed to student) inquiry. By making it an assignment, we may inadvertently be putting someone into student mode. And when Dave was in student mode, he was focused on producing what he felt the teacher wanted to hear, instead of making his own decisions based on the context in which he was teaching. It is worth considering the extent to which we might actually be discouraging a professional inquiry stance, albeit inadvertently, with inquiry assignments, instead of reifying it as a normal part of a teacher's work. It is perhaps merely a question of how the topic is couched in syllabi, program documents, and our own way of talking about it.

Getting a second opinion

As Dave commented, reflection was something he did anyway. In his case it may not have been necessary to make this element of teacher professionalism a requirement. Eve and Bea also commented that they already kept more than one journal independently of any assignment.

Rich indicated another element of professionalism that he did without being required to. He expressed the value (for any teacher) of getting a second opinion when he said:

> [. . .] part of the teacher role . . . is to ask, and it's just part of something you do on a professional level to ask somebody to come observe you, and get[K: sure] feedback, it's just . . you know, professional development" (Interview, Rich, June 29, 2005, lines 810-813).

I notice that Rich's insight was not: ". . . ask a supervisor or your cooperating teacher to come observe you . . .". For Rich the important thing is:

> [. . .]other eyes to back up / (inaudible) /that feeling. You know, you/ K: yeah / [. .] as a beginner, your first year that's what it all is, is, well ok I have these, I have all

of these feelings. I'd, / K: yeah /if I just had somebody to, sort of.. you know, verify these feelings or, give me a second opinion [. . .] (Interview, Rich, June 29, 2005, lines 485-490)

Self-evaluation and self-assessment

Throughout the 12 years I have been working in some capacity as a teacher educator in Spain and in Florida, I have yet to find a solution for the problem Nolan and Hoover (2004) refer to: Interns never seem unaware of the evaluator role of their university based advisor. It is very difficult for student/teachers to get away from the "student" part of that relationship. That observation, together with the above insights from two of the student/teachers, and the other findings of this study, points to another implication for teacher education: that we need to consider "[using] assessment strategies (traditional and alternative) to assist the continuous development of the learner. [To collect] and use data from a variety of sources" (TEIRS, University of Florida, 2000). Self-assessment is one such practice.

What space might there be for self-evaluation in teacher education? I wonder what the effect might be if we were to use the same forms we use to assess student/teachers, based on the same standards, and reword them so that they could be used for self-assessment by each student/teacher. Not only would the student/teachers be assessing themselves in terms of the degree to which they were successful (which would produce a quantifiable grade that could be entered into a grade book), the process of self-assessment would also lead them to think critically about each of the dispositions the indicators refer to, and to consider the connections between action and being.

If we agree with Nolan and Hoover that an evaluative role might interfere with a mentoring role, it might be worth considering alternatives to traditional assessment, disassociating the role of advisor and that of assessor, and making the student/teaching

grade "satisfactory/unsatisfactory" with a self-evaluation component. We might consider the value of having someone who is not the supervisor or a cooperating teacher take on the valuable role of observer and advisor, without also having to be the judge.

Educating, as defined in Chapter 1 involves thinking about being in addition to doing. In my definition, its outcomes can be evaluated but cannot always be assessed. Perhaps accountability makes it impossible within an educational institution to enable educating in the true sense of the word. Education as an institutional system relies on assessing observable behaviors… if not, what? How can we design programs avoiding the high stakes placed on observable behaviors, and using activities that encourage looking from the inside out?

Practical Implications

Phenomenological research is not meant to build theories, determine general laws, predict, or control. Phenomenology aims to describe meaning structures of human consciousness. We can each reflect on our own experience and (pre)conceptions of our "self-as-teacher," but how close is our lived experience to what interns are experiencing in the moment of student teaching? Accurate and detailed information about the lived experiences of other people permits a more multi-faceted view of the experience we call "teaching," and complements our subjective knowing, including our knowledge of research on teacher knowledge, beliefs and lived stories.

By using a systematic and replicable method, and a critical analysis, I generated what I present as universal trustworthy, plausible, and ethical meaning structures for situated individual experience of people in the process of becoming teachers (Chapter 5). My hope is that these universal descriptions will lead to fuller understandings and help us theorize from a pedagogical perspective how specific student/teachers navigate specific

internships. As a teacher, a student, and a teacher educator, I can't help but consider possible practical implications of these results.

In this section I will use imaginative variation in a different way: Rather than discovering the essential by eliminating the unessential, I will use it to speculate on what a program might look like in practice if we were to try to act on these insights. Just as a writer should consider a reviewer's reactions for what it tells her about how successfully she communicated her intentions for a piece, and how revision might improve the message, we can consider how closely the meanings these student/teachers took away from their student/teaching experience matches our goals for teacher education.

I will start from the general structural description in Chapter 5 and imaginatively vary reality to consider what the experience could be like in other circumstances. The following "practical implications" are drawn directly from the aspects of experience described in Chapter 5, which is in quotation marks and italicized.

Boundaries

"Being in a nine-week student teaching assignment is a strange and conflicted place of multiple roles, selves and obligations that are continually coming in and out of focus."

"Roles and functions do not mesh, blend, or flow smoothly one into one other. Boundaries are sharp, but not always immediately clear."

". . . student/teachers exist simultaneously in three very different spaces, each with different, sometimes contradictory, sets of rules and functions. . . . Feelings and filters may overlap or get mixed up during student teaching."

Make boundaries clear.

Be an ally in identifying collisions and overlap between distinct roles and filters.

"Which space a person is in at any given moment is not always visible to an outside observer, or even to the person him or herself."

Pay attention to what student/teachers say and do for what it tells about where they are. Work together to sort these out and try to put each in its own context.

Multiple s/elves

"The student teaching experience is a time of awareness of multiple selves, each with its own identity, specifications, voices, accents, context, rules, passions, and filters. Each self also has its own emotions. The self (or selves) a person experiences at any given moment is determined by the meaning that person attributes to an unfolding situation, and meanings for situations shift depending on felt role."

Personality is an important component of who one is as a teacher. Create safe spaces for interior work and dialog about self-construction. Reflection may not be the answer. How we are may be more important than what we do in this respect.

Place students in classrooms in pairs. It may be that two people in the same space can see/intuit much more than people in other life spaces.

Entering the community

"All of this in a context which you did not participate in designing and have little say in changing since your tenure in that context is so brief."

Ideally, student/teachers would be in their practice teaching classrooms from the first day of the school year, like anthropologists in the field – becoming a member of a community takes time.

Give students a teacher role (even if assistant teacher) as soon as they enter the classroom.

"[Student/teachers operate] from an ephemeral, unstable, and sometimes non-existent

power base . . .. Student teaching is about developing relationships, making connections,

and finding balance . . ."

Make students "collaborating teachers" instead of student/teachers.

All of the student/teachers commented on the difficulty of entering an established

community with its routines and roles, and how they felt this prevented them from being

authentically "teacher."

> Bea says it the most succinctly:

> I think the first day is so essential to any, to . . the entire feel? . . of the classroom? . . . like with the internship, the observation the first two weeks? Um . . . kinda . . kinda just made me, like a, a student . . . to the kids. You know? Because I'm just observing . . .. And you know, like, like, "Oh, she's a student . . . watching Ms Simon teach and then she's gonna do the same thing. When Ms Simon leaves. . . . I think, from the beginning, if, I was given the opportunity to just . . . you know, throw my face in there, or whatever, I'm a teacher. [. . .] (Bea, interview, June 14, 2005, lines 912-921)

> Having had some classroom teaching experience before entering a master's

program should be a requirement—it is not easy to process new knowledge about

teaching and to imagine yourself in the role of teacher if you have never been in a

classroom as a teacher. But obviously, this is hardly practical. Nor is it necessarily

desirable, as it implies putting people with undergraduate content degrees directly into

classrooms with no pedagogical education.

> Getting students immediately into the classroom as teachers in some capacity

would give them a space to explore an embodied awareness of a new reality as they

pursue university classes as students.

The supervisor

"How a student/teacher experiences his or her roles and functions, and overall self, is highly determined by his or her supervisor(s)."

Not all cooperating teachers are excellent mentors, just as not all teachers are excellent. Work to create time and space for educating new mentor teachers, and for the on-going professional development of mentors.

Work together to facilitate positive interactions with student/teachers.

Permission to "do-over"

". . . permission" to explore a new professional self identity empowers a student/teacher and provides a relatively safer space to make decisions and deal with whatever outcomes may emerge. At this end of the continuum "mistakes" are not experienced as "failure," but as having learning potential."

Create a climate in which "do-overs" (as opposed to "mis-takes") are acceptable and anticipated as a normal reaction to not liking an outcome for whatever reason. This reinforces a sense of authorship in student/teachers. Instead of teachers deciding (actually or virtually) that something is a "mis-take," it permits a new teacher to decide he or she doesn't like a result and wants to do it over because . . ..

Who decides

". . . the outcome, which is decided by another, is a critical determinant of his or her entire future."

"You are continually being watched, evaluated, and judged, overtly or covertly."

". . . not finishing a lesson plan carries the threat of failure."

Invite student/teachers to participate in evaluation and assessment of their student

teaching with self-evaluation and/or self-assessment instruments that encourage the

exploration of multiple reasons for observed events.

Avoid high stakes final assessment of student teaching. This might help to de-emphasize

"studentness" in this context in favor of an increased collegial professional teacher focus.

Separate the mentor and the assessor roles.

A "regular" teacher

"You have consequential responsibility for actions that are not necessarily your choice.

As a student/teacher you are never exactly the same as a regular teacher."

Make the student a "regular teacher."

Give student/teachers voice, choices and responsibility.

Dave attributes his growing sense of teacher self to his supervising teacher's

sensitivity in knowing when not to ask him to show her his lesson plans but let him just

do it, or when to be physically absent from the room. At these moments, he truly felt

what it was to be the teacher.

Respect authority

"[As a student/teacher] you have to respect the teacher, defer to her authority, and

accept her evaluations of your performance."

Make student/teachers their own authority figures. (see self-assessment.)

As a "regular" teacher assessing his or her own performance, the student/teacher would

have the authority to judge and must respect this authority (i.e., him or herself), and

accept his or her (self-)evaluations/assessments.

Work collaboratively to set parameters, rationale, and sufficiency criteria.

The real authority

"When you are a student/teacher there is always some "REAL" authority somewhere in the background with final responsibility for whatever happens in the classroom, even if she is not physically present."

Be explicit and consistent in word and action with students that the student/teacher IS the authority while they are in the classroom.

Interact with the student/teacher as another professional who is expected to be professionally responsible.

Dave knew he had full responsibility for assessing students so, as a professional, he checked with his supervising teacher and adjusted his parameters for his first assignment accordingly. He recognized that the teacher in whose classroom he was practicing had valuable knowledge about the context that would help him balance how he responded/graded without accepting any sub par efforts.

Authorship of inquiry

"The content, purpose and process of inquiry are experienced differently if authored by a "teacher" or if carried out by a "student.""

Leave decision-making to the student/teacher.

Foster a sense of authorship in their inquiry.

Collegial inquiry

"Inquiry involves professional questions or wonderings that lead to growth."

"Regardless of the venue, inquiry by student/teachers is characterized by constant wondering, insecurity, doubt, and some degree of frustration."

"[Inquiry] is a conscious goal-driven process that involves active observation, question posing, and decision making about anything, including questions that are theoretical,

practical, or that concern deeper meaning about phenomena inside or outside the classroom."

Allow time for inquiry to develop. Make it a part of everyday professionalism, and distinct from a student assignment.

Making inquiry a collegial undertaking can create a democratic power dynamic, model professionalism, and reduce frustration. Insecurity is ameliorated when one can share doubts with a colleague. A cooperating teacher carrying out her own inquiry that blends with a student/teacher's, or working collaboratively on the same inquiry project can create the environment Dave highlighted as being so helpful to him feeling more like a teacher.

(A few years ago a student/teacher I will call "Susan" described for me one of her better experiences in this same program. Her cooperating teacher conducted her own inquiry project that was parallel and complementary to the Susan's. Each explored her own topic, and then wove the results together, leading to more knowledge of the classroom they were practicing in and greater feelings of self-efficacy for both teachers.)

Limitations of the Findings

The principal limitations of phenomenology as a methodology were mentioned in Chapter 3. These include the situatedness of participants, the situatedness of the researcher, and the reliance on verbal language. In this section, I discuss limitations of phenomenology and critical discourse analysis as I used them. However, before addressing methodological limitations, I would like to address two issues relevant to this particular study: sample size and "the students who disappeared."

Sample Size

Small sample size is not necessarily a limitation in phenomenology. Various authors suggest that five to 25 interviews is normally sufficient for trustworthy results. For some phenomenologists a sample size of one is sufficient. Theoretically, once no new themes seem to be appearing in new interviews, the researcher can consider the interviews as exhaustive in terms of what they reveal about essential meaning structures. Although I base my results on only five interviews (plus my "self-interview), I did have a sense that I was reaching exhaustion since no new themes were appearing that were not unique to the person being interviewed.

For this reason, I do not consider sample size as a limitation in this case. It is, however, a powerful argument for further research. I believe my results could be made more trustworthy either by replicating the study with a larger group of student/teachers, or by checking the results of this study by sending the general structural description (Chapter 5) to as wide a group of other student/teachers as possible, provided they are in a similar brief internship, and asking them to comment on how closely the description resonates with their experience. I will come back to future research after the limitations section.

The Student/Teachers Who "Disappeared"

In Chapter 3 I explained my reasons for restricting the sample to a possible pool of 14 people. Ten of these 14 signed the informed consent letter agreeing to participate in the study. Four of these ten were, unfortunately, not available for an interview in June, but shared their written work nonetheless.

One has to ask about the other four students who "disappeared" before the study even began (i.e., the four who never responded). Did the ten student/teachers who agreed

to share their experiences, either in an interview or in writing, already feel secure in themselves as teachers in someway and want someone to validate that feeling, rather like my feeling when I went into my formal student teaching? Did the four students who did not respond to e-mails or who did not appear for scheduled interviews not want to discuss the experience for some reason, apart from the normal busy student end-of-term schedule?

It would have been interesting to have interviewed more student/teachers than the six people I interviewed. On the other hand, carrying out a phenomenological study entails a certain degree of self-selection. To access a universal description of meaning, we need participants who can clearly articulate their experience and are not confused about it. Polkinghorne (1989, pp. 47-48) suggests that participants be chosen who

a. can express themselves clearly and easily

b. do not feel inhibited about expressing feelings and emotions

c. can describe somatic feelings that might accompany emotions

d. have experienced the phenomena of interest recently

e. are not just responding to the researcher's interest but are interested in the experience on their own behalf

f. have the time to dedicate sufficient thought and attention to their answers

It is possible that the four students who disappeared might have done so for reasons relating to some of these requirements, and would not have provided trustworthy data, even if I had persisted in tracking them down. All of the student/teachers I did interview met requirements "a-d," and "f." In terms of requirement "e," I had the opportunity to talk to all of the participants during their student teaching and the meanings they expressed during the June interview seemed consistent with meanings they had expressed

earlier. Meanings were also consistent with artifacts from the internship semester. Also, the four students who signed the informed consent letter but were not available for an interview had been in my student/teaching seminar group. My records (including audio recordings) from those meetings, which everyone involved consented to my using, indicate similar meanings.

Based on these sources, I believe all participants were honestly interested in this research on their own behalf. Several of them commented during the interview that our discussion had helped them see things they hadn't previously realized and so had been useful for them. In light of these considerations, I do not believe we can know if not having interviewed the other four possible volunteers is a limitation or not.

Limitations of Phenomenology

The process and outcomes I described here represent only one possible description of the experience of learning to become a teacher, and of becoming socialized into teaching. "A phenomenological description is always one interpretation, and no single interpretation of human experience will ever exhaust the possibility of yet another complementary, or even potentially richer, description" (Van Manen, 1984, p. 40). I expect that a different researcher, in a different place, at a different time, and/or with a different perspective might offer an alternative re-presentation of meaning, and alternative implications for this situated, human way of being in the world.

Although I followed an empirical method, ". . . interpretation is inherent in all inquiry and, more generally, in all understanding" (Hein & Austin, 2001). I can make my pre-conceptions explicit to a great extent, but I cannot eliminate all context factors from this study, including my own perspective. These results are specifically situated contextually, temporally, and epistemologically: The project was designed and carried

out from a particular (i.e., pedagogical) perspective, and framed by a specific model of the self-as-narrative.

Limitations of Critical Discourse Analysis

The use of CDA as a secondary analysis in this context presents another limitation because of its subjectivity. To successfully interpret meanings, the interpreter must be fully versed in the context s/he is analyzing. The analysis also "depends upon [. . .] the interpreter's interpretative and strategic biases" (Fairclough, 1999, p. 207). This is problematic for this study since the primary methodology is undermined by the same limitation (i.e., the researcher starts from and refers to personal knowledge of the experience). Although both methodologies profess to present systematically and methodologically obtained empirical meanings, both depend on the same subject (i.e., the researcher) who is observing, analyzing, and finally construing meaning. (I wonder about the extent to which this helps maintain the status quo by merely confirming the meanings one expects, wants, or is able to see.)

Some might argue that critical discourse analysis might not have been an appropriate methodology here, even for a secondary analysis. The aim of critical discourse analysis, as the name implies, is to study natural language to see how discourses work to structure roles and power. The final product is language focused. In a sense, I was looking from the opposite direction. Instead of looking at and theorizing how and why language is used differently in different roles, I took it for granted that it is and looked for how people used it differently as support for understanding different ways of being.

I took the principles of CDA as given (e.g., who we are and the way we speak are inextricable). Then, based on my membership in both communities and familiarity with

student and teacher discourses, I made some assumptions about the nature of discourse in the language of a student and that of a teacher (e.g., a "teacher" will speak with more certainty; submission will be more evident in the discourse of a student). Finally, to support the meanings I had found phenomenologically, I looked for coherence and/or disconfirmations between content, delivery, and linguistic form based on these assumptions.

I believe that a full discourse analysis (e.g., to have studied the nature of the discourse in different situations) would have been a new and different study. It would have entailed a different research design and I would have needed more and different natural language samples from each participant in various venues. If one accepts the argument that language and being are inseparable, and that one is affected by the other, I believe that for my purposes the use of CDA was adequate for a secondary analysis in this study.

Language Dependence

> [T]he signifier (form) and signified (content) constitute a dialectical and hence inseparable unity in the sign, so that one-sided attention to the signified is blind to the essential material side of meaning, and one-sided attention to the signifier (as in much linguistics) is blind to the essential meaningfulness of forms. (Fairclough, 1999, p. 207)

A final limitation of phenomenology and critical discourse analysis is that both seek meanings in verbal language. Words will never entail exactly the same collection of images and concepts from person to person 100% of the time; each of us builds our own unique bundles of meanings, with shared and individual features. The fewer the shared components of a bundle, the more imaginative and metaphoric the language (Lakoff & Johnson, 1980). Shared semantic bundles enable the use of symbols to signify communicatively, but there is much room for unnoticed misunderstandings. We use the

same words but do we mean the same things? To what extent do we share meanings? We can understand each other (or think we do) based on the shared meanings but we can never know for certain the full extent of the entailments of another person.

The phenomenological technique of imaginative variation goes some way towards reducing possible error in this respect. By imaginatively altering possible meanings during analysis in light of knowledge about the person, the context and the rest of the data, the researcher can feel more confident of her understandings.

We can all see/hear the signifier (i.e., form) of a text. It is relatively unambiguous, assuming that we agree on what it means to use one lexical form instead of another. For example, we can probably agree that there is greater self-identification in "I" statements, and that using the editorial "you" or the pronoun "one" distances the speaker from the action they are expressing. Compare Eve's use of pronouns in this excerpt from her interview: [I have highlighted the pronouns.]

> *I* don't even necessarily think that *I* need to break down that barrier. Um . . .[. . .]
> *you* have to realize, like, *we*'re not there to be friends, like *we*'re there to learn and
> so. . . Sometimes *I* lose sight of that [. . .] (Eve, interview, June 9, 2005, lines 583-
> 586)

She begins to speak of her own actions, moves to a generalization that refers to all teachers, and then moves back to her own existence and actions as part of a group. Changing the pronouns in this segment would change her meaning and her "persona" considerably. Consider the effect had she said: "*One* has to realize that one is not there . . *A person* can lose sight of that . . .."

Analysis of the signified (i.e., content or meaning) as I have just done assumes transparency and fixedness in the signifier such that the researcher can unambiguously understand the meaning being signified by the sign. If we take the position that language

is not transparent, interpreting the content or signified from the text alone is problematic. In discourse analysis, the researcher can assign meaning to what is said and claim his or her interpretation represents what the creator of the text wanted to signify. However, can we take it for granted that what the reader/hearer (i.e., the researcher) understood as signified (i.e., meant) was the same as what the speaker/writer intended to signify (i.e., mean)?

I agree with Fairclough's caution about one-sided attention to either signified or signifier. I would add that uncritical acceptance of the researcher's re-presentation of the signified is just as risky. For that reason member checking was an important part of this study to verify my analysis of relationships between signifier and signified (i.e., form/meaning), even if this is not a regular component of phenomenological research.

A final limitation of this study is the impossibility of a perspectiveless standpoint, despite attempts to bracket theory and pre-conceptions in phenomenology. This limitation suggests many possibilities for further research. I approached questions of knowing from an expressly pedagogical standpoint. It would be interesting to explore the questions of self I have pursued here from different perspectives (e.g., psychological or sociological), or by looking from the outside through different theoretical constructs of self, instead of looking a-theoretically at individual experience from inside as I have done. Other ideas for future research are discussed in the next and final section of this chapter.

Future Directions

The aim of this study was to understand meaning for a situated group of student/teachers in a specific place and time. However, being in the world as a teacher is a narrative that each teacher constructs throughout his or her career from on-going life

experience. It would be interesting to define different essential meanings for being a

teacher by repeating the study with groups of:

- First-year teachers

- Substitute teachers

- Teachers who enter the profession via alternative routes (both during and after their
entry year)

- Teachers with various years of experience

- Teachers in a variety of contexts (urban, suburban, rural)

- Teachers and/or interns in professional development schools

The list is possibly endless. Personally, the most interesting next step is to explore

how teachers in other countries, particularly countries that are officially bilingual,

negotiate the experience of student teaching, and how context, history and language play

a role in their construction of teacher-self.

Another aspect of the situated experience studied was being a student of a

profession. It would be interesting to study the internship experience for people entering

other professions (e.g., helping professions such as medicine or social work; or non-

helping professions such as engineering, architecture or graphic design). It would also be

interesting to study the more general process of change as one acquires, by whatever

route, a professional identity.

Finally, I feel my brief look at language and metaphor use only scratched the

surface with respect to insights it might contain for understanding the process of

professional role development. The data are also rich in described experiences and

language related to power dynamics in the classroom, and power relations in society at

large as these concern teachers and teaching. More detailed critical discourse analysis of

the same interviews and internship artifacts with a goal of exploring these issues would

be interesting future projects.

I will end this dissertation with a chapter dedicated to some final thoughts on the

issue of role and role change, and inquiry in teacher education.

CHAPTER 9
CONCLUDING THOUGHTS

> One might argue that for any contemporary [*teacher*] there is a tension between the public figure [. . .] and the 'normal person', I've argued elsewhere . . . that in the case of [*Ann*], the public figure is always anchored in the 'normal person'. . . (Fairclough, 2003, p. 181)

Composing Public and Private Selves

An essential aspect of the student teaching experience, according to the

student/teachers interviewed in this study, is seeking to balance multiplicity and

contradiction as they acquire a new dimension of self. Norman Fairclough described this

tension as the process of inculcation of private self into public role. I have adapted the

quotes above and below this paragraph to sum up the meaning these student/teachers

were describing. In the original text, Fairclough is referring to the relationship between

Tony Blair the politician and Tony Blair the man. I took the liberty of substituting

"*politician(s)*" with "*teacher(s)*" and "*(Tony) Blair*" with "*Ann*" to represent my meaning.

"*Ann*" represents any teacher:

> *[T]eachers* have to address and carry along diverse constituencies, and that is increasingly so as political allegiances become more volatile. [*Ann*] the [*teacher*] can be seen as not a unitary 'character', but a 'character' composed of a number of diverse [*Anns*]. In part, this is a matter of audience—for instance [*Ann*] the 'decision maker' . . ., [*Ann*] the leader . . . [O]ne can also see [*Ann*] shifting between these various identities in a single speech or interview. (Fairclough, 2003, p. 181)

Being a teacher (or a student) is a mental space as much as it is an institutional role.

The role develops within the mental space within the component "UNDERSTANDING"

in my theoretical model. This space is constituted by an existing self-narrative woven out

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of experiences, values, emotions and knowledge, and tells a person who he or she *is*. When someone chooses to educate him or herself to enter a profession, it is the whole self that sets out on the route. In a teacher education program, we can plan to educate and/or train the institutional role, but how do we influence (inadvertently or deliberately) the development of the mental space? This development happens in a person's conscious and unconscious mind at different levels of awareness. It is not something available for training, and maybe not even educating. It cannot be listed like other curricular objectives. But it certainly is influenced by a student/teacher's whole experience. That experience becomes part of a person's way of being as a teacher.

Even though I have made a few practical suggestions for doing in this text, my objective was not (and is not) to draw implications for practice or critique any program. This research is more about inviting teacher educators to join me in engaging in thinking about whom and how we are as (teacher) educators. How do we share space with student/teachers as they develop their own being and becoming as teachers?

These results prompt me to consider how I am with student teachers, and to what extent I notice, validate, and make clear which actions they already do that are, in fact, inquiry as stance and inquiry as systematic research. I wonder how disposed we are as teacher educators to recognize and explicitly affirm student/teacher actions that can be qualified as "inquiry as research." How do we take advantage of opportunities that present themselves to bring an existing inquiry stance to the attention of new teachers, who may or may not recognize it in themselves? If such opportunities do not occur naturally, how we encourage inquiry as research and an inquiry stance? Might we even inadvertently discourage these ways of being if our procedures focus us too much on

specific behaviors that are listed on observation and/or assessment forms? In the education of whole teachers, we need to go beyond considerations of ways of doing, and consider the space we leave for developing new ways of being.

Components of Self-as-Narrative

I began this text with the question *"What is the self?"*, and I set out to explore it using phenomenology. Although this methodology attempts to be a-theoretical, a specific model of "self" oriented my perspective and framed this study: the "self-as-narrative." According to that model, self is theorized as an on-going narrative construction. If this model is sound, I should see aspects of narrative in the selves my participants were presenting. As I worked, I referred on more than one occasion to a list of ten necessary components of narrative proposed by Jerome Bruner (1991). I considered how his necessary components of a literary narrative fit a "self-as-narrative" model and found coherence in every aspect. Therefore, I conclude this model is a powerful one for construing the self in this study. In Table 9-1 I compare Bruner's components of narrative with their application to a "self-as-narrative" model.

Pre-Service Teacher Knowledge

Rereading the situated and general structural descriptions of Chapters 4 and 5, we can see that these pre-service teachers already have a lot of sophisticated teacher knowledge, as well as many of the dispositions ". . . necessary to help all students learn" (NCATE, 2002, pdf version, p. 10). We can also see connections to their university work in the theories they have built, and in the plans they made for the classes they taught. Some student/teachers tried to apply their knowledge about teaching and discovered that to move from the theoretical ideal to the real, adjustments are necessary. In these

Table 9-1 Bruner's (1991) components of narrative contrasted with the "self-as-narrative" model.

Bruner's narrative components	Self-as narrative model
1. Narrative diachronicity	
Events happen in some meaningful sequence, usually time.	We experience our developing self in terms of rate of growth (or stagnation) in time.
2. Particularity	
Any narrative refers to some particular instance of the generic.	Each person experiences his or her "self" as a particular, autonomous, unique example of "teacher." We inculcate an institutional role with our whole personality.
3. Intentional state entailment	
Some intention is ascribed to actors in a narrative.	We ascribe different intentions to different aspects of self. From a Western, humanistic perspective of "autonomous" thinker with a free will, we ascribe "authorship" to particular characters in our self-narrative. Perceived degree of authorship of intention contributes to how the on-going self-narrative is being constructed.
4. Hermeneutic composability	
Any text is subject to hermeneutic interpretation (i.e., the "right" way to understand a text). It represents the meaning intended by the author, and extracted by the reader. The question with any narrative is which meaning was intended by its author, what meaning the "reader" understands, and how similar these are to each other.	In any interaction, the "self" we present to the world may or may not be interpreted accurately as we intend it to be interpreted. The way we are perceived/received by others, will influence our actions and our continuing construction.

Table 9-1 continued…

Bruner's narrative components	Self-as narrative model
5. Canonicity and breach	
Narrative entails some canonical state (script) that is breached. The script is the background, NOT the narrative but rather what enables narrative to exist. The narrative tells about the breach, not the canonical state.	There is a "canonical" or "ideal" teacher in the mind of a student/teacher. The self-narrative tells how this self is with respect to the ideal.
6. Referentiality	
Narratives do not necessarily refer to an external reality; they may constitute reality. Reference, then, refers to connections within the narrative itself, and concerns how parts refer to each other.	In our construction of self, we establish internal referentiality. Our self-as-teacher must correspond to each of our other self-as-. . .. (our multiple other roles: writer, wife, friend).
7. Genericness	
"Narrative genre (e.g., romance, farce, tragedy…)… can be thought of not only as a way of constructing human plights but as providing a guide for using mind […]." (Bruner, 1991, p.15)	There are many types of generic teachers: authoritarian, caring, and so on. We decide which the main character in our self-narratives will be. We live our lives as victims, or saviors, winners or losers, competent or incompetent . . . These metaphors for self will also inculcate the teacher self.

Table 9-1 continued…

Bruner's narrative components	Self-as narrative model

8. Normativeness

Narrative can diverge from a norm. This feature concerns the subjunctivity of narrative and its potential to surprise: "… to "subjunctivize," to render the world less fixed, less banal, more susceptible to recreation. Literature subjunctivizes, makes strange, renders the obvious less so, the unknowable less so as well, matters of value more open to reason and intuition." (Bruner, 1986, p. 159)	We write our self-narrative with reference to perceived norms. The degree to which we conform or diverge from the norm depends on the respective values we place on conformity and surprise.

9. Context sensitivity and negotiability

Understanding a narrative depends on knowing its context. Background knowledge and context influence how we create, and how we understand a narrative (or not). This point is related to hermeneutic composability, but is more concerned with inter-textual and contextual relationships. Also "addressivity" of an utterance (Bakhtin, 1986).	We construct our self-narrative within the bounds of its setting(s), and within the bounds of the stories we know we can and cannot write for that setting. We know who we can and cannot be, and the dialogs we can and cannot have in terms of what we know about our context and the power we feel we have to use it, ignore it, or change it.

10. Narrative accrual

"[N]arrative . . . accruals eventually create something variously called a "culture" or a "history" or, more loosely, a "tradition." (Bruner, 1991, p. 18)	"Self, then, is not a static thing nor a substance, but a configuring of personal events into a historical unity which includes not only what one has been but also anticipations of what one will be." (Polkinghorne, 1988, p. 150)

interviews, we saw the results of people attempting to demonstrate (as teachers) theoretically effective teaching practices they had discussed (as students) in their university methods classes (e.g., cooperative learning, group work, writers workshop), and to which they also felt attracted philosophically. We saw that they didn't always consider, for whatever reason, how such practices must be tailored and practiced if they are to become useful for the classroom they are used in. The result was experienced as a disconnect between what students were hearing in their university classes and the practical reality of the classrooms in which they were teaching. This often led to frustration when their plans didn't work the way they were supposed to. Frustration became an essential aspect of the student/teaching experience.

To what extent do/did student/teachers understand that students need to learn activities, routines, and procedures? Did they have enough time to play with ideas and discover how to make them work? For example, a quick-write is not in students' genes, and may take a few months of gradual guided practice, something Rich was apparently not aware of when he tried it once and it didn't work at all as anticipated. He construed this as a problem of distance between his university professors and instructors and the real classrooms of today's schools, or their inexperience with the ages and types of groups with whom he was working.

Sometimes a student/teacher tried to conform to or model his or her teaching on the routines, procedures, and attitudes of the cooperating teacher, even if these were sometimes experienced as inconsistent with the student/teacher's personal understandings of what teaching should be, or of what he or she was "supposed to be doing" for their university professors. These experiences generated some contradictions and confusion for

the individual among his or her ideal teacher self, his or her real self, and his or her student/ teacher self (as s/he perceived it was, should, or had to be in the student teaching assignment).

Field Experiences

Surely one reason for designing field experiences and placing them in teacher education programs the way we do is to give new teachers a space for experimenting with teaching techniques and strategies. The field experience is also a critical opportunity to help student/teachers discover and define their personal inculcation of a new (to them) institutional role. But to do so, they must authentically experience themselves as "teachers": Until a person is actually *in* a setting, in a role with mind, body and emotions, it is impossible to truly develop an experiential meaning for particular ways of being in a setting.

The insights this study produced, coupled with reflection on our rationale(s) for field experiences, can add to our understandings of the complex place of these experiences in teacher education. Within the student/teachers' descriptions of the meaning of their field experiences, and their selves in them, I find support for the following conclusions:

- that a greater degree of authority is perceived as a part of the institutional role "teacher," confirming a belief I expressed in Chapter 1. The student/teachers in this study seemed to consider this institutional authority essential to *being* the "teacher."

- We are not at present particularly successful in facilitating a sense of self as teacher during the field experience. In this study we saw that three of the five teachers experienced themselves essentially as students, and two of them experienced themselves as student/teachers, albeit with teacher moments.

The question this raises is whether we are satisfied with this situation: Is it important to foster a sense of teacher "self" during this time, and, if so, how we might go about doing that?

Professional Roles and Functions

Roles and functions are key and inseparable concepts in this research. Role is a noun and refers to who (i.e., a real person) or what (i.e., an institutional person). "Who" is both a way of being and a way of acting. "What" refers to systemically structured patterns of functions, rights and responsibilities that constitute an institutional role.

Roles as "what," are also social constructs. We don't just fill social roles; we invest them with our unique personality. In the process, we adopt and adapt accepted narratives such that they are coherent with our on-going self-construction, our values, dispositions, emotions, knowledge and experience. The way we organize our multiple perspectives on "self" creates our individual enactment of a generic role. This management effort is an emergent work as we try to keep our roles coherent amongst each other. The balance we seek is what creates the kind of professional we are continually becoming.

Learning how to teach is more than learning how to function in a role. It is learning how to be part of a system. Sets of functions constitute roles, and complementary sets of roles function together as a whole. Each of these function/role systems will be uniquely influenced by its social and physical context. In addition to learning what to *do* to be excellent, teachers need to understand who they *are* and how they participate in the procedural system of educating in the specific time and place they are practicing (as opposed to the generic institution of education). It is *both* something to learn, *and* a developing awareness of becoming.

Part of a System

Scientific research and knowledge are premised on the belief that if we understand how the parts of something work, we can control one or more of the parts and direct the system to accomplishing our will. In the model I follow of classroom as an open system, reactions and product are emergent, and the system is open to perturbations from within. To return to the issue of *being* vs. *doing*, teachers (in this case student/teachers) *are* an integral part of such a system, in addition to being accountable for managing it. If we know ourselves and how we *are* in the system and how we interact with other elements in the system, we have a tool to create or orient perturbations from within: With this knowledge-of-being we can nudge the system to our will.

Being successful in an open system also requires flexibility and authority to adapt and invent, diverging from standards, pre-conceived ideals, and common sense wisdom if necessary. It interests us as teacher educators to encourage experiences that foster the growth of a thinking, empowered, inquisitive way of being. For this reason student/teacher preparation should explicitly include attention to being. It should also foster the disposition to observe, and develop the ability and knowledge to systematically analyze what is happening in the classroom system in order to take action based on that knowledge.

Multiplicity, Contradiction and Energy

Multiplicity and contradiction are two components of the essential meaning structure of being a student/teacher, as described by the participants in this study. They lived this as a negative and frustrating experience. But, confusion and contradiction are not necessarily negative. Confusion can be negative if it diverts a student/teacher from the authentic, self-generated inquiry into his or her own practice that would allow him or

her to confirm and/or adapt his/her existing knowledge base, and construct new knowledge. It can also be negative if it impedes a person from experiencing him or herself as an autonomous decision maker. But, from confusion comes new ideas.

Contradiction produces tension, which produces energy, and energy is essential for the work of construction. How can we constructively channel the energy these experienced contradictions generate in ways that help student/teachers sustain a momentum that will keep their apples in the air instead of crashing to the ground or taking off in random trajectories?

"Authorship" is a critical tool for jugglers (i.e., teachers). Authorship energizes an inquiry stance and systematic teacher research. The experience of inquiry is different if someone feels obligated in some way to do something or if a person decides he or she wants to explore an idea in order to assess for him or herself how it works in a specific context. Also, from self-authored inquiry comes the satisfaction of successful realization. A strong sense of authorship serves to justify authority.

Teacher educators also have multiple commitments. My biggest question in concluding this study is how we might use the complex aspects of experience described here to positive advantage while maintaining our accountability to the many stakeholders in teacher education. In Chapter 1, I contrasted our mission with our procedures. If we are to be accountable to our institution but also to our students, which we must be to both, we have to find a way to balance convergence and divergence, as well as being and doing: How can we train and educate ways of acting, while making space for (re)constructing ways of being? How can we help student/teachers learn how to juggle their multiple roles

and responsibilities, and bring a new way of being into balance? Learning to be is above

all an interior process: Ultimately, we answer questions ourselves.

APPENDIX A
INFORMED CONSENT LETTER

Dear student,

My name is Katherine Kiss and I am a Ph.D. candidate in the School of Teaching and Learning, College of Education at the University of Florida. I am conducting a research project in which **the scientific purpose** is to explore the phenomenon of role change from student to teacher.

I am writing to ask if you would like to participate and explain **what you will be asked to do in the study**. If you agree to participate, I will ask for permission to select quotes from the writings you do for homework. I may also ask for permission to quote short excerpts from some of our discussions in the seminar meetings associated with the student teaching field experience (ESE 6945) and the Practices course (ESE 6344) during the Spring 2005 semester. You have the right to refuse permission to use any quotes I select that you do not wish to be made public.

I may also ask you for permission to tape record our meetings so that I can reflect on them later. Any quotations from your writing or statements will be anonymous.

In addition to our regular coursework, I will ask to interview you two times about your internship experience. Each interview will last approximately 1 hour. I will transcribe the interview and ask you to check it for correctness.

To ensure that there is no possibility that your grade will be influenced in any way if you agree to participate in this research, I will not ask you to do any work that is not on the approved syllabus. I will not begin to analyze the data until May 1, 2005. The course will be conducted and assignments completed as per the published syllabus. By agreeing to participate you are agreeing that after the course is over and grades have been turned in I can return to the material you produced during the course for analysis.

In a second phase of this project, I may ask permission to interview you once more for 30-60 minutes, and observe a class sometime during the coming year (i.e., your first year of employment).

You do not have to answer any questions you do not wish to answer, nor share any written material you do not wish to share.

I do not anticipate any risks as a result of participating in this study. **There is no compensation or other direct benefit to you**. However, as an indirect benefit it is hoped that participation will lead you to a deeper personal understanding of your new role as a teacher.

If you agree to participate, **your identity will be kept confidential** to the extent provided by law. I will use pseudonyms and delete any information that clearly identifies you. The list linking you to this pseudonym will be destroyed at the end of the study. I will do all transcription of interviews and any recorded meetings, attributing your responses to your

assigned pseudonym. At the end of the study the audiotapes will also be destroyed. During the study, the list and the audiotapes will be kept in a locked file box. Only Dr. Townsend and I will have access to this information. Your name will not be used in any report or publication that is produced as a result of this study.

Participation in this study is completely voluntary. Signing this form does not imply a commitment to participate in all aspects of the study. You can limit your participation as you wish. For example, you can agree to share your written work but not participate in the observation in phase II. You can withdraw your consent at any time. There is no penalty for not participating, nor will it affect your grades in any of your courses. **You are free to withdraw from the study at any time without consequence**.

If you have any questions about this study you can contact **Dr Jane Townsend, School of Teaching & Learning, 2403 Norman Hall, College of Education, 392-9191 ext. 231,** or **jst@coe.ufl.edu**, or Katherine Kiss, School of Teaching and Learning, **2403 Norman Hall, College of Education, 392-9191 x238, or** kkiss5@ufl.edu**.**
If you have any questions about your rights as a research participant in this study, you can contact: **UFIRB Office, Box 112250, University of Florida, Gainesville, FL 32611-2250; ph 392-0433**.

Agreement:
I have read the procedure described above. I voluntarily agree to participate in the procedure and I have received a copy of this description.

Participant: _____ Date: _____

Principal Investigator: _____ Date: _____
                                            Katherine Kiss

INTERVIEW 1 PROTOCOL – **New Teacher Role**

The aim of this interview is to learn about your experience in the role of "teacher" during your nine-week internship.

Please answer in as much detail as you can, and feel free to comment on the questions themselves, or add anything I may not have thought of to ask.

1. Describe how you experienced the role "teacher" during your internship, including responsibilities, typical behaviors or anything else that for you defines that role.

Thinking back on your internship, what stands out to you now?
Tell me about any experience during the internship of the sort: *"Oh, I wish I had said/done x!"* but you felt you couldn't do it for whatever reason.

2. Describe how you experienced the role "intern" Or "student teacher" in your internship.

How was that different to the role of "teacher" you just described?
To what extent could you decide what to teach?
How free/restricted do you think you were in terms of what you did?
What difference do you think it makes if you don't chose but are told what to teach and how?
What difference, if any, did you notice when you are alone in the classroom?

3. Think about yourself as "student." You can think of your present university classes and/or classes you had prior to this year. Please describe your experience as a student, including responsibilities, typical behaviors or anything else that for you defines that role.

4. Thinking of the internship overall, where would you place yourself on the following continuum:

S -- T

5. Please explain or give examples in your own words of the idea: "inquiry into teaching practice."

What are some specific examples of how you inquired into your practice during the internship?

To what extent did you feel that it was ok to inquire into your practice during that time? Thinking about our discussion of "roles," which do you associate with a greater freedom to inquire and why?

6. Please tell me anything you would like to share of your own biography and background that might be relevant to the roles of teacher/student/student-teacher.

How/when/why… did you decide to become a teacher?
Who/what are the most important reasons you are here today?
Describe yourself in terms of your culture, class, etc.

7. Is there anything else you think is interesting for me to know about your experience as an intern teacher from your perspective?

APPENDIX C
RESEARCHER QUALIFICATIONS: BACKGROUND

Prior to beginning this study, I had done both qualitative and quantitative research projects. At the University of Florida I officially conducted three studies between 2001 and the present:

1. Exploring pre-service teachers' conceptions of writing and the teaching of writing (IRB protocol # 2001-U-0848: 2001 – 2003). Results from this study were published as papers at NCTE 2002 and AERA 2005. An article is in revision for re-submission to the Journal of Teacher Education.

2. Exploring characteristics of interactions between future teachers and second language learners in tutoring dyads (IRB protocol # 2002-U-0975: 2002 – 2003). Results from this study were published as a paper at NCTE 2003, AACTE 2006, accepted for presentation at AERA, 2006 (not presented due to lack of funding to finance the trip). A paper written from this study will also be presented at the annual ATEE (Association for Teacher Education in Europe) congress in Ljubljana, Slovenia, 21-25 October, 2006. A print article is in preparation.

3. Exploring the Influences of the Supervision Process on Becoming a Teacher (IRB protocol # 2003-U-0228: 2001 – 2003). Results from this study were published as a paper at AERA, 2004.

Principal studies before coming to Florida included:

1. "Writing Process Project" (M.A. thesis defended October, 1992) I carried out this action research concerning the writing process in intermediate foreign language classrooms using a quasi-experimental design during the academic year 1991-1992.

2. "Student perception of teacher feedback on writing." March through June 1995. Qualitative study involving purposive/criterion sampling, think-aloud protocols, interviewing, transcribing, qualitative and quantitative analyses. Unpublished.

3. "The questionnaire as a tool in the formative evaluation of teachers." This study was commissioned by the directors of the institution at which I worked, and was carried out from September 1997 through September 1998. Results were presented in the form of a theoretical report. Based on the research, I also created a tri-lingual questionnaire bank (hard copy and digital) as a resource by teachers and management in evaluating and assessing teacher performance.

In addition, between 1990 and 2004, I completed various research projects as principal or assistant researcher during the two years of my master's program in Barcelona (1990-1992), my tenure as staff development officer at my school in Barcelona (1993-1997), and the four years of my Ph.D program in Florida (2001-2004). In these projects I became familiar with multiple quantitative and qualitative techniques, and with their underlying epistemologies. The projects involved interviewing, ethnographic fieldwork, classroom observation (taking field notes and using different rating instruments), quantitative data analysis using SPSS statistical software, and standard quantitative statistical techniques as appropriate to the project (e.g., calculation of t-tests, z-scores, chi square, Pearson product-moment correlation co-efficients, ANOVA, and others.)

APPENDIX D
EXAMPLES OF PEDAGOGICAL PHENOMENOLOGY: STEPS 3, 4A, 4B

Thematizing: pedagogical phenomenology, step 3

Table D-1 Example of thematizing from Eve's analysis

THEMES and COMMENTS	INTERVIEW (VERBATIM TRANSCRIPT)
Kate establishes a frame by summing up the purpose of the interview with 6 main points or questions to address: 1) ideas about the role of teacher; 2) anything that stands out that she wishes were different about the internship; 3) being an intern/student or student; 4)what inquiry is to her; 5)background info; and 6)how she experience the role of teacher during the internship.	K: So… do you have any questions? Or… E: No, not that I can think of. K: Ok.. so… just to give you a a an overview, then I'm .. gonna .. let you talk cause I discovered as I started transcribing conversations it's a pain in the neck when I interrupt. Ummm… Essentially… um… as you know I wanted to go back and do you have any other ideas about role of teacher…. Or.. .thinking back on the internship anything that stands out to you… or specific moments that you're thinking (voice goes up) ooohhhh, I wish I had… or I should have… you know, that kind of thing and also the intern/student or the student thing, if anything else comes out to you. And then I wanted to… um… talk a little about the issue of inquiry and then just find out a little bit more about you. So.. /E: OK/ Ok, so … if you… um… I guess just summarize how you… if you could describe how you experienced the role of teacher during your internship.
Eve begins with a question she had been answering a lot lately in job interviews: what it means to her to be a teacher. For Eve, a teacher must never stop being a student. If she is able to do this, she will be better able to create curiosity in the classroom. As a teacher/student, the teacher must learn about what she wants to teach, where to find resources, how to compile, condense, and present them	E: Um…the role teacher, I guess, and this is interesting because I just had a slew of job interviews .. so.. um one of the questions that I was asked was, you know, what does it mean to be a teacher. And, to me, I had to sit down and say that in my experience the best teachers were always students. Um… that is that, these .. a… particular teachers were consistently and constantly honing their learning .. and… didn't really let go of that moniker because it was very important to their identity still, and um… kind of creating a curiosity within the classroom and I think that them maintaining a studenthood helped facilitate that… um so, I guess for me, like the first way that I really began this teacher hat putting on was to figure

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(i.e., plan) for students. This was student activity in the sense that students produce a finished product.

Because she was a student for so many years, she applied this procedural knowledge to her new activity as teacher: receive an assignment, plan a unit, teach a unit, and finish it.

out how I could learn about what I wanted to teach them. And, So… I,I would have a lesson plan, I would have an idea of, you know what, a subject that I wanted to approach in the classroom but then it really came to fruition when it became lesson (inaud) just assignment… cause I was, I was typing up all of my lesson plans and um… when it strayed from me sitting at the keyboard typing to um, ok, where can I find a book on this, and how do I get these resources, and how can I compile them and what ca- how can I condense the main ideas in all of these resources to something that these students can use and um, and what am I getting from this (in the process?). So, I know a lot of times, you know… even during like our seminar meetings we were told, well, you know, you don't have to do all th- as much work, and make, make sure that the students are working also, like don't overdo, don't overdo your role of teacher. Don't feed them the information. Make sure that the information is there so they have to kind of work to obtain it. And um ..I think sometimes I overstudented myself … by… by like.. doing all the work ..ahead of time and… /K: hum/ and… so I wonder if ..uh…my idea of of teacher as student … kind of too far sometimes. … And…

K: What would (inaud) the student part of it? /E: I guess…/ (inaud)

E: the searching but also the finished product because I wanted to produce, and I wanted to present, because as a … as a student for so many years, like that's what I know to do. I know to be given an assignment, and in this case the assignment is plan a unit, plan a lesson. And um, rather in and so, the student part of me is like, well I'm gonna, I'm gonna search this out, I'm gonna make this unit, I'm gonna teach it and then I'm gonna be done and voila. So, that's kinda … um … where I see the student ..coming in. It's like this is a finished product, look what I did, look what I did. I want somebody to like look on it, and somehow grade it, and somehow judge it and… [line 43]

Example of themes summary in pedagogical phenomenology (step 4a)

Eve begins with a question she had been answering a lot lately in job interviews: what it means to her to be a teacher. For Eve, a teacher must never stop being a student. If she is able to do this, she will be better able to create curiosity in the classroom. As a teacher/student, the teacher must learn about what she wants to teach, where to find resources, how to compile, condense, and present them (i.e., plan) for students. This was student activity in the sense that students produce a finished product.

Because she was a student for so many years, she applied this procedural knowledge to her new activity as teacher: receive an assignment, plan a unit, teach a unit, and finish it. However, in the internship Eve was not exactly a student to the same degree she had been before. The internship was less about the doing of the assignments than the process of taking information and adapting it to a form that students needed and could use.
So, on the one hand, she thought in terms of "end game" and performance. On the other hand, she had present in her mind that this was a hoop or a process she had to go through on her way to becoming a teacher.

Eve describes how at first she wanted to continue in the role of student, dependent on someone else to set parameters and expectations. However, her university professor required that they collaborate in setting parameters and evaluating; she required that they come out of their student roles and act more like teachers.
She indicates that this new self is still diffuse and not well-defined but hopes that she can find in herself the authority to establish and judge parameters, and that the willingness she had as a student to meet such parameters, which she identifies as student ambition, will then be an asset. […]

Example of themes listing in pedagogical phenomenology (step 4b)

PRINCIPAL THEMES:

TEACHER
As student (constantly learning)
Can structure for students and set parameters or expectations
Sitting at keyboard planning (finding, compiling, condensing, planning for presenting to students)
Creates curiosity by maintaining "studenthood"
Finds ways to channel her goals and student goals together
Clothes, voice, and language contribute to image

STUDENT/TEACHER
At first "overstudented" by planning and doing too much? for students
Received and assignment, planned a unit, presented it, finished it: finished product
Supervisors made her come out of student self

STUDENT
Depends on teacher to judge, set parameters, deadlines
(implicit) is curious
Does work that is assigned
Is judged or evaluated
Defines ambition as meeting expectations successfully
Performative role, end game

INQUIRY
The Nature of inquiry (research question 3)

Studying, planning, observing students, getting feedback, and decisioning (a and post priori)

Plans set precedents but that does not mean they are set in stone

Freedom to inquire (research question 4)

Teachers encouraged her to set her own inquiries

OTHER THEMES

Completion, end game, deadline

Hoops, jump and how high, step, leap into

Performance, evaluation, setting parameters, precedents, judging

A "self" that is curious, monitors, knows, organizes, has authority, is autonomous and makes her own decisions

Diffusion/formation of self

Logic, Organization, Planning, Structure, Other-determined, Order, chunked time

vs.

Energy, Creativity, Freedom, Independence, Auto-determined, Inspiration, Flexibility

Feeling, feelers, antennae, passion, being happy

SELF: Being able to be authentic self; Being able by myself (to see, understand, set goals); Multiple selves with multiple faces/voices

Language as action

Barriers and boundaries

A SITUATED STRUCTURAL DESCRIPTION OF MY OWN MEANINGS
(I.E., ANSWERING MY OWN QUESTIONS.)

RQ1: Role/s and functions of teacher and student

Functioning in a teacher role is like being at the center of a web with strands going out in all directions. There may be interactions going on that the teacher does not broker, but she is aware of them and feels responsible for them. Vibrations travel up the strands and there is a humming energy in the room. There are a lot of emotions associated with the role: joy, excitement, worry, anger, anxiety – energy communicates and connects. There is positive and negative tension in the energy.

Power is not evenly distributed. As much as I try to create a democratic climate, I feel I have some sort of power and authority – I am not necessarily the "boss" as much as the one who takes the responsibility or blame. I know I can speak and what I say is the rule. I am responsible for what happens in the classroom because I orchestrated things for better learning. Students rely on that and so defer, even if they don't understand. Sometimes they "rebel" and take charge of the physical or inter-personal interactions. Everyone can sense the others' position and state. The teacher does not have to be at the center of the room – students can always sense her presence.

Teaching involves a lot a lot a lot of planning, re-planning, and re-re-planning. It also involves constant attention in all directions. Unexpected things are always happening. The beginning of a class is accompanied by expectation, a sense of organization. The end of the class has a sense of disorganization and lack of time. When

things flow smoothly, there is a feeling of meshing and completion and you feel euphoric because you made the frame that brought that positive energy into being. When things get stuck or derailed, there is a lot of frustration.

The role of the teacher is to plan and give learners a space to engage with some content. But learners also have to have their own goals (short and long term), and affirm their abilities. Basically, the teacher works to balance her agendum with the various agenda in the classroom. She has multiple strategies to do this for the specific needs and interests of individual students all at the same time.

A teacher works with heart, soul, and reason simultaneously. Teacher themes are emergence, time, collaboration and movement. There are rules that can be broken, and rules that must be followed.

My metaphor for teacher is tree and for teaching dancing – two partners are synchronized and their bodies are moving smoothly together when they dance well. When you start to think about the mechanics of the dance, though, you break the rhythm and the dance falls.

"Student" (as opposed to learner) is a role defined by its being a participant in an institution. In that role, I feel I have to listen to the teacher, respect what they say and even if I disagree, keep it to myself. The teacher is the authority and it would be presumptuous to question their knowledge, at least in public. It can be hard to find spaces to get into the classroom. Frequently as a student I feel angry, or bored, or impotent at enforced helplessness. Being a student is often like being a child or a puppy being punished or chastised for something.

I don't like to be controlled but I am as a student so there is a sense of struggle in that role – I have to sit down silently while the teacher can stand up and talk. I have to do what I am told, even if I don't want to or I think it is stupid – if I want to pass, I have to

do it. Many times I have to give the teacher credit for giving me ideas I had already prior to coming to the class. Since the teacher is the teacher, they get to take credit for their students' ideas. Often a student has to pretend – to be listening, to be interested, that she is on task, that a teacher is smart. A student is ideally a learner, but not always. Now, as a student I am always observing the teacher.

A learner is as an active, open-minded, curious, knowledge creator. Within the institution of education, the learner should be a collaborator with different but equal rights to knowledge as any other participants, but usually isn't. A learner is making his or her own connections, silently or vocally and engaging with other people's ideas.

RQ2: …negotiating … changing role identity…?

Roles don't mix. Either I am student or teacher, never both together. They are not generally in conflict and never in collaboration. Nor do they come in and out in the same situation – I am either one or the other in a given context. The only time I feel student self coming into teacher self was when I had to teach peers and there is no difference between us in terms of what we know.

As a teacher, I am more authoritative than my "normal" self; I speak with a louder, firmer voice. I usually feel nervous, but sometimes confident. Sometimes I think nervousness and excitement are the same. The nervousness is usually about whether I will manage to get my plan done in the time I have (I usually don't), or about whether something will work and that the lesson won't derail.

RQ3: What does inquiry into teaching practice mean…..?

Teacher inquiry is always in process. It is on-going development as a professional. It can be planned, it can happen spontaneously in the middle of any action, or it can be discovered retrospectively. It means constantly changing things around,

guessing, acting, reflecting and discussing. It means posing and answering questions

about style, about students, about techniques, about strategies and classroom processes,

about curriculum, about how a team is working together, or about the administration. Part

of being a teacher means continuously questioning everything (in and out of the

classroom), since everything is related in the classroom, but is not always formally

inquiring (i.e., writing down the inquiry). Like John Faneslow said, if it works, change it!

RQ4: To what extent …free to inquire into …practice?

I feel free to inquire in any situation. I don't necessarily feel free to do anything

about my inquiry, or to make it public. Even as a student in a classroom, I am constantly

posing question, engaging with the ideas and formulating hypotheses (i.e., inquiring). I

don't always speak or act to share my "findings."

APPENDIX F
EVE'S TEXT

In Chapter 6, I highlight Eve's language in individual lines of her text. This is the whole from which those lines were taken. In the original transcript, the excerpt begins at line 74 and ends at line 123. Due to formatting, line numbers in this example are different to the original and are therefore not included. A copy of the original can be obtained by contacting the author.

E: [turn begins at line 65] … I was still in the student mentality where I was ready to jump X feet high. / K: right / Um… So and… and I think… I wonder if that's going to be an asset? I always identified that as like ambition and drive but… am I going to be able to harness that and use and m.. take advantage of that when .. there isn't somebody .. telling me … / K: uhum / exactly what I need to be doing..how far I need to be running? So.. I … that's .. that's still up in the air and I guess … you know, if we talk again in December .. / K: hmmm / then we'll probably have a better idea of that but… at this point I feel like… what I identified as this like studently ambition .. might kind of diffuse because it doesn't have … a self… like I need to learn that self-monitoring.. or I need to hone that self-monitoring to really like keep myself .. in line and make sure I'm doing what's best /K begins next turn/ in terms of my goals

K: Do you think that's a part of your personality? That, like, can you … do things… um… set your own hoops and so on, or / E: yeah… I that's / in other areas?

E: Yeah, that's a, that's … a lot of it started from …like … being in..organizations and structure.. you know.. through childhood.. like be it the classroom or like, you know, swim practice or whatever. And the, these are very planned and chunked … / K: uhum / you know, spaces of time that / K: yeah / it sort of … affects how you spend… like well, I have free time now, what am I gonna do? Well for half an hour I can paint, for half an hour I'll write, and you know so I, I tend to have this really interesting balance between logic and organization and … um… energy and creativity and outlets so like it would even come down to like where I would … … where I would set… set specific times of the day aside and this is when I write and .. um… So, I,I have in the past set these parameters for myself and I found that … they did two things. One, they kept me focused and I would do them, I would do these performance-based tasks within the time that I would set for myself but… it was also very inhibiting? and oftentimes inauthentic when I set myself to them… / K: ummm / So it's sort of like a double-edged sword. It's like, yes, I can do these things but… can I do them, you know, as well as if it were divine inspiration leading the hand that writes this brilliant whatever that I'm working on? So… but then again, I, I also don't have the personality to like sit and wait like "Oh, maybe I'll be inspired by the end of the day and then I'll create something wonderful!" And a lot of times..um.. I can't trust that to happen.. so I try to create opportunities for myself by

setting these, these parameters… um… and I oftentimes feel like "uh, there's too much, there's too much! There's everything going on and I could be doing so much!" And if I didn't set .. these boxes for myself, I don't know how I'd do it otherwise, which is ..an interesting paradox. And … what I… And I hope that I can maintain that focus through teaching, in that I can have… I can categorize and organize my goals and my curriculum .. um… because I know I have that energy to go off and.. do it. But I need continuity and I think that it's gonna take me learning a lot of organization and then me learning how to listen to myself? and take myself? as an authority figure?, which I've never had to do seriously before .. / K: uhum / because, you know, it's always been like a parent or a teacher or, you know, a professor saying "you have to do this or your grade will suffer or, you know, there are consequences here." And of course, they're still consequences in teaching but, you know, when have I… had to really like listen to myself as an authority figure… / K: uhum … K: yeah/ to such a degree. So that's, to me, that's sort of like the anticipated fear in beginning a teaching position because… I think… it's… possible… for me to pass with mediocrity .. in the classroom. And I ..don't want to do that. I just hope that I can listen to myself when I catch myself falling into what I perceive as mediocrity in terms of my / K: uhum / teaching / K: uhum / because I guess my personality is that I want to push myself so I give my best all the time and that's …I need to (laugh)… I need to figure out that balance.

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BIOGRAPHICAL SKETCH

Katherine Kiss was born in Philadelphia, Pennsylvania. After receiving a B.S. in psychology in 1975 from Boston College, she worked and traveled extensively to many parts of the world until 1987 when she decided to settle in Spain. In 1992, she completed her master's degree at the University of Barcelona in foreign language teaching, and then continued to work at the same university as an English and writing teacher. During the seven years she was at the University of Barcelona, she also worked independently as a researcher and collaborated in government and private university in-service and pre-service teacher education programs in Barcelona and other parts of Spain. She is specialized in the teaching of foreign language, and foreign and second language reading and writing. In 2001 Katherine won the Presidential Fellowship from the University of Florida, and moved to Gainesville, Florida to pursue Ph.D. studies. In 2005, she returned to Europe and is presently living with her husband in Florence, Italy. After graduation, she plans to continue her work in teacher education and her research in existential phenomenology in the area of professional development in Europe and the United States.