An Exploration of Reflective Thought Based on Reaction, Relevance, and Responsibility Using the Tools of Drama, Collage, and Personal Narrative with Preservice Teachers

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DISSERTATION

AN EXPLORATION OF REFLECTIVE THOUGHT BASED ON REACTION, RELEVANCE, AND RESPONSIBILITY USING THE TOOLS OF DRAMA, COLLAGE, AND PERSONAL NARRATIVE WITH PRESERVICE TEACHERS

by

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Presented to Educational Foundations and Leadership Department and the Graduate School of George Fox University in partial fulfillment of the requirements for the degree of Doctor of Education
A doctoral dissertation, presented by Carol Jo Brazo, in partial fulfillment of the requirements for the Doctor of Education degree in the Educational Foundations and Leadership Department at George Fox University.

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Dedication:

For Mark, who is my life.

For Megan, who is my joy.

For Rachael, who is my faith.

For Noah, who is my light.

This only happened through your support and indulgence. I am forever grateful to you.
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Abstract

This study examined the usefulness of focused reflection in helping preservice teachers develop their vision for professional practice. Sixteen students progressed through learning events during the first half of their Master of Arts in Teaching program utilizing four central categories of professional identity, reaction (emotional responses), relevance (cognitive responses), and responsibility (psychomotor responses). Students utilized the tools of drama, collage, and personal narrative. Written reflections followed each learning event. Respondents were encouraged to tie learning events to theory and to deconstruct their experiences. Reflections were structured using professional identity, reaction, relevance, and responsibility. Evidence from the study revealed that professional identity evolved as did the students' ability to reflect upon their experiences through the grid of reaction, relevance, and responsibility.
CHAPTER 1

*Truth is a forever search. It lies ahead, a continual unfolding. The Spirit will lead you into all truth.*

*Madeleine L’Engle (1996)*

Introduction

Like many teachers, I am driven by my students’ thirst for knowledge. I scramble to assist their searches, thinking of myself as their colleague, their partner in the professional quest for knowledge. By nature and training, I am a teacher. I began with dolls lined up on my childhood bed and progressed to neighborhood kids and a 2’ by 3’ chalkboard. By my twenties, I was in the public school system, teaching adolescents literature and writing. Today, I teach graduate students. I teach the most idealistic and impressionistic of all students, those who desire to teach.

It is in this arena that my unspoken goals of teaching met up with a mission statement that expressed my own desires. I teach in a school of education whose mission statement is: “preparing and supporting professionals who think critically, transform practice and promote justice” (George Fox University, School of Education, 2004). This is the mission statement that I spend my days seeking to serve. This is the goal.

Thinking critically, transforming practice, and promoting justice are constructs easy to avoid.
In the fast paced world of public education, it takes tremendous effort to discipline one’s mind and slow one’s schedule to the point where reflection, contemplation and purposeful action can occur. Too often we are subject to the tyranny of the urgent.

Reflective thought encourages this type of mindfulness. Research informs us that reflection is a tool that allows for this kind of transformational experience (Bushnell & Henry, 2003; Giovannelli, 2003; Mastrilli & Sardo-Brown, 2002; Schweiker-Marra, Holmes, & Pula, 2003; and Wold, 2003). The ability to think and act in ways that lead to increased skills (Schön, 1987) is a tool whose validity we know but we continue to struggle to use it effectively. I come to this study in this context, a teacher educator who works to enhance the critical thinking and active practice of preservice teachers.

This study was conducted in a Master of Arts in Teaching (M.A.T.) program at a liberal arts university in the Pacific Northwest. The program had one curriculum, 36 semester hours, offered in three time schedules: an eleven-month format, a sixteen-month format, and a twenty-month format. The formats or delivery systems were based on length of program and whether the classes were offered during the day or the evening. All formats used the cohort model. This study was conducted in the sixteen-month format.

The sixteen-month format employed one face-to-face class each term along with one online class. Throughout the course of study, students were taught the value of multiple intelligences (Gardner, 1983) and encouraged to format learning experiences that were directed at a variety of intelligences and learning styles. They were also encouraged, in virtually every syllabus, to become reflective practitioners. The difficulty was that the vast majority of reflective exercises students were assigned were written. Not allowing students to find reflective expression outside of a written format was in direct conflict with both the learning theory the department promoted and the mission statement to do justice. Every student deserved the opportunity to practice reflection from a multiple
intelligence format since that was the learning theory they were taught to promote.

Statement of the problem:
The purpose of this study was to explore reflective thought through the grid of reaction, relevance, and responsibility. The venues used to explore reflection were collage, drama, and personal narrative. The overarching question was “how do the experiences of collage, drama and personal narrative as pathways to reflectively explore my image of teaching change my understanding of myself as a teacher?”

Research questions

1. Will student reflections be enhanced by using reaction, relevance, and responsibility as the standards of reflective thought?

2. Will the tools of drama, collage, and personal narrative prove effective in enhancing various individuals’ insight into their life and practice as educators?

3. Will students use the grid of reaction, relevance, and responsibility to make sense of conflicting discourses?

4. Will these experiences allow them to reflect with greater depth on their own professional identity?

5. How do different student populations respond to various tools?

6. For future study: Will students trained in reaction, relevance, and responsibility continue to use them as effective tools once they enter the classroom? Will students continue to use the tools of drama, collage, and personal narrative to reflect on their lives as educators?
Definition of terms

- Professional identity: the ongoing way in which people think of themselves as teachers (Knowles, 1992).

- Reflective Practice: a dialogue of thinking and doing through which I become more skillful (Schön, 1987, p.31).

- The 3 R's of Reflection: reaction, relevance, and responsibility as the defining categories of reflective thought (University of Central Florida, 1997).

- Reaction: (Affective domain, to feel). As you examine this evidence, how do you feel about it? (University of Central Florida, 1997, p.31).

- Relevance: (Cognitive domain, to think). How is the evidence related to teaching and learning? How is the evidence meaningful or how does it contribute to your understanding of teaching and learning? What are some alternate viewpoints or perspectives that you now have and/or what are some changes/improvements you might make based on the experiences you've had? (University of Central Florida, 1997, p.31).

- Responsibility: (Psychomotor domain, to do). How will the knowledge gained from the event or experience be used in your profession? Give possible examples as well as possible alternatives, other perspectives, or other meanings that might be related to the evidence. What are some questions you still have regarding this topic? (University of Central Florida, 1997, p.31).

- Cohort: a small group of students (15-18) who travel through a unit of study together. In this instance, they move through a degree program as a group.
• M.A.T.: Master of Arts in Teaching degree program.

• Poststructuralism: a philosophy that rejects the self-certain subject, the truth of science and fixity of language, and the functionalist order imputed to the social and to theories of the social (Luke & Gore, 1992).

• Poststructural feminisms: a mode of knowledge production which uses poststructural theories of language, subjectivity, social processes and institutions to understand existing power relations and to identify areas and strategies for change (Weedon, 1987, p.40-41).

• Hits: Hits are defined as statements pertaining to a theme. These were determined by the researcher as she analyzed the material.

Limitations and delimitations

Limitations: That which the researcher cannot control:

• This study followed a M.A.T. cohort as it progresses through the first seven months of a sixteen month degree program. Projects were specific to the class they were enrolled in; consequently, projects could not be repeated at a later date with the same effect. Students who missed a class were at a disadvantage. Their work is included in the NUDIST portion of the results. They were not be used as one of the three individuals whose reflections represent the reflections of that authorization level.

Delimitations: those decisions under the control of the researcher:

• I chose to only examine one cohort in one format.

• I entered this study as a participant observer. As both instructor and researcher, students were eager to meet my standards, to write and respond in ways that I would approve of. This element restricted student response. It inhibited student response. While verbal instructions
continued to encourage students to respond according to their thought patterns and insights, 
the position of teacher as the gatekeeper inhibits such free expression.
Chapter Two

Review of the literature

The study required the examination of the literature of six separate strands: professional identity, reflection, multiple intelligences, collage, personal narrative and drama. It was reflective thought that I hoped to encourage in the professional practices of my students. The three Rs of reflection (reaction, relevance, and responsibility) and a continual assessment of their image of teaching, were used to train and explore their reflective abilities. A discussion of reflection produced the first strand of the study. How teachers view themselves, how they internalize their role, was both a goal of reflective thought and the foundation for reflective thought. This formed the second strand of the study. The third strand of the study dealt with multiple intelligences as a tool for reflective thinking. The three art forms used as tools to explore reflection with students were chosen for their ability to work with multiple intelligences. Literature on multiple intelligences followed the literature on reflective thought and professional identity. Finally, the three art forms were explored. Drama, collage, and personal narrative were discussed as tools to enhance reflective thought and practice. The following diagram is a visual delineation of the organization of this review of professional literature:
Reflective thought in education

Reflective thought in educational circles is defined many ways. Dewey (1910, 1933) provided early definitions stating, “reflective thinking is the active, persistent and careful consideration of any belief or supposed form of knowledge in light of the grounds that support it and the further conclusions to which it leads” (p. 9).

Calderhead and Gates (1992) were in agreement when they compressed the definition of a reflective teacher to one who is able to analyze her own practice and the context of that practice. Context is an important consideration for any teacher. Calderhead and Gates’ discussion of reflection also required a teacher to take responsibility for their action.

Hultgren (1987) stated that learning to become a reflective teacher entails a series of experiences in both course work and practicum settings that allow the student to see how their own inner lives are tied to the actions they take everyday in the arena of teaching. Ross (1990) drew us further in our understanding of reflective thought by further delineating the elements of reflective
thinking into a series of actions. Ross described reflective thought:

- recognizing educational dilemmas; responding to a dilemma by recognizing both the similarities to other situations and the unique qualities of the particular situation; framing and reframing the dilemma, experimenting with the dilemma to discover the implications of various solutions; examining the intended and unintended consequences of an implemented solution and evaluating it by determining whether the consequences are desirable (p. 98).

Schön (1987) defined reflective practice as “a dialogue of thinking and doing through which I become more skillful” (p. 31). Schön further explained that reflection in action would involve “making sense of uncertain, unique or conflicted situations of practice” (p. 39). This final definition was perhaps the simplest and most complex, involving both thinking and doing while incorporating meaning making. Osterman (1990) discussed reflective practice as “a more challenging, focused, and critical assessment of one’s own behavior as a means towards developing one’s own craftsmanship” (p. 135). Like Osterman (1990) who argued that reflective practice is by necessity linked to action while reflective thinking may or may not lead to action, Schön’s definition leads us to action, to both discovery and doing. Schön’s definition is the one we used in this study.

The history of reflective practice in education may owe its roots to Dewey (1910, 1933) but the widespread acceptance of reflective practice began in the mid 1980s with the work of Schön (Richardson, 1990). Schön’s work was seen as a new concept, not just a reworking of Dewey’s thinking. To understand the roots of this movement and the conflicts it has engendered, we must revisit the evolution of education in the last forty years.

Competency based teacher education (CBTE) became popular in the mid 1960s as a response to pressures for accountability in education (Richardson, 1990). This philosophy purports that teaching can be boiled down to a set of competencies on the part of the teacher. These competencies
can be studied and taught, turning out highly trained teachers. Preservice teachers are given a set of competencies they must perform in order to graduate from a program, or in the case of the state of Oregon, to be licensed. Behavioral psychology was incorporated in the training of teachers. Critics of CBTE cite both conceptual and methodological issues (Richardson, 1990). The conceptual criticisms revolved around the behaviorist, context-generic approaches to the description of teaching (Richardson, 1990).

Following on the heels of CBTE, the teacher as thinker movement began in the 1970s. This movement celebrated the “wisdom of the practitioner” (Shulman & Lanier, 1976). This movement saw teachers as thinking individuals who would think and then act. This process fit well within the positivist, technical research paradigm, as decision-making became a series of steps that could be influenced and mapped. Madeleine Hunter’s (1976) work falls within this paradigm. The critics of this model agree that it has enhanced the role of teachers but has failed to provide a valid description of how teachers think (Richardson, 1990).

In the mid eighties, Schön (1987) argued against the CBTE methodology, insisting instead that reflective practice is knowledge in action. He viewed this paradigm as superior, believing that all human beings act based on inherent knowledge. As a result, a practitioner may not be able to explain what thoughts led them to a specific action. Schön found intelligence in the action itself, not in what led up to the action. Schön discussed the process by which an individual is faced with a problematic situation and converses with it, experiments with it. He called this process reflection in action. Part of the difficulty with Schön’s work is that because he attributes so much to the unconscious decision making process, the paradigm is often viewed as ambivalent.

Today, reflective teacher education programs are flourishing (Giovannelli, 2003; Richardson, 1990; Schweiker-Marra, Holmes & Pula, 2003; Stiler & Philleo, 2003; Verkler, 2000). That does not
mean that they do not struggle to retain their emphasis upon reflective practice. In a positivist driven academic world, reflection has been difficult to measure. It does not fit a positivist research paradigm (Richardson, 1990). This has made its survival in the academy problematic. In the world of either/or, reflective practice did not look to be a winner.

There are many theoretical bases that claim reflective practice as a strategy for producing strong teachers. The researcher in this study was influenced by readings in poststructural feminisms. In an arena of education where student teachers are encouraged to hear their own voices and to analyze their own actions, feminist pedagogy provided reflective practice a strong framework from which to work (Goodman, 1992).

Feminist poststructural theory has many goals that are in keeping with reflective practice. Lusted (1986) reminded us that pedagogy is “the transformation of consciousness that occurs at the intersection of three agencies: the teacher, the student and the knowledge they create together” (p.3). This definition requires the teacher to be reflective about the interaction that occurs within the community of learning. It requires a willingness to act, to allow one’s consciousness to be transformed. Reflective practice assumes that in that transformation, action is birthed.

Luke and Gore (1992) reminded us that the goal is to “recognize not only a multiplicity of knowledges present in the classroom as a result of the way difference has been used to structure social relationships inside and outside the classroom, but that these knowledges are contradictory, partial and irreducible” (p. 112). Reflective thought is not static. It is a moving, acting, participating element of professional life. The discourses we deal with, that our students struggle with, may not ever find solid resolution. We know in parts, in pieces. We do not know fully.

Poststructural feminist theory is one gateway to knowledge that uses poststructural theories of language, subjectivity, social processes and institutions as icons into power relations and strategies for
change (Weedon, 1987, pages 40-41). An emphasis on language and a scrutiny of the relationships of
power make this gateway unique. This study is influenced by readings in poststructural feminist
theory however, the study is only influenced by this theory. It is not written as a poststructural study.

A practice steeped in reflection is defined by action. There are several methods of
implementing reflective practice found in the literature. Tann (1993) suggested that observation is
essential. Harkening back to Dewey, she reminded us that it is only when a student observes and
understands the significance of what she has observed, that true reflection is possible.

Another construct to encourage reflective thought came out of the University of Central
Florida (1997). Students there were encouraged to remember and use the three Rs of reflection. The
three Rs were as follows:

1. Reaction: (Affective domain, to feel). As you examine this evidence, how do you feel
about it?

2. Relevance: (Cognitive domain, to think). How is the evidence related to teaching and
learning? How is the evidence meaningful or how does it contribute to your
understanding of teaching and learning? What are some alternate viewpoints or
perspectives that you now have and/or what are some changes/improvements you might
make based on the experiences you've had?

3. Responsibility: (Psychomotor domain, to do). How will the knowledge gained from the
event or experience be used in your profession? Give possible examples as well as possible
alternatives, other perspectives, or other meanings that might be related to the evidence.
What are some questions you still have regarding this topic? (p. 31).

The three Rs of reflection were a tool I used with my students to help them gauge their progress in
focused, challenging thought. It was short, understandable, and an easy grid through which to analyze
their own thoughts and actions.

How does one assess student reflection? LaBoskey (1994) asked two essential questions of reflection in student teachers. Can they reflect and do they tend to reflect even when “not overtly asked to” (p.2). These were broad, essential questions that must be asked of student teachers. Schweiker-Marra, Holmes and Pula (2003) found that reflective thought was only successful when students were provided instruction and techniques for reflection. This is essential if we are to move from reflections that tend to be an hour-by-hour account of what transpired to a thoughtful and critical examination of events in the classroom and how they express the theoretical underpinnings of a teacher’s practice.

To provide that level of scaffolding, Tann (1993) gave us a three-phrase process by which students could assess the depth and breadth of their reflection. The first phase was in the planning of instruction:

- To identify aims (both educational aims and their relation to consequences for justice, equality and fulfillment and underlying ethical assumptions);
- To clarify requirements and review resources;
- To plan presentation strategies and participation roles;
- To explore their implications (and form hypothesis which can be tested in action).

The second phase was the engagement phase:

- Summary description of events (without judgment);
- Sections of recorded dialogue, questioning, feedback, etc.
- Some initial impressions and ideas for subsequent critical reflection.
The third phase was the reasoned analysis phase:

- Selection of a key event;
- Articulation of and working through associated emotions;
- Problematization of event (by generating multiple causes and consequences through association and brainstorming so as to avoid the temptation of clinging to hunches);
- Crystallization of issues (categorization and interpretation of alternative hypothesis);
- Validation (testing for consistency, confirm interpretation with others, relate to previous learning, compare with others' experiences, consult available authorities);
- Appropriation (test understandings, extract and internalize significance, plan own further learning) (pp. 58-59).

It is this third phase of Tann's grid that I used with my students. The three Rs of reflection are found in this more sophisticated model. Students were taught the three Rs as an easy reference for reflective thought. Tann's work gave further detail to the grid through which reflective thought is measured and assessed.

Reflective thought must be focused. The focus of reflective thought in this study was professional identity. It is essential that students explore this new role that they have chosen for their professional lives.

**Professional identity**

Professional identity, how one sees self as teacher, is a complex process. Definitions are numerous but for our study was limited to those who see the self as evolving and not unified. Erikson (1968) discussed identity as not something one has, but as something that develops over the course of one's lifetime. Palmer (1998) described teacher identity as one subtle dimension of a lifelong process of self-discovery. Knowles (1993) talked about professional identity as the way in which people think
of themselves as teachers. Gee (2001) described identity development as an ongoing process that occurs in an intersubjective field. Gee saw the process dependent on context at any given moment. Thus, the question of “how is my image of teacher changing” was a question resonated throughout this study.

When approached through the lens of an evolving self, the building of professional identity in an individual’s life is one of conflicting and concurring discourses at the site of self (Weedon, 1987). Identity is socially constructed, fluid, and complex (Leistyna, Woodrum, & Sherblom, 1996). Volkmann and Anderson (1998) related this understanding of self to the professional identity of teachers. Adding to the work of Berlak and Berlak (1980), they defined that identity as a “complex and dynamic equilibrium between personal self-image and teacher roles one feels obliged to play” (p.296).

It is in this context of an evolving self, that much of the work on professional identity is being done. Coldron and Smith (1999) discussed professional identity as fluid, not a stable entity. They described the tension between the practice of the individual teacher and the structures in which they operate. Dillabough (1999) stated that professional identity is never fixed, but flows from relationships with power, language, practice, and environment. Kerby (1991) reminded us that professional identity is an ongoing process of interpretation; a life long process of learning, a project that never approaches a completion date.

For those who find themselves at the start of the life-long process of interpretation and reinterpretation, what tools are trustworthy? Coldron and Smith (1999) argued that teachers should participate in regular professional dialogue to acclimate themselves to the variety of methodologies available to them, to the wide range of resources, and also to find places within the professional discourse that they locate themselves in. Bullough (1997) stated the importance of a student teacher’s
biography. Sugrue (1997) added to this argument stating that self-knowledge, knowledge of the family and social discourses that have shaped individuals to this point are essential to understanding an individual’s sense of identity. Researchers have (Samuel & Stephens, 2000; Volkmann & Anderson, 1998; Goodson and Cole, 1994; Bullough, Knowles, & Crow, 1992; Roberts, 2000) advocated for preservice teachers to have a rich exposure to the professional community. It is within that exposure that preservice teachers begin to locate their own identity as well as develop a wider concept of the profession.

Another tool used throughout the literature is the use of narrative (Mesmer, 1998; Phillips, 2002; Mahlios, 2002; Sugrue, 1997; Volkmann and Anderson, 1998; Dillabough, 1998). Narrative and voice are important tools for theorizing regarding the self. Kerby (1991) offered that the self is inseparable from a person’s life stories. It is through the telling of these stories that an individual forms a sense of self, shaping and reshaping their sense of identity as they tell their stories to others.

Why this emphasis on professional identity in a study on reflective thought? Bullough (1997) wrote that:

Teacher identity—what beginning teachers believe about teaching and learning as self-as-teacher—is of vital concern to teacher education; it is the basis for meaning making and decision making. ....Teacher education must begin, then, by exploring the teaching self (p.21). Coldron & Smith (1999) proposed that professional identity is not something we possess, but rather, a tool we use to further understand ourselves and the worlds in which we work. Perhaps Beijarrd, Meijer and Verloop (2003) stated it best when they argued:

Identity formation is a process of practical knowledge-building characterized by an ongoing integration of what is individually and collectively seen as relevant to teaching (p. 123).

Reflective thought is useless if not used to further an individual’s understanding of what it means to
see self as teacher. Using the tools of reflective thinking, individuals can begin to understand the many discourses that battle at the site of self to frame our understanding of what it means to be a teacher. In this study, students begin this process. It is not fully realized.

To teach reflection and the importance of it in the life of a teacher, we must provide adequate scaffolding for the student to self assess. Tann provided that scaffolding. Reflection is the basis for growth in the life of an educator. It is a process that deserves additional study.

Multiple Intelligences: A Foundation for Collage, Narrative and Drama

The Master of Arts in Teaching program of this study, embraced the work of Harvard’s cognitive psychologist Howard Gardner who first published his theory of multiple intelligences in 1983. Gardner (1983) approached intelligence holistically, arguing that human beings are composed of intelligences that can “be fashioned and combined in a multiplicity of adaptive ways by individuals and cultures” (p.8-9). In the twenty plus years since that publication, educators have embraced Gardner’s theory that categorizes intelligence into eight categories and affirm that strength in one may not necessarily translate into strength in another. Gardner would have educators celebrate all eight intelligences and work steadily towards a student’s strengths.

The eight intelligences as delineated by Gardner are as follows:

- Linguistic intelligence, which consists of the ability to think in words and to use language to express and appreciate complex meanings.
- Logical-mathematical intelligence makes it possible to calculate, quantify, consider propositions and hypotheses, and carry out complex mathematical operations.
- Spatial intelligence instills the capacity to think in three-dimensional ways as do sailors,
pilots, sculptors, painters and architects. It enables one to perceive external and internal imagery, to recreate, transform or modify images, to navigate oneself and objects through space, and to produce or decode graphic information.

- Bodily-kinesthetic intelligence enables one to manipulate objects and fine-tune physical skills.
- Musical intelligence is evident in individuals who possess a sensitivity to pitch, melody, rhythm, and tone.
- Interpersonal intelligence is the capacity to understand and interact effectively with others.
- Intrapersonal intelligence refers to the ability to construct an accurate perception of one's self and to use such knowledge in planning and directing one's life.
- Naturalist intelligence consists of observing patterns in nature, identifying and classifying objects and understanding natural and human-made systems (Campbell, Campbell & Dickinson, 1999, p. xvi).

Gardner believed that intelligence develops in contexts in which different intelligences are given different values (1983). Different cultures value different intelligences and consequently, focus on the development of those valued intelligences. So, not only do intelligences differ naturally from child to child, but also the intelligences that are esteemed and developed vary greatly from culture to culture.

One of the benefits of this view of intelligence was found in the work of Shearer (2004) who stated “the MI approach makes a unique contribution to the classroom experience because it broadens the definition of what constitutes intelligent behavior and who can be described as possessing intelligence” (p. 151).
The benefits of Gardner's work for educators is a theoretical framework that allows instructors to embrace the intelligences of all students, to recognize and celebrate the various intelligences they bring to the classroom while working diligently to enhance those intelligences that all human beings possess but which may not be strong in an individual student.

The difficulties of Gardner's work for educators were apparent. In a standards driven world, where some intelligences are highly valued and others are marginally recognized, Gardner's work called for a refocusing of education. It required education to move from being standards oriented to being student oriented. It left the historical construct of graded curriculum where each student is placed on the assembly line conveyor belt at the age of five and exits the education factory, fully formed, at age eighteen. It required educators to look at learning in new ways. What would it mean if students were allowed to move through a discipline at their own speed?

While I found myself cheered by this possibility, Eisner (2004) added additional weight to the discussion by summing up his response under the flag of social justice:

For me there is something intuitively right about recognizing that people differ in the ways in which they function best. There is something socially right about the idea that children and adolescents should be given an opportunity to shine in classrooms in which their particular strengths can be nurtured and made public. In both these ideas, equity, educationally speaking, requires more than having the opportunity to cross the school’s threshold; it includes having opportunities once that threshold is crossed to find a setting that is sensitive and responsive to the forms of intelligence individuals possess (p. 32).

How do students respond to multiple intelligence driven curriculum? Glendale Community College (Diaz-LeFebvre, 2004) set out to answer that question. Students were given an option to participate in a multiple intelligence based program. Options included biology, Spanish, music,
nursing, chemistry, mathematics, anthropology, all psychology courses, and English. Learning options included acting/role playing, creative dance, collage, mime, book reports, poetry, drawing/sketching/painting, computer simulation, sculpture, interview creative journal writing, musical rhythmic applications and traditional tests (p. 51).

At the conclusion of their programs, 2400 participants completed program evaluation surveys. Ninety-two percent of students rated their understanding level of academic material at the satisfied to excellent range, when taking MI courses. All students agreed that choosing how to display learning was extremely important. Eighty-five percent of students believed being allowed and encouraged to use imagination and creativity improves learning and adds excitement to the process (p. 51).

Faculty also completed a reflection on teaching and learning form (Diaz-LeFebvre, 2004). Faculty responses discussed the power of understanding. Often they found that students understood the material in ways that engaged other learners. Faculty appeared to have all embraced the philosophy of multiple intelligences and recognize that their students do not necessarily learn in the same manner they learn. Many faculty responses included this phrase, “I feel confident my students truly understand the material” (p. 52). Today, the Multiple Intelligences/Learning for Understanding project at Glendale Community College is a recognized academic program. Glendale is also reaching out to the secondary teachers in their area in an effort to spread the tenants of multiple intelligences.

What is the role of the teacher in multiple intelligence models? First of all, it is not to teach eight separate ways but to recognize the reality of those intelligences and to focus learning projects that allow students to work from their strengths. Gardner (1991) stated that an effective teacher “functions as a ‘student-curriculum broker,’ ever vigilant for educational prosthetics—texts, films, software—that can help convey the relevant contents, in as engaging and effective way as possible, to students who exhibit a characteristic learning mode” (p.246). I had taught this to my students in an
M.A.T. program but failed to bring these learning modes into the curriculum when we were working with reflection.

In this study, five of the eight intelligences were encouraged: linguistic intelligence, spatial intelligence, bodily kinesthetic intelligence, interpersonal intelligence and intrapersonal intelligence. It was possible for students to choose any or all of the remaining three as learning modes also, but it was these five the study highlighted.

_Drama: Show me the story_

Drama is a physical storytelling. Ahnee-Benham (1998) gave us a multidimensional view of what the art of drama brings us:

As an actor, the stage presents a venue to explore internal and external relationships of characters as they stumble and dance through a series of events. As an artist, the theatre is a canvas on and through which both verbal and kinesthetic symbols that reveal character are painted. As a researcher, drama heightens an awareness of social, political and cultural tensions and deficiencies between disparate ideals and groups. As a woman of color, the theatre provides me with language, rhythm, and movement to mirror and question not only 'what is' but also 'what might be' (p. 22).

Drama is a multifaceted, multilayered teaching strategy though which understanding can be heightened.

According to Gardner (1983) those who can use their bodies to problem solve have highly developed kinesthetic intelligence. Kinesthetic learners learn best by participation. They remember what was done more readily than what was said (Campbell, et al., 1999). They need to "hold ideas in their hands to learn" according to Campbell, et al. (p. 68). Drama is a wonderful strategy to employ when teaching kinesthetic learners.
Interpersonal intelligence enables us to “understand and communicate with others, noting differences in moods, temperaments, motivations and skills (Campbell et al., 1999, p.160). Interpersonal intelligence is the cement of relationships. It is the intelligence that allows us to work with others effectively. It allows us to see the world as others see it.

There are numerous models of drama as inquiry in the literature. I have chosen four to discuss as they are useful to this study. Drama as inquiry is a model that allows the actors to reflect on their experiences and bring them literally to the stage (Ahnee-Benham, 1998). In Ahnee-Benham’s study, six women participated and sat on stage, discussing their life histories. The drama they enacted allowed the audience to synthesize their experiences and relate them to their own lives.

Ahnee-Benham (1998) instructed that “good theatre provides an opportunity to generate meaning through both personal and public discourse that explores the multi-layered tensions of issues presented on the stage” (p.22). The drama she and five other women enacted allowed them to review their own lives and recognize the profound meanings they found in their own experiences. Then, on another level, the audience was invited and encouraged to do the same. This is true of good theatre. Both participants and audience are invited to the transformation process.

The Magic Drum (Naumer, 1999) allowed children to participate in a whole class drama that helped them to look at the problems of resource allocation from several vantage points. A story is written that allows them to look at serious problems several steps removed from their own worlds. In this study, the story was of a country called Nigeria where there lived a very rich and very kind ruler, the Olori. He possessed a magic drum that produced an incredible feast whenever the drum was beat. Even the animals got to enjoy the feast. Eventually the drum falls into the hands of a selfish person. This individual refuses to beat the drum and the children and animals are starving.

What occurs next is a time set aside for each group to decide what should happen. The
teacher leads the brainstorming session as children work to decide what is fair and what is necessary. All points of view are represented. The power of those viewpoints was amazing, even in young children. It is the beginning of contextual knowledge and the understanding of point of view.

This project allowed children to: "build empathy and commitment. Interactions between believable characters are also more apt to mirror real life concerns" (1999, p. 5). The children excelled at providing choices and consequences to the problem.

A third program, Standing Tall (Ebert, 2002), involved role theory and the use of drama to work with children who were victims of 9/11. In this case, a group of actors were charged with helping students most impacted by the 9/11 tragedy to "express personally felt emotions and ideas through the visual and/or performing arts" (p. 10).

The artists incorporated the work of Landry (2000) who stated that "human beings are roletakers and role players by nature. That is, the abilities to imagine oneself as another and to act like the other are essentially unlearned and genetically programmed" (p. 52). Role therapy uses three basic roles to problem solve (Ebert, 2002). The first is the role. This is the protagonist, the individual on a search or quest. The second is the counter role, which is not necessarily the opposite or evil figure. The counter role just represents the other sides of the role, the pieces of that individual that may not be represented in the role. Finally, there is the guide. The guide helps to find a bridge between the role and the counter role.

The students then formed tableaus, which would often include heroes, victims and villains. The example in the study is that of a group of students trying to make sense of George W. Bush's role and response to the 9/11 tragedies. Their comments went like this:

I am George Bush, and I rule the world.

I'm not coming to help New York. I'm going to just sit right here in my nice comfortable
couch in Washington and watch my football game.

I am a moral person, and I really want to help people, but some people think I abuse my power.

I thought being president would be easier. I didn’t think I’d have to go to war (p.14).

In the words of the children, the audience sees the conflicting discourses in the person of George W. Bush. It is simplistic and it gets at simple and profound truth.

The fourth model involves midrash. Midrash is an attempt in Jewish scholarship to get to “the story beyond the story” (Wolfe et al, 1996). L’Engle (1996) uses midrash often as she tries to understand the more difficult stories of the Bible. She told an ancient midrash of the prodigal son. It focuses on the older brother, who worked so hard to please his father. A year or so after the prodigal returns, the elder son requests his inheritance and leaves the family farm for the city. A first born, this A type personality soon increases his fortune 100 fold. He becomes an important man in the city. But something is missing. He puts his holdings in a trust and returns to his father’s farm. As he gets within sight of the homestead, he sees his father racing towards him, full of joy and acceptance. The father kills the fatted calf and puts his ring on the son’s finger. So it is the same result for both sons. Both sons return to the father. It does not matter who we are, we all have issues with the father.

That is the essence of midrash, the story beyond the story. Epstein (2004) used midrash as a dramatic art form to move her students beyond a literal retelling of Biblical stories and on to a deeper understanding of the individuals involved. She read the story to her students and then asked a group of them to form a tableau of the incident described. According to Wilson (1999):

Tableaus are “frozen slices of action that are still (no movement, no sound, no props).

Through tableau children create a visual, dimensional text. The tableau depicts relationships between characters and attitudes of characters. Tableau freezes the interpretations for analysis
She had the group stay in a tableau and allowed the rest of the class to analyze it. Then they began the interpretive process.

From tableau, they moved to the “hot seat” (p.65) where students took on the role of one of the characters and were questioned. Questions ranged from concrete, to interpretive questions and analysis. Everyone was allowed to ask the questions. This gave students a chance to question the holes and silences in a text. For example, in the Christian tradition, why is Mary, the mother of Jesus not at the tomb on Easter morning? Such a question opens us up to profound understanding of an individual and their experience, even 2000 years removed. These stories beyond the story are not meant to be taken as gospel truth. They are interpretations built on “what if” and “maybe”. They may increase understanding of the human being’s quest for God. They may also increase understanding of God’s quest for the human heart.

These four models meet a variety of educational goals. The Magic Drum model sought to engage children in emergent experiences, allowing them to explore a myriad of dynamics and issues (Naumer, p.14). England(2002), who used drama as inquiry, stated: “Drama in education facilitates transformational experiences for students and teachers alike, ones that bring new understandings of the world and our ability to express ourselves in relation to it and each other”(p.18). England (2002) and Naumer (1999) both cited drama as an opportunity to build empathy in students. Ahnee-Benham (1998) discussed meaning making as a goal of drama in the classroom. Ebert (2002) cited catharsis as a goal when using drama to work through tragedy. Epstein (2004) argued for midrash as a dramatic tool by which students enter the “grand conversation of textual interpretation” (p.61).

The goals that translate into this research study are the building of empathy, the ability to contextual knowledge, the ability to make meaning from personal text and story, and the initiation into
textual interpretation. These are the layers of depth that drama can add to reflective practice.

In assessing student growth, the previous drama studies relied on two tools. The first is reflection. Personal reflection in writing is prescribed by both England (2002) and Ahnee-Benham (1998). Naumer’s (1999) students were early childhood. Reflections were written by the facilitators at the conclusion of the project. Ebert’s (2002) and Epstein’s (2004) students wrote throughout their projects. Discussion was used by all projects as a method of debriefing, deconstructing the experience, and reflecting on meaning making activities.

The results of these studies confirm the importance of drama as a tool of inquiry. Enhanced reflection as cited by Naumer (1999), Ahnee-Benham (1998), Epstein (2004), and England (2002) was an outcome of these studies. England’s (2002) students found a renewed commitment to finding truth. Ebert’s (2002) study found an increased understanding of the conflicting roles each individual plays in a global conflict and the reward of catharsis. Epstein’s (2004) study cited both an active questioning of texts and discourse building as positive results of her study.

**Collage: A method of reflective thought**

Collage is an art form that can be defined as simplistically as sticking cloth, pieces of paper and photographs as well as other objects onto a surface to form a picture. Definitions move from the concrete elements of cloth, paper and photographs to the realm of ideas, experiences, and theories. The wealth of definitions helps frame its usefulness as a tool for bringing self understanding to the emerging professional.

McDermott called collage a dangerous style that “encourages transformation through relational and emergent forms of meaning making” (2002, p.53). McDermott tied the concept of collage as a transformational work to the writings of Freire (1998) and suggested that collage may be one key to transforming schools into democratically and socially just institutions (p. 53).
Mullen (1999) used the term collage to discuss identity, stating that identity is like a "cultural collage, variously arranged and glued together" (p.150). McDermott (2002) stated that in educational inquiry, "collage has the effect of rupturing, reflecting, and refracting relationships between aesthetic modes of knowing, language and meaning making" (p.56). In that statement is the picture of a human being, whose photographs, awards, writings, thoughts, triumphs and disasters, are ruptured, mended, and pieced together to form a picture of who that individual is. It is in this definition that the hopes of my project were born. If students could be coached to look at their experiences through the lens of collage, might they not find new relationships among the old? Might they discover concepts previously buried by the "tried and true"? It is at this juncture that true transformation occurs for all of us.

In discussing design, Schön (1999) added depth and meaning to the dialogue about collage. He explained the design process as:

A reflective conversation with the materials of a situation. It is rare that the designer has the design all in her head in advance, and then merely translates it. Most of the time she is in a progressive relationship—as she goes along, she is making judgments. Sometimes the designer's judgments have the intimacy of a conversational relationship, where she is getting some response back from the medium (p.4).

This is what the process of collage is for many. It is a reflective conversation between the artist and materials of a situation, between the plan in the artist’s head and the reality of the materials at hand. The process for making a collage is a perfect metaphor for teaching and the role a preservice teacher finds herself in. She has a plan and she has a real classroom. What takes place is a collage, a combining of the materials at hand, often disparate materials, into a picture, a design. It is what teaching is, a combining of the materials at hand with the design of learning. It is an art form.
Collage is a well known art form. It is a form of visual-spatial intelligence (Gardner, 1983). Visual imagery has been with us since the writing on cave walls. There are pictorial languages that date back to the ancients. Pictures as a communication device is as ancient as the garden, as rich in meaning as the writings of Moses.

Given to every human being, visual-spatial intelligence encompasses an “aggregate of related skills including visual discrimination, recognition, projection, mental imagery, spatial reasoning, image manipulation, and the duplication of inner or external imagery” (Campbell et al, 1999, p.96). Any or all of these skills may be present in one human being. As one of the eight intelligences recognized by Gardner, it is an avenue of knowing that is essential to many human beings.

Georgia O'Keefe stated: “I found that I could say things with color and shapes that I had no words for” (in Campbell et al, p. 96). The world would be a poorer place had that visual-spatial intelligence in O'Keefe not been nurtured. While we all have an established linguistic infrastructure that helps us make sense of words, Piro (2002) reminded us that we also have a nonlinguistic infrastructure that is probably as well developed as the linguistic one. Using line, shape, objects, texture, and color allows us to think and create in ways not limited by the conventions of writing (Arthur, 2004). It is essential to nurture, to engage and encourage both infrastructures. Collage accomplishes that goal.

For this study, collage was seen as a meaning-making activity. This fell into the theoretical framework of art as inquiry. Diamond and Mullen (1999) viewed this methodology as pursuing art for the sake of inquiry as opposed to art for arts sake. In this construct, all individuals were seen as having creative gifts that allow for artistic expression. Art was not limited to individuals possessing “the province of rare gifts” (p. 26). Art was not an unapproachable plane that a talented few work from. Instead, art was seen as “a skillful fashioning of useful artifacts” (Clifford, 1984, p. 6).
Since we were teaching art as inquiry, it benefits us to take a moment and look at the work of various artists and their understanding of the process by which they make meaning of their work.

L'Engle is an artist with words. Her work has won numerous awards and her thinking about the role of the Christian in the arts is a standard in the Christian community. In a class at Regents College, she stated that “writing is my deepest form of prayer” (1996). For L'Engle, all of art is caught up in an amazing adventure with the Creator. In Walking on Water, (1980) L'Engle’s treatise on Christians in the arts, she stated:

God is constantly creating, in us, through us, with us, and to co-create with God is our human calling. It is the calling for all of us, his creatures, but it is perhaps more conscious with the artist. . . . If the artist is the servant of the work, if each work of art, great or small, is the result of an annunciation, then it has a reality beyond the artist's vision (pp. 81-83).

For L'Engle, each work of art is the result of an annunciation. It holds a grain of truth in it that must be served and communicated. It is a gift formed by the partnership of human being and Holy Spirit. Gifts of art need an audience, they are meant to be communicated. “Art is communication, and if there is no communication it is as though the work had been still-born” (p.34).

L’Engle sees art as a partnership with the Creator, a work that needs to be communicated, and a work that often knows more than the artist—communicating deeper truths than the artist had planned (p.22).

Cameron (1992) defined creativity in similar terms to L’Engle. She discussed a partnership with the creator and allows the reader to define that creator as anything from God to “good orderly direction or flow” (p.4). Cameron suggested that creativity is a habit to be nurtured. Her work was designed to nurture the creative elements in individuals. She comforted all artists when she reminded us that deep meaning does not need to accompany every piece of art. Sometimes it is
enough to convey joy or delight. Not all annunciations are of messiahs. Sister Wendy Beckett, well
known art historian, further explores the meaning of art when she said “I think art brings you into an
encounter with truth and beauty—these are names for God. But they are not synonymous with God”
(in Brand, page 52).

Pablo Picasso, the artist many credit with the beginning of the collage movement, discussed
the meaning making process when he said, “Painting is just another way of keeping a diary” (in
Cameron, page 19). For the visual-spatial learner, painting has meaning as profound as any written
account.

Collage has previously been used with preservice teachers. McDermott (2002) used collage as
a meaning making activity with a group of 40 students. Of those 40, four were randomly chosen for
study. The random selection was to further her assertion that art need not belong to a privileged,
gifted few. The students were encouraged to look for emergence, relational meanings and
transformation in their work. The results were encouraging. Student work reflected careful thought
and processes of transformation. Most were able to point to moments when old thought patterns
were questioned and reevaluated.

One element from her study that teased my mind: what begins as a simple exercise becomes a
complex activity. This is true of any meaning-making activity.

McDermott (2002) found that collage was an “effective tool for examining
preservice teacher beliefs and philosophies” (p. 66). She used collage as a way of thinking of the
“Other”, hoping to disrupt the knower/known dichotomies between self/other and inner and outer
selves. She stated:

Rather than an ‘either/or’ proposition, collage embodies a relational mindset where boundaries
are blurred and we can begin to play in the space of ‘both’. The ‘both/and’ proposition
enables preservice teachers to claim their own self-identity grounded in culture, race, class and
gender” (p. 67).

Collage allows students to explore both the situations they find themselves in and the larger
issues of justice in society. Walker (2004) discussed the use of a “big idea” when working with
students in both art and reflection. Walker stated that it is powerful to use big ideas as a conceptual
focus of art making. “Big ideas can be characterized as themes, issues, or questions that captivate the
artist for extended periods of time” (p.8). This would allow a preservice teacher to explore the large
questions of education within the smaller confines of their student teaching experience. It would be
powerful to funnel the question of justice down to looking at the question of justice through the lens
of a recess period at an elementary school. To then explore the experience through collage might
bring about interesting channels of thought.

How does one assess collage? This was a question I posed to Professor Tim Timmerman
(personal communication, November 30, 2004) of George Fox University. Because art is a
communication tool, Timmerman suggested that one element of assessment be “how well does the art
speak to the student’s colleagues?” Forming small critical colleague groups allows students to view
each other’s work and discuss the meaning they bring to the work. It becomes a dialogue between
artist and colleague. This is a traditional method of assessment in art classrooms.

Another element I found useful was Walker’s (2004) insistence on having reflective
documentation. “Without this reflective documentation, an awareness of the conceptual nature of the
art making process would most likely have been lost on many students” (p. 9). This concern over
student’s metacognition and ability to reflect on the process was essential to Walker. Students in her
study agreed, stating how powerful it was to think about the process. McDermott (2002) also used
post collage essays to determine students’ reflective abilities. She added follow-up interviews and
found those insightful.

Finally, what are some of the outcomes of using collage with students? Walker (2004) cited students becoming comfortable with their own voice as an artist. Students responded that they grew more comfortable in both their work and the ideas or concepts that inspire their work. McDermott (2002) stated that collage encourages “preservice teachers to think outside the mode of a positivistic paradigm that perceives knowledge as fixed, isolated, and linear in favor of more emergent and relational meanings” (p. 67). McDermott went on to say that in changing the individual, we effectively change the pedagogy.

In the beginning, God created (Genesis 1:1, New International Version). If our students, created in the image of God, are to explore their constructs of self, creativity and its uses must be included. To think critically, to transform practice, to promote justice, (George Fox University, School of Education, 2004) the constructs of self must be explored, in all their diversity.

Personal Narrative: In the Beginning, Story

The writer of the gospel of John began with “In the beginning was the Word” (John 1:1). God spoke and the world came into being (Genesis 1). The power of words to create, to review, to reflect, to reconfigure existence is profound. It is the very nature of God, the Word.

With such a profound history, it is no surprise that Gardner (1983) included linguistic intelligence among his eight intelligences. Campbell et al (1999) discussed the use of words to communicate, to express emotions, to set to music. Early history is rich in story, in oral histories, in hieroglyphics. As man evolved, the use of language allowed human beings to move from concrete thought to abstract reasoning (Campbell et al, 1999).

Intrapersonal intelligence is also a needed tool for any writer. Campbell et al. (1999) included thoughts, feelings, and the ability to observe our own behavior, as well as motivation, determination,
ethics, integrity, and empathy in their list of intrapersonal skills. Intrapersonal is tied closely to interpersonal. Intrapersonal intelligence is brought to collage, personal narrative and drama. I chose to discuss it here as it is foundational to the writer.

What compels us to write? What is it that drives human beings to put words to experience? Julia Cameron (1998) expressed it this way:

We write because it is human nature to write. Writing claims our world. It makes it directly and specifically our own. We should write because humans are spiritual beings and writing is a powerful form of prayer and meditation, connecting us both to our own insights and to a higher and deeper level of inner guidance as well.

We should write because writing brings clarity and passion to the act of living. Writing is sensual, experiential, grounding. We should write because writing is good for the soul. We should write because writing yields us a body of work, a felt path through the world we live in (p. xvi).

We write to ground our experience in language. Cameron (1998) reminded writers that writing is not thinking something up but getting something down. It is a way of making meaning from our experience. L'Engle (1996) stated that writing is an act of discovery. She discussed not knowing exactly how to think until she has a chance to write it through. Cameron (1998) stated “instead of being an act of pontification, writing becomes an act of revelation” (p.10). My experiences have taught me the truth of L'Engle and Cameron’s claims. Writing is a revelation, an act of discovery, a grounding of experience.

Is this true for all human being? Rico (1983) gave this question an unequivocal answer: “In truth, the innate human need that underlies all writing, the need to give shape to your experience, is a gift we all possess from the earliest childhood” (p. 15). All human beings use language. We use sign,
pictures, written words and spoken words. We are driven to understand our lives and experiences and language is a tool.

Writing is also an act of discovery. Ralph Fetcher (1993) is direct and to the point in his discussion of writing as discovery. He stated, “It turns out that many writers actually discover what they have to say in the process of writing it” (p.21). Annie Dillard (1989) is perhaps the most eloquent in the discussion of writing as discovery:

You write it all, discovering it at the end of the line of words. The line of words is a fiber optic, flexible as wire; it illumines the path just before its fragile tip. You probe with it, delicate as a worm (p.7).

Like a builder, the writer lays out a line of words. Each line is a link in the chain, leading us to discovery. Not all discover through the process of writing, but for many, writing is a valued tool.

Finan and Sandholtz (1999) found an additional reason for why we write. In their study of student teachers writing personal narratives, they found that “writing personal narratives can help student teachers expand their understanding of practice and their teaching roles” (p.8). In their study, many students found that personal narrative forced them to reconsider existing beliefs.

It is also essential to look at how we write. Why narrative? What does personal story bring to the development of student teachers? How can their writing be encouraged and nurtured to the level of confidence that allows them to confront existing belief systems and reposition themselves in the community of learners?

Bushnell and Henry (2003) used narrative in the form of autobiography with preservice teachers. They suggested that “autobiography can function as a bridge between the student, educational history and theories, and the empowerment necessary to make social change through the act of teaching” (p.40). They argued that narratives give us two strong tools of reflection to use in the
transformation of practice. First, using narratives and exploring the narratives of others allows individuals to reconsider their assumptions about knowledge. Secondly, narratives allow us to find space within ourselves to question whether certain educational practices have to be done a particular “right” way (p.44).

Bushnell and Henry (2003) cited narrative as a method to intentionally explore the lives of ourselves and of others. It encourages contextual knowledge; an ability to look at all aspects of a situation or issue. Self authorship is:

- essential to the development of contextualized knowing because it serves as the integration between three factors that make contextualized knowledge so powerful: cognitive (making meaning of knowledge), interpersonal (making meaning of relationships to others) and intrapersonal (making meaning of one’s sense of identity) (page 44).

Using personal narrative, educators can move curriculum into a place where student experience is also read as “text” (Baxter Magolda, 1999) and the classroom becomes a transitional environment. This is easily layered into the texts on reflection that require action. Narrative allows students to reflect; to use story as a dialogue through which we think and act.

Renee Fuller (1997) created the term “storying”. This term refers to a child’s ability to create wholeness out of her manifold experiences in the form of stories. Fuller claimed it is present in all children, in all cultures. Rico (1983) expressed the importance of this storying in the following:

“Storying expresses an innate human need to make mental connections, to perceive patterns, to create relationships among people, things, feelings, and events and to express these perceived connections to others” (p.51). From our earliest recollections, we are storytellers. We take our experiences and make them into stories, working to find the connections, striving to make meaning.

We also write to learn. The writing to learn movement has been active since the early 1970s.
In their meta-analysis of the effects of writing to learn, Bangert-Drowns, Hurley, and Wilkinson (2004) discussed the use of writing to learn as a strategy in many subject areas. Instructors used the strategy because writing approximates human speech and supports learning strategies. They stated that “writing represents a unique mode of learning...because writing as process and product possesses a cluster of attributes that correspond uniquely to certain powerful learning strategies” (p.1). They discussed the contribution of the British researchers (Ackerman, 1993; Applebee, 1977; Britton, 1970; Britten et al. 1975; Martin, 1984) in this field, who claimed that writing is an authentic learning experience as well as an act of personal meaning making.

Writing to learn has been effectively used in many disciplines. In biology (McCrindle and Christensen, 1995), students who kept a learning journal demonstrated greater use of metacognition strategies, greater use of sophisticated cognitive strategies, greater awareness of learning strategies, and significantly higher scores on final exams. In nursing, a journal writing experience netted strong results. Ibarreta and McLeod (2004) ran a study on the use of journals in a nursing program in Saskatchewan, Canada. They found that journal writing allowed their students to think aloud on paper, to reflect on their own experiences and improve understanding. It also provided the faculty a better understanding of their students’ metacognitive abilities, gave them evidence of critical thinking, and allowed them to chart growth in their students. This exploration of journal writing as discovery benefited both students and faculty.

Gore (1993) discussed the possibilities of journal writing as a reflective tool. Recalling Foucault’s (1988) model of the journal as an avenue to constitute self as opposed to confessing self, Gore saw this possibility as a more thoughtful use of the journal as reflective tool. She went on to warn of the reality that students who journal for a course or a grade, often feel compelled to write what they believe the teacher wants to hear. Escaping that power structure in journaling has yet to
Writing to learn is successful partly because it is an authentic learning tool. Nursing students saw the writing as a chance to ponder their actions and the decisions they were forced to make. It allowed them to think out loud on paper. Fletcher (1993) agreed when he stated: “You don’t learn to write by going through a series of preset writing exercises. You learn to write by grappling with a real subject that truly matters to you” (p.4). For writing to have the depth necessary to foster reflection and change, the arena must be an authentic one for the student. It is the reason that personal narratives were tied to literacy histories and practicum experiences in this study.

We also write in an effort to enhance the voice of the writer. Peterson and Jones (2001) found that in writing the personal narrative and in sharing those narratives with the community of learners, the voice of the writer was enhanced. The power of sharing their stories in an environment that valued them, allowed writers to gain confidence. Fletcher (1993) instructed: “Voice is connected to real audience. We have to create classrooms where writers have a wide, sympathetic audience for their writing” (p.72).

We tell our stories for all of these reasons and many more. Ibarreta and McLeod (2004) used personal narratives to encourage their students to problem solve. In thinking out loud on paper, their students were able to visualize problems from various vantage points and problem solve more effectively. They also found the journal writing process as a tool for organizing the reality of their lives.

Clandinin (1992) stated that “A look at life as narrative or storied allows us to see the unities, continuities and discontinuities, images and rhythms in our lives” (p. 124). This seeing requires depth as a writer, as a reflective professional. It requires some scaffolding to encourage students to look beyond the hour by hour tasks they complete and instead look to the philosophies they are advancing,
the theories they may be experiencing conflict with, and the discourses they are unable to reconcile.

Finan and Sandholtz (1999) discussed the transformation of personhood that occurs when written personal narratives are taken seriously:

Through a process of reflection and explanation, novice teachers learn about teaching while they are learning to teach. Personal knowledge is constructed and reconstructed, and new beliefs and ideas replace former ones. Learning by experience...involves reframing conceptions of practice” (p.76).

Personal narratives have the power to transform practice. This does not mean all students will be engaged at this level of learning, but it does mean it is possible.

Another element that is necessary to discuss briefly is the realization that writing is a social act. “We write not as isolated individuals but as members of communities whose beliefs, concerns, and practices both instigate and constrain, at least in part, the sorts of things we can say” (Harris, 1989, p.12). We do not write freely. We write from sites of self that are constantly inundated with discourses from the physical, emotional, spiritual, intellectual, and popular cultures in which we live. Our work is influenced by these social encounters. Our students need us to model our own writing processes as honestly as we are able (Atwell, 1998; Fletcher, 1993; McCarrier, Pinnell & Fountas, 2000). Novice writers must see other writers struggle with the concepts they wish did not guide them as well as the theories they embrace.

For such sharing to take place, the writing community must be a safe place. Madeleine L’Engle (1996) provides such a safe place when this Newberry Award winner teaches writing. Although her students are asked to read their work aloud to L’Engle and the class in each session, no work is publicly criticized. The critical questions students are asked are on the written hard copy of work, never in the arena of a public forum. L’Engle states that if her ego is not ready for that level of
public flogging, no one else should suffer it. Fletcher (1993) adds to this concept by discussion the need for teachers to put their own egos on the line. Fletcher stated:

The best writing classes I visit are taught by teachers who work hard at creating an environment where children can put themselves on the line when they write. They do this by reading out loud the books and poems that powerfully affect them....They share resonant issues in their own lives. They write and share their writing—especially the false starts, the writing that doesn’t work—with their students (p.27-28).

A teacher who shares their own worst work has vacated the power structure of “good writer” and made themselves part of the community of learners. This teacher can enter into Lusted’s (1986) paradigm of pedagogy—and enjoy that marvelous moment of transformation that occurs as a participant in the learning community. Learning is a social act, and social settings must be safe for learners. Ursela LeGuin (1998) has strong thoughts on writing teachers and their own need for power:

Certain ‘writing teachers’ go around the country doing Master Classes that consist of the Master reading the students’ work and trashing it. The ideas is, the Master knows what Art is, and the student is a stupid jerk who can only become an artist if abused by a Master. This sadomasochistic teaching technique exists also in some prestigious writing programs. It has no place in a workshop or peer group. As far as I am concerned it has nothing to do with writing at all, but is a cult of ego-exaltation and ego-abasement (p. 153).

What remains to be said? Writers deserve a safe place to practice their craft.

The final element necessary for writing to become a powerful agent for change is courage. Fletcher (1993) said that “writing with real honesty takes tremendous courage. Such writing should never be taken for granted; writers of all ages often find that they lack the nerve to write honestly” (p.25). Shaughnessy (1993) encouraged courage when she wrote:
We write against the void. No wonder the blank page, or empty computer screen is so frightening. The void is not our normal habitation...but the void calls out what is deepest in us. The courage to start writing is a special kind of courage. It is going against an inner cautionary voice that screams, 'This place is to be avoided. There's nothing there!

But in a half hour or so, there is something there. You have put it there. This is the magic of creation, and you may well be as surprised as anybody at what surges or ripples out of you (p.9).

Students must have a safe place in which to experiment with new skills. Writers, like dancers, must have a safe place to try out a new step in front of the mirror. They must know that narrative is a safe place to discuss their new skills in teaching, their successes and their failures. They must know that it is acceptable to not be the ideal teacher. Belonging to a community of teachers who write allows them to join another branch of the professional conversation that acknowledges defeats as well as celebrating successes.

Conclusions from the literature review

Reflection is a skill that allows teachers to grow personally and professionally. Schön (1987) defined it as “a dialogue of thinking and doing through which I become more skillful” (p. 31). The goal of this study was to investigate the experience of using collage, drama, and personal narrative as pathways to reflectively exploring preservice teachers' image of teaching and their understanding of themselves as teachers. In order to investigate this question I built a scaffold of investigative tools that included the three Rs of reflection developed by the University of Central Florida (1997) which are reaction, relevance and responsibility. These three cover the realms of feeling, thinking and doing. We further layered our understanding by using Tann's(1993) grid of reflective assessment which included: selection of a key event, articulation of and working through associated emotions, problematization of
event, and crystallization of issues, validation and appropriation. The goal lies with the writings of Foucault (1988) who urged that journal writing be used to constitute self as opposed to writing that merely confesses self. In that place, the reflective act becomes transformational.

To provide scaffolding to reflective thought, each of the tools used were tied to one of Gardner’s (1983) multiple intelligences. Collage, which addresses visual, spatial, and intrapersonal intelligences, is an opportunity for students to reflect using visual symbol. Personal narratives, which address verbal, intrapersonal and interpersonal intelligences, allow students to reflect using words. Drama, which addresses kinesthetic, intrapersonal and interpersonal intelligences, allows students to reflect using their physical bodies. These were the three tools I used to investigate the depth of reflective thought possible in preservice teachers.

While numerous studies have been done on the individual disciplines of reflection, drama, and personal narrative, the list dwindles with collage and disappears with the combination of these elements. This study was constructed in an effort to provide a broad base for a broad community of learners that this study was conducted.
CHAPTER 3

METHODS

Research question(s):

The purpose of this study was to describe the reflective abilities of preservice teachers when trained in the rubric of reaction, relevance, and responsibility. Will students trained in the standards of reaction, relevance, and responsibility emerge with a strong vision of professional practice? The tools of reflection were collage, drama, and personal narrative. The research questions were as follows:

1. Will student reflections be enhanced by using reaction, relevance, and responsibility as the standards of reflective thought?
2. Will the tools of drama, collage, and personal narrative prove effective in enhancing various individuals' insight into their lives and practice as educators?
3. Will students use the grid of reaction, relevance, and responsibility to make sense of conflicting discourses?
4. Will these experiences allow them to reflect with greater depth on their own professional identity?
5. How do different student populations respond to the various tools?
6. For future study: Will students trained in the 3 Rs of reflection continue to use them as effective tools once they enter the classroom? Will students continue to use the tools of drama, collage, and personal narrative to reflect on their lives as educators?
Setting

The study was conducted at a liberal arts university in the Pacific Northwest. About 3000 students were enrolled at the university at the time the study was conducted with enrollment almost equally split between undergraduate and graduate students in a variety of programs.

Participants

The study participants were enrolled in a Master of Arts in Teaching (M.A.T.) program at the university. The format for these students is a 16-month format, which began in 2002. Students have earned bachelors' degrees prior to being admitted to the program. These students earned bachelor's degrees prior to being admitted to the program and began their course of study in January 2005. They will conclude in May 2006 having completed the majority of courses in a common experience as a cohort of 18 students. The researcher was their cohort leader. Students were invited to be part of the study based on their admittance to the program. All eighteen chose to participate.

In the cohort study group, there were fourteen females and four males. As time progressed, two males dropped out of the program, leaving 16 students in the study group. Ages ranged from 20 to 48. Seventeen identified themselves as Caucasian, one identified herself as Hispanic. In a discussion about their socioeconomic roots and identity, 14 described themselves as middle class while two described themselves as lower class.

Human subjects safeguarding

Subjects were safeguarded in two ways. First, no research was conducted without the approval of the internal review board at the University. A human subjects form was submitted and approved by
this board. It is attached to this study as Appendix E. All participation was voluntary. Students signed an informed consent if they wished to participate, once the research model had been clearly explained to them.

Second, in an effort to make this a learning experience for both students and researcher, students were encouraged to review the findings at the end of each data collection point. Using the web-based course management system study participants recorded their responses to the findings so that other participants and the researcher could read their responses to the findings.

Instrumentation/Materials/Procedures

Students experienced the art forms of collage, narrative and drama twice during the first half of their program and prior to entering the public school classroom.

- The first learning event was a drama/role-play event. Students were assigned roles in a drama that highlighted the political realities of budget difficulties in public schools (Appendix G).
- In the second learning event, students were assigned a life map collage (Appendix A). This project required students to map their process in life as it led to this moment of choosing to become a teacher.
- The third learning event was another drama/role-play. In this role-play, Larry Tucker, an expert in ELL instruction, provided them a simulation of a Tunisian Classroom. Students participated in a cross-cultural role-play that allowed them an opportunity to explore the realities of ELL students.
- The fourth learning event was a third person personal narrative. Students explored their own literacy history from a third person perspective.
- The fifth learning event was a collage event. Students explored their professional
identity through collage. A collage artist, museum trained, came in and worked with students in a collage workshop. Wendy Hitchcock was the artist. The final learning event was a final personal narrative. Students explored their first practicum through third person narratives. The chart that follows reviews the events in chronological order, and includes participant and researcher responsibilities as well as assessment grids:

*Chart 2: Learning Events*
Once the data had been gathered and the measurements taken as described above, the researcher began looking for themes throughout the data. Those themes were compiled and the subjects and researcher worked to understand the themes based on the grid of reaction, relevance, and responsibility that was taught and discussed prior to the reflective experiences. The researcher and any interested subjects then worked towards understanding the consequences of this data and the implications for future work (Denzin and Lincoln, 2002).

Research design:

Fine, Weis, Weseen and Wong (2002) discuss the goal of a research project as a “quilt of stories and a cacophony of voices speaking to each other in dispute, dissonance, support, dialogue, contention, and/or contradiction” (p. 188). This is the goal of the research study. A quilt of stories, woven together with visual, physical, and written images that are defined and redefined by both the researcher and the students whose stories they tell.

In an effort to obtain that level of textual layering of voices and experiences, I have used a form of life history as the design. While it was not possible for me to trace the entire history of the students in this study, the nature of the study is a slice of life in which I have followed the professional development of a group of individuals as they make a change in their vision of professional practice. Marshall and Rossman (1989) defined the life history design as follows:

The systematic student of culture views the life history as an account of how a new person enters a group and becomes an adult capable of meeting the traditional expectations of that society for a person of that individual’s sex and age. Life history studies emphasize the experiences and requirements of the individual—how the person copes with society (p. 96).
This is a natural format for this study, because the data was collected while the participants traveled on the journey from a neophyte to an emerging understanding of the professional expectations for becoming a teacher. I have observed and recorded the reflective growth as evidenced by reaction, relevance and responsibility, of individuals as they move into a new profession. As emerging professional educators, the participants recorded their reflections on the cultural expectations and traditions found in the public schools.

Each data collection point was triangulated by researcher observations, student reflections on both process and product, and the 3 Rs of reflection (University of Central Florida, 1997 & Tann, 1993).

Role of the researcher

The role of the researcher was that of participant observer in this study. While I studied my students' responses to reflection structured in three different art forms, my role as a participant in the cohort could not be erased. As instructor, as coach, and as a friend, I participated in the life of the cohort for whom this study has been created. When students wrote a reflection that they knew I would read and grade, I was a participant in the reflective process.

Data analysis

Using the NUDIST software program, I entered the written reflections of the students' work. I then isolated the themes in the students' work and entered those into the software program as themes or nodes. Once sorted and organized by themes, I used student quotes to help explain and illustrate the meaning of various themes that developed. I then analyzed the themes for what they revealed about students' acceptance of reflection as a tool for professional growth and the emerging vision of themselves as teachers that resulted from that reflection.

I developed and taught students a rubric based on the work of the University of Central
Florida (1997) and Tann (1993) that structured reflective thought and practice into three categories: 

reaction, which included a selection of a key event, the ability to articulate emotional issues and work through them, and problematizing the key event by generating multiple causes and consequences; 

relevance, which included an ability to discuss the key event and determine how it contributes to learning, making connections between learning theories, course readings, and other influential factors; 

and responsibility which included an ability to perceive an event and relate it to teaching and learning, discussion of alternative findings and hypothesis based on discussion with peers, course readings, learning theories, and other influential factors. This rubric was taught to and reviewed with students prior to each reflective experience.

Collage was interpreted by colleague discussion, student reflection and reflective reasoning. Personal narrative was assessed by reflective reasoning, using the 3 Rs of reflection. Drama was assessed by student reflection on internal and external dramatic experience, discussion and reflective reasoning.

What contribution does the study provide?

This study enhanced pre-service teachers’ ability to think deeply about who they are as educators, what their practice entails, how it might be improved, as well as a host of other personal and professional considerations. The learning experiences in the study helped them take a critical look at who they are and how they function within the school context. It may also have alerted some of them to preferred methods of reframing their experiences using the art of drama, collage, or personal narrative.

Teachers who are able to honestly and critically evaluate their work have the potential to transform education into a world where every human being is valued, where their multiple intelligences are celebrated and where social justice is a working reality. This study was conducted with the goal of
adding information to that stream of educational research.
Chapter Four: Results

Knowledge, once defined, taught and used as a "thing made," is dead. It has been forced to give up that which "really exists": its nature when it is a thing in the making, continuously evolving through our understanding of the world and our own bodies' experience of and participation in that world.

Elisabeth Ellsworth (2005)

Writing the results section while students are still learning, growing, stretching, and evolving requires dissecting a piece of our collective past. Like the molting of a snake, analyzing the results provides us with the rare opportunity to examine what elements contributed to the growth. Just as the snake ventures forth in its new skin, this reflective analysis allows us to move towards a discussion of how those elements might be used again to promote the growth and development of a new phase of learning.

This section is divided into three parts. The first part will review all of the findings from the data that were entered into the NUDIST program. This will review each of the four categories: professional identity, reaction (emotional response to the learning experience), relevance (cognitive response to the learning experience), and responsibility (psychomotor domain, to do), and student responses to each. The second part of this chapter will follow the reflections of three students, one early childhood/elementary student teacher, one elementary/middle school teacher, and one middle school/high school student teacher. These students were chosen by drawing names to gather representative reflections. None of the students chosen for this section would be considered outliers. This section will strive to provide the “quilt of stories and cacophony of voices” encouraged by Fine,
Weis, Weseen and Wong (2002). The third part will divide the data from section one into groups of students as suggested in research question five: How do different student populations respond to the various tools? The students considered were organized according to age and experience.

Part one

The study began with a group of 18 preservice teachers who were embarking on a sixteen-month M.A.T. program. The six data collection points began in week two of their program and the final data collection point concluded at the end of their seventh month. By the end of the seventh month, the cohort had 16 preservice teachers. Each data collection point included a researcher’s journal that chronicled the learning experience from the instructor’s viewpoint, student reflections on the learning event, and a memo of analysis based on the NUDIST program and the researcher’s journal (see Appendix F). The NUDIST program allowed for each student reflection to be reviewed and entered into various categories. Once the reflections were analyzed for themes, a memo of analysis was written. Finally, the memo of analysis was posted on a course management website, allowing students to read and respond to the analysis to date.

There were 100 student reflections submitted for study. Two students wrote two reflections each before exiting the program. Sixteen students wrote six reflections each. Out of those 100 reflections, each one was analyzed by category. The four categories were professional identity, reaction, relevance and responsibility. Under each category, themes emerged from student reflections. Student reflections were analyzed according to category and theme. For some reflections, all themes within a category were mentioned. Some reflections had multiple hits for one specific theme; for example, some students discussed several different concerns they had and each concern was counted as one hit. Hits were defined as statements pertaining to a theme. These were determined by the researcher as she analyzed the material.
For each of the four categories in the reflections, responses to each theme or subcategory will be totaled according to the whole study. Following this information, representative quotes from student reflections will be added. Representative quotes will be taken from reflections on each learning tool, i.e. drama, collage, and personal narrative.

Category One: Professional Identity

Students responded to the following question: "How did this experience change my image of teaching/teacher?" This category was established in an effort to answer the following research questions:

1. Will the tools of drama, collage, and personal narrative prove effective in enhancing various individuals' insight into their life and practice as educators?
2. Will the experiences allow students to reflect with greater depth on their professional identity?
The overarching theme of professional identity had a total of 172 hits from the 100 student reflections.

Four themes emerged from student reflections. They were:

a. current learning (88 hits)

b. past experience and prior knowledge (38 hits)

c. hopes for the future (31 hits)

d. concerns (15 hits)

In an effort to obtain the voices of students in this qualitative study, the following are representative responses from their reflections. Each of the four themes of professional identity is represented by reflections to the learning events of drama, collage and personal narrative.

Theme 1: Current learning

Representative responses are from the learning events of drama, collage and personal narrative. Reflections from drama included thoughts on role-play, critical thinking, safe learning environments, the reality of multiple cultures in the classroom, and the need for teachers to teach students.

Following a learning event in drama (the Tunisian classroom role-play) Student Seven wrote:

"I now see a clearer picture that there is no one right theory or way, that we have to take from our experiences and use what works best with our environment and our individual personalities. I also can see how our teaching styles can progress and change as we go along."

By allowing a multitude of possible methodologies, Student Seven is broadening her understanding of professional identity.

Reflecting on collage, students discussed topics including favorite teachers from the past, the role of teacher as nurturer and source of knowledge, the need for support systems, and how to safeguard students. Following a learning event in collage, Student Four stated:
"My image of teaching changed by doing this project because I was able to see how important incorporating the arts into everyday class is. Students are able to tear, rip, cut, and order all of their findings in a way that best suits them. I feel that this collage is a true representation of my life. It is cluttered, but it has everything that is important to me."

Student Four is accepting her own learning style as a gift. This should enable her to live with the challenges and blessings such a learning style brings.

When reflecting on learning events in personal narrative, students discussed past teachers, struggles with methodology, whole language vs. phonics and the aftermath of the reading wars, changing perspectives, and the need to include all students. Considering her experience, Student Fifteen said:

"...and the other children at Camp Sunshine [a camp for children with severe physical challenges] have changed my attitude toward the handicap population and have encouraged me to look through all the lenses that life has to offer each of us. Standing back and writing about this experience from a 3rd party perspective gave me a lot to think about. It was easier then the last assignment like this, although it still brought many challenges. It is so easy to tell someone how you are feeling, but how do you put it into a “they” statement. The challenge especially came because I cannot describe the experience well enough to do it justice, one would have to feel my feelings for themselves in order to understand."

This student experienced the limitations of writing, the frustration of not being able to reproduce life in the written word. The experience has the potential to allow her great empathy with students as they experience similar frustrations.

Theme 2: Past Experiences and Prior Knowledge

Representative responses are from the learning events of drama, collage, and personal narrative. When exploring drama, students expressed a wide array of topics including school boards,
networking with colleagues, the need for collaboration, the importance of the learning environment, and the power of role-play. In contemplating her past experiences in light of a drama event [the Tunisian classroom role-play], Student Sixteen said:

"The experience was especially interesting for me because I taught in another country. It was interesting for me to think about the role of teacher and what feeling students may have regarding their teacher who speaks a different language and comes from a different country from them."

In response to collage activities, students discussed teachers past and present, past expectations, and stifling experiences as a child. In response to a collage activity, Student Fourteen explored old images in her mind:

"For some reason, I had this idea that teachers went to school and everyone learned the same thing and we all came out the same way. Even though I knew that wasn't true, the image stuck in my mind."

The activity of collage allowed Student Fourteen to understand the old paradigms she was acting on and to begin to build a new paradigm of what learning involves and what a teacher/learner is.

Personal narrative reflections had students discussing past teachers and their influence, early learning not accessible to memory, and schooling without instruction in writing. In reflecting on her experiences with personal narrative, Student Sixteen reflected on her prior experiences:

"Being that I am bilingual, I thought it would be easy to work the students in either language. However, what I didn't expect was that I would find myself spending most of my time with Russian students."

Working with Russian speaking students forced Student Sixteen back into beginner mode. She had to work hard to communicate with students whose language she did not speak.

Theme 3: Hopes for the future
In considering professional identity, many students expressed hopes for the future. Contributions to this section included thoughts on community, knowing each student, and understanding multiple intelligences when planning lessons. Responses on drama included the need for community, knowing each student and their family, and the patience necessary to deal with cultural differences. Following a drama event [the role-play on school politics], Student Six expressed the following:

"I hope to be a part of a cohesive school staff, and community, even if we are the poorest school in the district."

When reflecting on collage, students discussed the need for support systems, their hopes of using art in their classrooms, and multiple intelligences. Following the collage event taught by Wendy Hitchcock, Student Ten pondered:

"This project made me think about what it will mean for me to be a teacher. Will I be seen as the nurturing, caring, smart, fun, and innovative teacher to the children I teach? Will I be someone who is looked up to and who has a direct impact on someone’s life? Absolutely. I have the passion and drive for teaching."

Students reflecting on personal narratives discussed struggling with literacy, being inclusive, and characteristics of a strong teacher. Writing a personal narrative had Student Fourteen thinking about what students need. She stated:

"My hope is that this experience has taught me to recognize when a child needs advice and when he/she would do better just to have an empathetic ear. It requires a mature, honest sensitivity."

Theme 4: Concerns

Students expressed a wide range of concerns. Their scope covered working with special populations, time management, methodologies, and classroom management. The following are representative reflections from students as they moved through the learning events of drama, collage, and personal narrative. Discussing drama, students expressed concerns regarding intimidation, the
patience necessary when dealing with other cultures, and how to improve bad situations.

Following the Tunisian classroom drama event, Student Sixteen expressed the following:

*My fears and concerns are focused on how to teach students from ethnicities that are not as highly represented as Spanish-speaking students. How do you prevent them from being left behind? How do you help them in the classroom if they don’t even have a peer that speaks the same language as them? I know there will be some assistance from and ESL instructor but it is not likely I will have one with me all day. I have realized the power of nonverbal communication through my experience with the Chinese girl as well as the children in my classroom, but that can only take you so far.”*

Student Sixteen is beginning to worry about the realities of today’s classroom. Her concern is justified. She needs to learn how to work with students from other cultures, students who speak other languages.

Reflecting on collage, students discussed public perception of teachers, concerns about succeeding in the M.A.T. program, and the evils of racism. Following the life map collage event, Student fifteen stated:

“*At the beginning of January I read through the project and was kind of uncomfortable with sharing my life story with a group of strangers in such a formal setting. As I set out to do my project I was bored with the idea of getting up in front of the class and simply telling my story, I wanted to put some of my personality into it…”*

When reflecting on personal narrative, students discussed feelings of being overwhelmed, the need for critical thinking, and concerns over literacy issues. From an experience with personal narrative, Student Ten expressed the following:

*“I am challenged by this knowledge, though, because I still am quite overwhelmed on how to teach reading and writing. How do you maintain classroom management while working with individuals or small groups? What do you do with the child that simply is not ready to read?”*
These are the statements of students who are forming a professional identity. The fears, discoveries, joys, and concerns are represented in their words. To look at these responses more closely, we need to discuss what students' emotional reactions were to the learning events and how that shaped their views of this profession.

Category Two: Reaction, the Emotional Response

As students examined the learning event, they were asked to respond to this question: "What are your emotional reactions to this event? How do you feel about it?" (University of Central Florida, 1997). This category was established in order to answer the following research questions:

1. Will student reflections be enhanced by using reaction, relevance, and responsibility as the standards of reflective thought?
2. Will the students use of the grid of reaction, relevance, and responsibility aid them in making sense of conflicting discourses?
3. Will these experiences allow them to reflect with greater depth on their own professional identity?

From the 100 student reflections, the overarching theme of reaction had a total of 145 responses. Two themes emerged from student reflections:

a. emotional reactions: 77 hits
b. perceived reasons for the reactions: 68 hits

The value of voice is found in the following student responses. The two themes of the category reaction are emotional reactions and the perceived reasons for those reactions. Those two themes are further explored through the reflections of students as they experience drama, collage, and personal narrative.

Theme 1: Emotional reactions
When considering their emotional reactions, students discussed a wide array of emotions including but not limited to surprise, tension, intimidation, liberation, empowerment, skepticism, relaxation, excitement, uneasiness, and impatience. When reflecting on drama as a learning event, students referred to emotions of surprise, tension, fun, liberation, intimidation, and emotional connection with the role they were playing. Discussing drama [school politics] as a learning event, Student Seventeen stated:

“I was able to become emotional in a safe environment. I enjoyed playing a new role. It was actually quite empowering.”

Student Thirteen added these comments on the emotions attached to the school politics role-play:

“As an actor, it was surprisingly easy to get into character. I struggled for a time, as did some of my classmates in the ‘Magnificent HS’ to get past my personal feelings and ideas about the role and just do it. I have role-played before, and knew I could decide to just assume the role and leave my real self behind, but just as I mentioned in class, the reason I didn’t hesitate once I realized I needed to get in character was that I knew that I was in a safe role-playing environment. None of my classmates or teachers would take offense or otherwise hold my character’s words against me. Once I crossed that threshold, which I did deliberately and in a very short moment, it was a freeing experience.”

Students experienced a wide range of emotions when exposed to the art of collage including pride, worry, pressure, the power of past learning experience for both good and bad, and a strong connection to their peers. When explaining her emotional response to the life map collage, Student Fourteen stated:

“My dining room table then became my canvas for the next few weeks. When I was mounting the pictures, I allowed myself to feel the pride in my accomplishments. There was a time in my life when I didn’t think I would
ever turn out to be successful. Looking at my life laid out before me, I felt so proud of myself and all of my achievements! I am becoming a more confident and self-assured person without needing validation from outside sources. I finally feel a sense of peace that being part of this program is exactly where I am supposed to be.”

This student spent some years of her adolescence on the street. She lived as a homeless teenager. Her ability to review her life and take pride in her accomplishments is moving. It is the transformative piece of education our department seeks to serve.

Student Four added these thoughts on the life map collage:

“I feel so connected to my fellow classmates. We are no longer strangers swimming in a vast M.A.T. pool; we care for one another, and want each other to succeed. It lets you see that others have gone through the same experiences as you have, and in turn, you do not feel as alone in the journey.”

When discussing their emotional responses to writing a personal narrative, students discussed feeling liberated, frustrated with the third person format, memories of bad teachers clouding their emotional state, and remembered emotions of inferiority. The following emotional responses were recorded following the writing of personal narratives:

“Moving from elementary to high school in my paper was challenging for me. I find it difficult to admit that I am not good at comprehension or writing. I want to be better than I am and in the past have not understood why I am not. I study enough. Feeling inferior in high school compared to other students was a lonely feeling. No one really knew the turmoil I felt during those years. However, it was only a part of my high school life, but it was an important part. The other part that kept my spirits up most of the time was my involvement in activities, such as tennis, rally and executive positions.” Student Eight.

Student Seven added this reflection:

“Once the students got settled, there was an awkward feeling that overcame me. I realized that I am used to younger students, students full of hugs and questions, children who are not shy and beg for one on one attention.”
These children did not seem interested in reading to me, they were apprehensive with my presence, there were not hugs or ‘Hi, Mrs. (student teacher)’ with great big smiles on their faces. How do I begin? What do I do?”

Theme 2: Perceived reasons for emotional responses

Students explored the reasons for their reactions. Perceptions included misspeaking, poor questioning skills, the fortitude of students, experiencing what it means to be “other”, the difficulty of writing and the huge task of teaching. In the following reflections, we hear students as they work to make sense of their emotions.

After the second drama event, students explored the reasons for their emotion including past experiences, the contrast of drama with real life, and having to take on a role they would not have chosen for themselves. The following are student reflections on the Tunisian classroom role-play:

“I felt the fear, apprehension, and weariness that they [ELL students] must feel, and during this activity we were only learning to count! I can’t imagine how a class would be in biology, math or physics! When Larry [Larry Tucker who taught the workshop] banged on the table, I was fearful. When would he strike one of us next? Why was he yelling so much?! I really was trying to learn the pronunciation of the numbers….it was just so hard” Student Four.

“As I left the classroom Saturday my main feeling was one of anxiety. What I had felt and seen in the workshop disturbed me. The thought of living in Tunisia, China or many other foreign countries that are radically different was a thought that created much fear and apprehension for me. I am comfortable in my own routines and culture here. I think that having that feeling as I left is a good thing. It has made me really think about how frightening it is to move to a different country and how thankful I am that I don’t live in some of these foreign places” Student Three.

When considering the reasons for their emotional response to collage, students discussed anxiety over a final project, pleasure at the large block of time allocated for collage, and the freedom to
process information and experiences. When contemplating her emotional response to the life map
collage, Student Fifteen stated:

"After class on Tuesday, the atmosphere in the classroom was great. I feel as if we understand one another a bit
more and can relate on a new level. I was nervous walking in on Tuesday to do my project. Although when it
came to be my turn, I was genuinely excited to share my life story with those I was getting to know so well. I
learned a lot about establishing a safe environment for students to share. I also learned how a simple assignment
can be a life changing experience."

For Student Fifteen, the collage experience was one of excitement and bonding. She left the
assignment feeling changed.

For Student Ten, the emotions of collage centered on the process of collage:

"I particularly liked the process that we used to gain more pictures for it. When I was at home trying to collect
picture and items, I was thinking way too hard. Through the process that Wendy (artist, Wendy Hitchcock)
took us, I was able to let my true self create the collage and not only my mind. Some of the pictures that I choose
to put into my collage were unlike me and I was able to find beauty in words and phrases that came from the
most random ads. Because I was open to Wendy's process I created a piece of artwork and learned a new
technique for expression. I already have objects that I want to collage on and I cannot wait to begin!"

When searching for the reasons behind their emotional responses to personal narrative,
students discussed bad teachers in their pasts, frustration with learning, instability at school or at home
or both, the sheer size of the job they are beginning, and unhappy memories. Exploring personal
narrative and the emotions behind the learning event led Student Eleven to state:

"I found myself crying as I wrote some of this narrative. Part of it was joy, and the other part was driven by the
thought of what a monumental task I have taken on. There are moments when I am so sure that I am doing
the right thing, but the mountain before me feels really really BIG!"
An exploration of reaction leads us from the emotional response to the cognitive response. To participate in the learning event, then to consider our emotional response to it, is just the beginning. We must move to the realm of the mind. How do we process such events? How are our experiences tied to theory? How do we mentally make sense of the world we inhabit as educators?

Category Three: Relevance, the Cognitive Response

The question students responded to was “How is this relevant to your teaching? What makes it meaningful? How is this experience tied to the theory you have studied or your course readings?” (University of Central Florida, 1997). These questions were designed to gain insight into the following research questions:

1. Will student reflections be enhanced by using reaction, relevance and responsibility as the standards of reflective thought?

2. Will the students use of the grid of reaction, relevance and responsibility aid them in making sense of conflicting discourses?

3. Will the tools of drama, collage, and personal narrative prove effective in enhancing various individuals’ insight into their life and practice as educators?

4. Will students use the grid of reaction, relevance, and responsibility to make sense of conflicting discourses?

There were two themes that emerged from student writing and formed the nodes of contribution to learning and connections to coursework and theory. The overarching category of relevance had a total of 123 hits. The breakdown of responses per theme is as follows:

a. Contribution to learning: 76 hits

b. Connections to coursework and theory: 47 hits
Emerging themes and representative responses from each of the learning activities are as follows:

Theme 1: Contribution to learning

Under the theme of contribution to learning, student reflections were filled with subjects that varied from the ability to see various points of view to the reality of tension in the learning experience. Student reflections are represented by learning event.

When experiencing a drama learning event, student responses included understanding the role of politics in education, a recognition of how important a safe environment is for the learner, the power of assuming a role, the importance of community, and the power of student emotions in learning. When reflecting on their experiences in the role-play on school politics, students said the following:

"At first I thought there could be only one true point of view, but as the case went on I realized that I needed to be less biased of MHS. This exercise gave me a chance to play a role I probably wouldn't ever have. I got another perspective on the situation of minorities and the poor. Again, it gave me a chance to reflect on a bigger picture than that of MHS" Student Fifteen.

When considering the Tunisian classroom role-play, Student Three stated:

"Besides demonstrating how I don't want to teach, the role-playing helped me to gain insight into education in a different culture. A student coming from that type of experience would be very fearful of me and would probably feel uncomfortable expressing his personal interests and choices. The difference in structure would likely be confusing and disorienting to this kind of student."

Collage brought many new contributions to student learning. Students discussed an ability to classify types of teaching, the role of environment in the life of the individual, intentional structures of
learning, the lack of homogeneity in any group, and self-knowledge. Reflecting on his learning through the life map collage, Student Three said:

"I learned that I have always been thinking about teaching. I think it has been automatic and consistent throughout my life. I was not aware consciously that I was building this file in my head."

Following the "who I am as teacher" collage, Student Two added these thoughts:

"They [her cohort members] were able to identify through this collage experience that I am not a thinker that looks at the surface and makes predictions based on quick glances. I need my soul to see deeper meaning in everything. It is how I exist and thrive. But with such a need I must take lots of time analyzing, reflecting and mulling over ideas. It is a messy and time consuming process, which on the surface may appear disorganized and random but upon closer and deeper reflection patterns emerge, bonds are formed and richness of new ideas take over. Because I have this need to look deeper I will carry this knowledge into the future and share it with the students in my classroom."

Personal narrative allowed students another opportunity to reflect on the relevance of their experiences. Students discussed new reading strategies, running records, perspectives of teachers as the one responsible for learning, the quantity of individuals passing through educational systems without achieving comprehension, the unique perspective of every student, and the reality of reading vs. writing as opposed to reading and writing. When reflecting on her experience, Student Six stated:

"But will I remember that I still struggle with some of the texts I read? What do I do when this happens to me? I revert to my reading strategies, I re-read the text and look for picture clues (if any). I will model for my students, how I still use reading strategies I learned when I was their age, even as an adult reader."

Later in the program, she added these thoughts:

"As this course progressed, I have changed. Prior to my M.A.T. experience, I was not a reflective thinker. I pushed much of my past, into the past. I did not want to rehash experiences that caused me pain. What this
program has taught me is the powerful healing and personal transformation that can occur through the writing process. Visual images, people’s voices, all dance around in my head as my fingers record the history.”

This student has synthesized the learning experiences of reading and thinking over texts and events and has worked to enhance her own understanding of who she is at this juncture in life and how she arrived at this place.

Theme 2: Connections to theory

Students were also asked to tie their thoughts and experience to the theorists they read. This theme brought forth comments on the work of Socrates, Dewey, Kessler, Jensen, Palmer, Rockwell, Kozol, Montessori, and Skinner. These theorists were the subject of a learning theory course all of the students participated in.

When reflecting on the drama learning event, students connected to course readings on community, behaviorism, multiple intelligences, the need for physical space, and how the brain responds to stress. Theorists named in this section included Kessler, Dewey, Skinner, and Jensen.

Following one drama learning event, Student Twelve stated:

“*When Kessler talks about community she never mentioned specific cultural differences. Now I realize I need to try to get to know the students as much as possible so I can create common ground—as Larry referred to in class with the double iceberg model.*”

Student Two added these thoughts:

“The role-play taught me that I have very good inter and intrapersonal skills because even though I didn’t understand the language I did understand the nonverbal cues. By understanding the nonverbal cues I found myself at ease within the situation. I had a gut response that the environment was safe where I could learn something and be a valuable member of the group. What led me to this understanding is that his presentation of the information was similar to classroom presentation I have been in where repetition, rehearsal,
personalization/synthesis and testing were foundational components within the environment."

When reflecting upon collage, students connected the activities to readings on multiple intelligences, student driven instruction, action based learning, and the importance of community. Theorists named included Socrates, Whitman, Dewey, Montessori, Kessler, Jensen, and Kozol. Student Twelve commented upon Kessler and her work:

"Wendy’s [our artist/instructor in collage] preparation time was my reminder to continue to incorporate this exercise into my daily quiet time. And Rachel Kessler has taught me the importance of incorporating a stillness into class-time with my students, whenever possible, so that they too can experience moments of calm to rebuild their spiritual and emotional strength."

When discussing personal narrative students discussed running records, reading strategies, and writing strategies. Theorists named in this section were Atwell, Dewey, and Keene. Student Four reminds us of Dewey’s commitment to experiential learning:

"Dewey said that to understand the best, students have to experience it—this is so true for ESL/ELL students. They have to get out and experience the language—draw, make pictures, create art with clay, sing, write in journals, talk about what they read. After they experience it they will blossom."

These reflections are an encouragement to this researcher. When encouraged to reflect on theory and to tie it to experience, these students are successful in taking the first steps.

Category Four: Responsibility, the psychomotor domain

Students were asked the question “How will the knowledge gained from the event or experience be used in your profession? Give possible examples as well as possible alternatives, other perspectives, or other meanings that might be related to the evidence. What are some questions you still have regarding this topic? (University of Central Florida, 1997, p.31).

These prompts were used to gather data aimed at the following research questions:
1. Will student reflections be enhanced by using reaction, relevance, and responsibility as the standards of reflective thought?

2. Will the tools of drama, collage, and personal narrative prove effective in enhancing various individuals’ insight into their life and practice as educators?

3. Will students use the grid of reaction, relevance and responsibility to make sense of conflicting discourses?

The responses to the questions of responsibility followed two basic themes or nodes. They were individual responsibility and stakeholder responsibility. The overarching category of responsibility had a total of 117 hits. The breakdown of hits per theme is as follows:

   a. Individual responsibility: 74 hits
   b. Stakeholder responsibility: 43 hits

Student reflections were organized according to theme and learning event. The following are representative responses.

Theme 1: Individual responsibility

When looking at individual responsibility, students expressed thoughts on political responsibilities, critical thinking, silence, open-mindedness, the need to study and apply theory, the need for travel, the study of other cultures, and the need to provide sound structure for learning.

When reflecting on their experience in drama, students responded with thoughts on professional responsibilities, providing safe environments, political activism, critical thinking, and the value of holding your tongue. From the drama role-plays, Student Twelve expressed the following:

"I have gone out of the way, in every way possible to stay out of the politics. Now, I realize that it is worth my time to get involved, and even my obligation to have my voice heard. The process of acting this out showed me the importance of a community drawing together through a trial. In the past, I believe I did not want to get too
involved because I was afraid of the commitment to a community. I'm now aware that it is my responsibility to
be a part of my community not only in the classroom, but outside of it as well...to stand up for the beliefs I
form and follow through with action and not silence.”

Student Fourteen stated:

“I will use this knowledge by attempting to accommodate my ESL students and create an accepting
environment in the classroom. I will also be more aware of school policies related to how ESL students are
taught the resources they have available to them.”

Student Six added these thoughts:

“I am going to approach each student with a desire to learn more about them as a person, and try to gain a
deeper understanding of and show respect for their home culture.”

Each of these students left the learning events with an extended view of their own responsibilities as
teacher.

When reflecting on collage experiences, students expressed thoughts on open-mindedness, the
need to study and apply theory, the need for travel, and the need to provide a sound structure for
learning. Reflecting on her collage experience, Student Seven stated:

“This piece on getting to know who we are and how we relate to others brings it all together for me. It makes me
reflect back on my different experiences and re-think how I handled them and what I would do differently with
what I know now. It makes me excited to get back to work to use in the classroom what I know now.”

Student Twelve discussed her responsibility in the following:

“All of this knowledge will guide me toward a more intentional structure that will guide youth in; moments of
solitude/reflection, interactive centers that will combine all the senses, available water, and a loving, supportive,
no put-downs environment.”

Student Three added these thoughts:
"As a learner, the experience of learning about what my interests are and what I am drawn towards is very significant. This collage exercise did just that. Allowing students to observe themselves and connect with their values and deeper feelings can help them find direction and purpose in their education. I believe it is a teacher’s responsibility to help students tap into what moves them, how they feel and what their interests are. What emotionally inspires them? This connection can be very powerful for students in propelling them toward finding and realizing important goals in their lives."

Collage added the need to be intentional about structuring lessons. Solitude and the need for reflection are respected.

When reflecting on responsibility from personal narrative experience, students discussed the need to know each student and their family, the abolishment of worksheets, helping each child find success, embracing other cultures, and accepting our own errors. Student Six stated:

"I am responsible for implementing everything I have learned so far. I cannot succumb to the temptation of time wasting activities. Every classroom moment is invaluable; I cannot afford to waste any time on un-engaging activities. I must challenge myself to bring culture and diversity into my classroom. I want every student to feel like a star. I want each of them to know that I care about them, and their learning. I will acknowledge to them that I too, am a learner; and tell them that I can’t wait for the lessons they will teach me!"

Student Four stated:

"I need to know each and every individual family...know where the student is coming from on a daily basis. I need to provide worksheets, notes to parents, and announcements in multiple languages. I need to realize that the ESL teacher in my building may be my biggest asset. I have to accept that students from diverse backgrounds learn differently and that sitting still for five or six hours a day just won’t happen for some students."

Student Eight added this charge:
“I never want a student to feel inferior or not be able to come and ask me questions. I want to be able to teach students comprehension and writing skills. Students need to feel comfortable to express what they are thinking and feeling in the classroom, which then allows them to learn at their speed.”

Students leave the personal narrative reflection full of responsibility. It is likely that a seasoned teacher would read these and smile over the idealistic nature of preservice teachers. While no one teacher can achieve all of this, it is the nature of the goal that improves the services we offer our students. These highly idealistic writings add responsibility to my own role as a teacher educator. Not only do I need to encourage and protect this idealism, I need to remain available to my students when they encounter the classroom and are forced to work in the realm of what is. At that point, it is my job not only to hear their concerns, but to remind them that the pursuit of the goal is what makes the journey worth traveling.

Theme 2: Stakeholder responsibility

Students discussed a wide array of subjects when they discussed stakeholder responsibility. Subjects included emotional control, public vs. private actions, being informed, working for the good of all children, and understanding consequences of actions in the lives of the community.

Reflecting upon a drama event, students discussed their thoughts on emotional control, public actions vs. private actions, being informed, working for the good of all children, and understanding consequences in the lives of the community. Following the school politics role-play event, Student Seventeen stated:

“I learned that we are responsible for fighting for our causes, especially when the cause is great. Teachers, administrators, parents, and students all have a stake in the school system. If we do not ask questions or demand quality, then we get an inferior product.”
Reflecting upon the collage experience with artist Wendy Hitchcock, students discussed the need for integration of subject matter, the value of art, and the need for self-expression in their students. Student Fifteen stated:

"In the future, I will try to incorporate activities in my classroom that will promote sharing because I think the only way to build a strong community within a classroom is to share about ourselves."

In discussing their experiences in personal narrative, students expressed the need for the teacher to remain a learner. Contemplating a teacher's responsibility, Student Eight wrote:

"Being a teacher has tremendous responsibility to ensure that each student grows and advances in their reading and comprehension skills. Acknowledging the importance of these skills as they are skills that will be carried out into the real world as they become adults is a commitment to our students."

Student Eleven added her thoughts when she wrote:

"As a teacher I am responsible for allowing these kids the time and tools for success. It may make my job as a teacher harder, but that is what I will be there for. I feel that the practicum experience has helped me to acknowledge this and to take ownership of the challenge. Being the 'other' may present obstacles for children but it does not make them any less capable."

Students feel responsible. Their sense of what is necessary may be unattainable, but, their sense of mission, their adherence to the individual responsibilities they hold, is commendable. This impacts my own professional identity as teacher/researcher. I remain honored to teach such idealistic individuals, but I also feel a compelling responsibility to give them tools and support as they begin to blend the reality of education with their ideals.

Part Two

This section follows the journey of three preservice teachers as they progress through their first seven months of the M.A.T. program. The three preservice teachers will be examined through
the reflections they wrote following each learning activity. The sixteen students who were present for all six data collection points were divided by authorization level. At each authorization level (early childhood/elementary, elementary/middle school, middle school/high school) one name was drawn. This was done in an effort to obtain distinct voices at each authorization level. The subjects are two women and one man. Reflections were edited in an effort to present only the most relevant pieces of their reflections.

The following organizational chart explains the sequencing:
Student Five: This woman is 30 years old. She is married and has one child. She lists her ethnicity as Caucasian. When asked how her ethnicity affects her life, she answered “I have not had much experience with other ethnicity groups, so I feel a bit ‘sheltered’.” She identifies herself as
middle class with a question mark. A devout Christian, she states that her religion “completely makes up who I am and how I react to situations.” She hopes to teach early childhood/elementary students. She has had little or no experience with drama, collage or third person narratives.

We begin with Student Five’s response to the drama role-play that dealt with school politics. Students had been asked to respond to the event through the grid of “who I am becoming as a teacher, what were my emotional reactions, what relevance did this exercise have, and what responsibilities do I leave with?” She wrote this response:

*It was very enlightening as a learner because I realized that there are other points of view. At first I thought there could be only one true point of view, but as the case went on I realized that I needed to be less biased of MHS. This exercise gave me a chance to play a role I probably wouldn’t ever have. I got another perspective on the situation.*

*During the process I felt we had some very good arguments but the opposing side did as well. In the end though I felt the school board made the best choice. I feel this exercise was very important to teaching because it went along with our theme (Educational Foundations) of minorities and the poor. Again, it gave me a chance to reflect on a bigger picture than that of MHS.*

*The responsibilities of this exercise are numerous. The educator’s role is to make the student feel that they are in a safe environment, but also the chance to try out a new perspective. The students can then reflect on what they have learned and find new ideas from different points of view.*

*I feel that I have learned a great deal from this exercise. Because it's my responsibility to grow as a critical thinker, I believe role playing enables me as a student to show that to myself and realize that there are other points of view as well as my own.*

Student Five begins the program in this mindset. She is somewhat surprised to find the validity of differing viewpoints. She feels responsible for critical thinking. She learned about herself
from the role-play. Her ability to tie her experience to theory or course readings is minimal. Her willingness to explore alternate perspectives is present.

In her second activity, Student Five produced a life map collage. This traced her process as she has grown into the desire to be a teacher. Her reflection is as follows:

> At first I found the project difficult but as I began to proceed I found it to be very enlightening. I had to re-live some past experiences, some not so good, however necessary. These experiences were necessary to remember to show myself how I got here and where I am going. I particularly remember feeling in High School very average and all the politics involved on the dance team I was on. I started to re-live some anger and loneliness and then remembered people are not perfect, they're human. I am not excusing people's behavior, but rather realizing that what happens can only make me stronger.

> The project has helped to contribute and re-affirm my desire and love for teaching. My work connected to Dewey's philosophies of "hands on experience for children". I also connected to the Laura Ingalls Wilder and Christy selections. This is because I use to read the stories as a child and because I wanted to be them. I want to reach out to my students and touch their lives.

> I learned to look down inside myself and put to words what I had been feeling about teaching for a long time. I learned about Dewey and Montessori and how much I believed in the same philosophies. I also began to realize what others go through concerning racism and prejudice. For example the selection on "The Delany Sisters" really touched me and I learned that these concerns really do happen in the real world. I learned lessons from this story of how people can be so hypocritical and how others can "turn the other cheek". The women in this story made progress for all people.

In this learning activity and reflection, Student Five is able to tie her learning to theorists. Her own metacognitive process has begun in earnest. She is able to discuss her emotional reactions. She touches briefly on the reasons for those reactions. She is also filling in the blanks that her ethnicity
has given her. She is developing empathy for those who are on the outside looking into the culture.

Her responsibilities now lean towards providing a safe environment for her students.

In the third activity, Student Five is asked to participate in a role-play situation that casts her as a member of a Tunisian classroom. Her reflection on that event follows:

...my image of what it means to be a teacher is changing rapidly. Role-playing a classroom of another culture has helped to change many of my previous views. I have come to the decision that a teacher is a helper in the learning process, guiding the students rather than telling them what they should know. The teacher allows the students to come to their own conclusions and is a learner along with the students. They demonstrate learning by making mistakes through trial and error and by finding what works best with each student. I had previously believed that teachers told the facts and that through memorization students learned them. However, after the role-playing last Saturday, I found that the students could not memorize the facts very easily especially when there was anxiety or boredom involved. Memorizing was not particularly engaging and I soon lost interest.

Also before I never realized what students from other cultures must go through when they go to school. I understand now that as a teacher I must be sensitive to all my students. Role playing gave tremendous insight into what other cultures may go through. I felt lost because I didn’t understand the language. Nothing made sense and I easily became bored and distracted. The only reason I remotely tried to pay attention was because I was afraid not to. The teacher cracked down the cane if we spoke English or didn’t pay attention. I also had tremendous fear that he would call on me for an answer and I couldn’t do it. This fear was primarily because he would hit the table with his cane or speak angrily with the students if we didn’t know the answer.

The teacher in the “class” didn’t take into consideration students learning styles. We were suppose to memorize the facts and used only auditory learning. I am a highly visual and kinesthetic learner and did not learn anything in the lesson. Through out the role play I kept thinking about various ways I have read in class on multiple intelligences. If the teacher had included hands on activities that I could visualize and manipulate I
personally could have learned better, even in another language!

I feel that as a teacher it is my responsibility to find ways to reach all my students. I learned that a good teacher is not authoritarian and does not know all the facts. It is important for good teachers to allow their students to be creative, make mistakes and develop critical thinking skills. I have learned from various readings and conversations in class that teachers are helpers to students and learn alongside of their students.

Furthermore, teachers do not create fear and anxiety but rather develop a sense of community where everyone feels safe and encouraged to share. It is only then that students can learn and develop to their full potential. This type of classroom encourages individualism but also values each other as a team, showing that all people no matter what culture they come from are of extreme importance and worth!

It is in this activity that Student Five's professional identity takes a leap. She moves from an image of teacher as distiller of knowledge to teacher as learner and guide. Her idea of methodology is also changing rapidly. Her understanding of what learning is is changing. She pairs boredom with a lack of interest showing growth in metacognition. She recognizes her own learning styles as highly visual and kinesthetic. With the conviction that the teacher is both learner and guide, knowledge is no longer fixed. Like Lusted (1986) Student Five is finding pedagogy to be that intersection of teacher, student and the knowledge they create together. Student Five is beginning to use educational theory with confidence.

In the next learning event, Student Five was asked to write a third person narrative that traced her literacy history. Here is her reflection on that process:

I believe that there is no one way to be a good teacher of reading and writing. A good teacher is always looking for ways to reach students, especially when one way is not working for all.

Writing this narrative on literacy history was fairly emotional. The farther I got into the piece, thoughts kept rushing into my head of when I was a child. It reminds me that the parents are a child's first teacher. It is
primarily a parent that spends the majority of time with a child. I started remembering all the wonderful things about reading and writing that I loved and some bad memories as well. It makes me want to reach out to all my future students and bring them happy memories of reading and writing. Although I felt I had a decent education, room for growth is also evident. Writing this piece has helped me to see the importance of educating students and yet helping them develop a love for learning.

As a teacher I can see it is also my responsibility to know my students and the ways in which they learn. When I was a student I don't think my teacher's knew anything about multiple intelligences. Now that we do know, it is a teacher's responsibility to teach in more than one way. Future educators need to take this into consideration.

Student Five is building on the image of teacher as one who uses a multiplicity of tools. Building on her previous thinking, she has turned to literacy as yet another arena in which teachers must match strategies to learners. She embraces the responsibility element strongly, desiring to ensure that each of her future students have good literacy experiences.

In her fifth learning event, Student Five is once again asked to write a third person personal narrative. This time, the subject centers on her work in her first practicum. This was a thirty-hour practicum in which the cultural majority must become the minority. Student Five worked with E.L.L students in a local public school. Her reflections on the process follow:

After volunteering at the school, my idea of what it means to be a teacher changed. I thought I would be going into a group of kids who were all like me and knew English. After all that is how I grew up. I went to an all white school, where everyone knew English well. Before this experience I knew very little about E.L.L learners and didn't really see how they could function if they didn't know English. The kids amazed me; they got along fine with each other. The E.L.L kids were pulled out of the class along with other kids to work on reading and writing in their own language. I saw first hand how they were being taught to read and write in both
English and Spanish. I was a little concerned for the kids from other countries. The school didn’t have programs for them, only for Spanish speakers.

It is my responsibility now that I’ve gone through this experience to teach children about each other’s cultures to learn from them myself and instill a love for all people in the lives that I touch through teaching. It is my responsibility to embrace the rich and diverse cultures that my classroom will bring. It would be such a shame to dismiss all those wonderful aspects each culture brings to who we are as a country. It is then me, the teacher, who will need to help my students to see the beauty in such a diverse group of students. In my future class I hope to be a teacher that reaches out to all my students, being fair and just, but to also show them I care. I know I will try to instill a sense of community within the classroom right away. I will need to develop strategies for children individually and culturally to help them reach their greatest potential.

The greatest area I have changed in was when I met the seeing impaired student. Through her I saw just how much creative energy she brought to the classroom. The class wouldn’t be the same without her. She showed me hope and determination. I had great concerns at first about her. However, I remembered through my readings that children should be allowed to learn in the least restrictive environment. She benefited greatly as well as the group as a whole from her presence in the classroom.

In this reflection, the practicum becomes much more important than the narrative. The student does mention using the narrative to process emotions she was forced to internalize in the classroom. The student is also passionate about making students of all cultures welcome in her classroom. Student Five has begun to see herself as the teacher of many nationalities.

In her final learning event, Student Five was asked to participate in a collage class that would center on “Image of self as teacher.” Student Five was going through a difficult economic time during this class. The process was very emotional for her. She was struggling to remain solvent and remain in the M.A.T. program. The following is her reflection on that learning experience:
After Saturday's collage exercise, I started thinking about what exactly my role as a teacher will be. To be a teacher will mean to help the children reach into themselves to learn about who they are. I used to believe that art was just something pretty to look at. Now I realize that art takes on many forms. It is therapeutic and revealing. As a teacher, I will need to foster a love for art so that children can reveal who they truly are. They will need to feel accepted and loved for the individuals that they are. Furthermore, children need a creative and positive way to express their emotions, their cultures, feelings and values. After creating this collage, I can see how important collage will be to encourage growth in my students. I knew that there was tremendous growth for me in it!

At first, I thought that the collage experience would end up being just a pretty picture. I also thought it would just end up being a fun experience, but not really learning anything about me. Instead, I discovered I could pour out my heart in the collage, it became a sort of therapy for my soul that day. Because of that, I went away feeling refreshed and understood as well as energized that I could accomplish tasks to come.

I see this experience as a way to know my students and for each of them to know one another. It reminded me of the book, "Teaching and Learning through the Multiple Intelligences." Students can use this form of art through integrating it into math and language Arts. Children can also learn about interests, similarities, differences, and experiences through collage art. By using the senses, students can visualize and touch their art to actually learn something. Art doesn't have to be "just a nice picture" — one can actually learn about themselves on a deeper level when doing this kind of art work.

Because I realize that students need a way to dig deeper into themselves and learn about the world around them, collage will need to be an important fulfillment in any classroom. Students can ask questions about themselves and others through this project. According to Multiple Intelligences, students can analyze themselves and perceive others in a new way when doing collage. Students can reflect on differences and similarities and discuss these in a positive way.
At the end of the learning events, Student Five has a more complex concept of teacher and a growing professional identity. She has moved from a position of teacher as dispenser of knowledge to teacher as facilitator of learning events. Her theory remains relatively tied to multiple intelligences. Her responsibilities have grown with exposure.

Student Nine. The second preservice teacher whose reflections I chose to study is a twenty-year old female. She describes her ethnicity as “white mutt”. When asked how her ethnicity affects her, she replied: “When western people look at me, they don’t think twice or look twice—they just see the average white girl. I don’t stick out and I can usually get what I need/want.” She is middle class and describes herself as a Christian. She says that she has been a Christian all her life. Her father is an atheist. She states that she has grown up with religious conflict and is adamant about her faith. She has a degree in Art. She is the youngest member of the cohort. She hopes to teach upper elementary or middle school students. Student Nine assessed herself as proficient in drama, collage and personal narrative.

Student Nine’s first learning event was the drama role-play that centered on school politics. The following is her reflection on that event:

This experience was far more valuable than what I might have learned reading about school board member job descriptions or scanning over printouts of district rules/regulations. I realized through this exercise that as a student, I learn best when encouraged to take on the situation personally. This might not be the case for all students, and it was increasingly difficult for the students representing MHS because they didn’t in fact agree with their assigned point of view. My hope is that this experience will help me to see different points of view in the classroom and nurture those student needs accordingly.

My hope is that in this or similar situations, students will take a very active role. I found myself
most compelled and interested by the "students'" arguments because they were the ones most drastically affected by our decision. I think that while many groups of people ought to have a role in these discussions (including parents, teachers, students and administrators), students ought to be the key in deciding the outcome.

As we moved further in the debate, I definitely found myself resonating with the views of the DHS representatives. I think many of the actors did a great job representing their roles: there were clearly elitist teachers, as well as ones who genuinely wanted support for their ailing systems; there were well-meaning upper class parents who truly believed in their cause, and lower-income parents who believed in theirs equally; there were great students from both schools; and a very convincing teacher from DHS who seemed to have all the legal answers. I think the role of administrators was revealed to me the most in this exercise, because that's what I was—a decider in the whole issue, even though it would impact my character the least. From the comic at the beginning of Ch 4 in our text, I was given the picture of a hostile school board that cared nothing for the needs of the schools. I'm glad to have participated as a member of the board, because now I feel much more optimistic about its goals.

Student Nine was caught up in the role-play and enjoyed dissecting her role in it. She does not appear to see herself as a teacher. Her image of teacher does not surface in this. She sees herself as the student in a class activity. Her emotional responses and cognitive responses (relevance) are covered. Her responsibility as a professional educator surfaces briefly in regard to seeing different points of view in her own classroom.

In the second learning event, Student Nine produced and presented a life map collage. Student Nine wrote and illustrated a picture book to explain her journey to teaching. The
student had come in for a conference following her first reflection. She wanted to be sure she understood where her first reflection had failed to score full marks. We went over it carefully. In the second reflection, she followed each prompt closely and analyzed her experience through that grid. I have edited heavily in this reflection. Here is her edited reflection on the process of the life map collage:

Relevance

How does your work contribute to your learning?

Tying together some of the major events in my educational life helped me to see their connections — to see how the things that shaped me at age 5 really did have something to do with who I am at age 20, and all in between. In addition, I can see what worked for me as a learner, and understand that each person has different “on” switches and “off-limits” buttons.

What issues were involved for you?

There were issues/themes of insecurity, community, growth, diversity, fear, disappointment, embarrassment, joy, the “ah-ha” moment, challenge, and wisdom. Being able to trace them and having to whittle them down to their simplest form really made me re-live the issues/themes and mull over them more. I learned that re-learning is very valuable!

How does your work connect to class readings and learning theories?

I found that the readings (and especially the theories) with which I really resonated seemed to mirror my most effective teachers — Christy’s drive/ambition for helping children...the ways to be a smarter teacher...student-subject-centered curriculum...etc.
Responsibility

What did you learn and how does it relate to teaching and learning?

I learned to really value open-mindedness and sensitivity when relating to others, especially students. They haven’t yet built up a tough skin against the big bad world (I hope); even more than teaching them a subject, I learned that my goal should be to prepare their minds and souls for the acts of learning and growing. I learned that there are countless theories to provide the ideal education, and even when they are diametrically opposed to one another, each has clear merits. My task, however daunting, is to study them and apply them in the best way I can to provide my own students with an education that works for them. I have learned so much in this brief time; I’m sure that over time I will absorb it more fully, and come to understand it better, especially when I’m “out there” teaching!

How will you use this knowledge in the future?

The obvious answer is “in my class.” But I think it takes more than just walking in with a brain full of “knowledge.” I need to be constantly evaluating and re-evaluating my knowledge and beliefs outside of the classroom, so I’ll be as effective as possible inside the classroom. That means dedicating time to reflection, discussing ideas with my colleagues, and reading through my books to gain new insight.

How is your image of teacher changing through this project?

When I used to think “teacher” my mind went directly to an image of my favorite teachers, my best and most effective teachers. After completing the course and the final project, I’ve broadened my view of “teacher” to
include those who didn't necessarily impact me the best, but they did something good for someone else. My idea of “teacher” doesn't revolve around the idea of “me” as the “learner.” Rather, a teacher can be so many different kinds of people. I've come to appreciate the impact different kinds of teachers have had on students and on society. Through examining the qualities of different kinds of teachers, I am learning to change my perception of who I should be as a teacher. It's definitely not formed yet. But it is taking shape, and some essential qualities remain—passion, sensitivity and creativity are always high on my list. But I've now been introduced to teachers who make me want to understand poverty, interact with ethnic diversity, and cross “norms” to make society better for people.

In the second reflection, Student Nine has organized her writing around the prompts to make sure that each element is responded to. In doing so, her image of teacher is taking shape. Her critical thinking about who/what makes a good teacher is undergoing change. She has identified the need for multiple perspectives. In revisiting her emotions, she has added vulnerability and empathy to her list of characteristics necessary to teach. Her use of structure has enhanced her analysis of the event.

In the third learning event, Student Nine participated in the Tunisian Classroom role-play. The following is her reflection on that event:

*The Tunisian classroom role-play was one of the most effective authentic experiences I've ever had. It really helped me get into the skin of a student who is struggling to learn in a completely foreign environment.*

*When the time came for students to write the memorized numbers on the board, I felt left out when I was never called on. I'm not sure if that was a planned part of the role play or not, but I remember several times when I confidently said the name of the number but was not chosen to write it. If it was planned, it worked well.*

*The cane, used to strike objects loudly and get our attention, was also effective. It didn't help me learn the numbers but it definitely kept me on my toes, so to speak. It made me think of the very different cultural values that govern education. What sort of discipline will I use that might be upsetting or offensive to children*
from other cultures?

When the role-play ended, I chatted with some of my peers about how we could make our classrooms more welcoming to diverse students. My first thoughts came from our earlier Kessler readings, which heavily emphasized safety and trust in the classroom community. This, I think, is of utmost importance when teaching students who speak other languages. Of course, I find it very important for English-speaking students too. But I think that if we had established a safe, positive, loving environment prior to the Tunisian math lesson, I would have felt more comfortable learning and making mistakes along the way.

I also noticed that this lesson helped me recognize my own preferred learning style. I've always been a good student and I tend to work well through a variety of the Multiple Intelligences. When placed in such a foreign environment, though, I found myself wishing we had more visual and linguistic connection to the new material. If we could have sounded out the new words, for example, I would have caught on quicker. I also would have liked to be able to practice writing them and writing the sounds, so I'd have a quick reference in front of me. This, I think, was the most valuable thing I learned from the experience — I've always worried about how I will connect with students who struggle, especially if I excel in that subject. This helped me identify practical solutions for my own struggles. Giving students a choice in working through their problems will also empower them.

Before I thought my "image of teacher" would start out broad and narrow down as I learned more and more about the type of teacher I want to be. At this point, though, "teacher" seems to be getting broader and broader by the second. I've come to realize that different cultures see "teacher" in different ways, and since I will be involved with those cultures, I need to be flexible enough to accommodate those values. I don't mean to sound as though people from "other" cultures need extra help or are lacking in some way. What I mean is this: teaching encompasses not just multiple intelligences, not just hands-on methods and authentic assessment... teaching encompasses the world in such a way that cultures come together, learn from each other.
At this juncture, Student Nine’s image of teacher takes a leap. She describes the event as one of the best authentic experiences she has participated in. In that context, she finds her image of teacher getting “broader and broader” by the moment. She is envisioning her work in new ways. Her connections to the text are natural ones, ones that focus on safe learning environments and the community of the classroom.

In the fourth learning event, Student Nine was asked to write a third person narrative on her literacy history. Here are her reflections on that process:

All the writing exercises for this course have really helped me meta-write (think about the writing process while writing), which I usually bypass because writing comes so easily to me. During this course I've really thought about the most effective probes to help kids write, and the best strategies for refining their skills.

This assignment required me to refer to my literacy history in the third person, which was an enjoyable and stretching experience. Some of my colleagues had a hard time with this, but I found it liberating to think about my growing up from outside myself. It helped me formulate more judgments about my circumstances (like Miss Stuart in second grade). I think writing in the third person will be a requirement at least once in each of my classes.

This narrative also helped me expand my image of teacher to accommodate people like my father. My dad has a distinctive style of learning, and he's very stubborn. I think it's important for teachers to be flexible and nurturing, but I also understand the value of my dad's gifts. I hope to synthesize my father's precision with a more overtly compassionate approach.

Student Nine is a proficient writer. Her ease with the written word has allowed her to resist metacognition in this arena. The third person narrative forced her to think about the process. Her reflection on the process notes a continual expanding of her image of teacher, one that now encompasses her father and his high standards. Relevance is mentioned and responsibility is noted.
In the fifth learning event, Student Nine wrote a third person narrative of her first practicum. The following is her reflection on that process:

There are so many more details I could have included in my 3rd person narrative, but I wanted to keep it short and sweet. In all, I found my volunteer experience to be vital to my growth as a teacher. How has my image of “teacher” changed? As I’ve said before, this experience immersed me in the value of silence. I realized that I didn’t have answers for all these boys’ problems, and until I figured out that I could just listen, I felt rather awkward. The first time I noticed this was when Justin told me he had stolen a car. I had no idea how to respond... I mean, that’s a really bad thing! Justin is only fifteen years old now, so I was totally baffled. I asked stupidly, “so how did you drive it away if you didn’t know how to drive yet?” I can’t believe I said that. Duh, like a kid who steals cars is going to obey the age-15 permit law?

Later in the week I began to realize how valuable it was to just listen. I couldn’t tell them how to resolve their parents’ substance abuse problems, or their obsession with violence and weapons, or their numerous personal tragedies. But I could listen, and that seemed to do more for them than any advice. So now my image of “teacher” includes this: one who doesn’t have to spoon-feed kids, or even lead them to the “right answers.” A good teacher does this under some circumstances, but not all. In the CYFS summer school, it was better just to listen and feel along with them.

My hope is that this experience has taught me to recognize when a child needs advice, and when he/she would do better just to have an empathetic ear. It requires a mature, honest sensitivity. My experience at CYFS has brought me a week closer to that goal.

Student Nine internalized a powerful image of teacher as listener during this process. Her image of teacher does seem to be becoming “broader and broader”. Her emotional reactions are embedded in the story of Justin. Throughout her writings, Student Nine seemed confident of every challenge. It is in the contemplation of Justin that we see Student Nine’s realization that silence and
careful listening may be the only tools she possesses with some students. This is an important insight. Her final sentence dictates a huge responsibility to learn sensitivity to when a child needs advice and when that same child needs only empathy.

In the final learning event, Student Nine was asked to participate in a collage class that centered on the concept of “image of self as teacher”. The following is her response to that learning event:

My cognitive/emotional responses to the process started out skeptical, because of the beginning activity with the breathing. As an artist, I have my own processes for getting started on something, and that wasn’t really my style. I didn’t need to suspend my conscious thinking to get into my collage ‘frame of mind.’ I think the workshop was directed more towards those of us who aren’t very experienced with the visual arts, so I could see the value of the beginning activity for others. For myself, I just used my own processes to create the collage.

I suppose, then, it taught me that my teaching methods won’t always reach every kid - that some kids will really soak it up while others will go their own way. As a student in the workshop, I would have liked to receive a verbal license to go my own way if I wanted. So as a teacher, I think I’ll try to weave that into my instruction - letting kids know that if they have their own ideas for going about something, they can give those a try. To be a responsible teacher, I’ll integrate this with more prescribed assignments because not everything can be all student-choice. That way I’ll teach my students both how to operate in an authoritative environment (like a job) and to be creative and innovative in personal decision-making (like the rest of the real world).

Student Nine entered the final learning event with a skill set not present for most students. She had a degree in art. Her final collage project reflected her work with in her practicum and did not move beyond that. Her work showed none of the deep inner understanding of other students in the class. The visual result was pleasant but lacked depth of symbol. Her response was some frustration. Use of the arts is already a responsibility for Student Nine. She sees great relevance
in it. She did not see this as a reflective exercise.

Student One is a 32 year-old male. He lists his ethnicity as Caucasian and says of it “It has helped me, I’m sure, but not intentionally. I’ve never been the “other” so I can’t frame my answer very well.” He is middle class and a practicing Christian. Asked how religion frames his life, he answered, “I am a Christian and although I do not always succeed, I try to filter all experiences through that perspective.” He hopes to teach middle school or high school Language Arts and Journalism. He lists himself as proficient in collage, having some experience with drama and having several experiences in writing personal narratives.

Student One began this journey with the drama role-play that dealt with school politics. The following is his reflection on that process:

I felt that the exercise helped me learn a lot: about myself and the comfort level I brought to the actual acting part of it; how safe I felt in this learning environment, even when my classmates booed me; and what a powerful tool this kind of exercise can be for a learner. I believe that this is a great way to help students develop trust in each other and in the security of their learning environment. It also helps develop critical thinking in terms of being able to view issues from different perspectives.

I’m not sure if the exercise matches up directly with much of our reading to date, but I’m sure it will resonate once we begin studying multiple intelligences and the different ways students learn most effectively.

Unfortunately, as much as I felt that Distressed High School really deserved all the help they could get, I think that I agreed with the MHS group that they did indeed work under a certain understanding of the rules, and the responsibility of the board should have been to uphold the agreements MHS had made with their donors. I think the board was at a greater risk of losing their best and richest long-term donors through their decision than the short-term benefit that DHS received. The district would have been better served in culling the money needed for DHS from elsewhere, combining the schools, or coming up with an even more radical solution.
for the short term, and addressing the fund-raising iniquities for the next year.

I'd have to give myself a barely passing grade as an actor, but it was helpful to see how the other students really warmed up to their roles and developed "back-story" for their characters and situations, such as the complicated set of rules for fund raising and the authenticity of both sets of parents and teachers. I have some very talented classmates!

Student One is caught up in the learning event. His image of teacher is not critically discussed at this point. His reactions are present as is the relevance of the learning event. Responsibilities as an educator are implied but not explicit.

The second learning event Student One reflected on was the life map collage. For this event, Student One made a cartoon film of his life. He wrote and illustrated and filmed the cartoon. Here are his reflections on the process:

My image of teaching and teachers is not so much changing throughout this course, but it is coming into sharper focus. I knew how much passion, dedication and work went into teaching from my mom's experience, but I only knew that as an isolated example. Now I have a greater and deeper appreciation for what it takes to prepare for yourself and your methodology in order to help students learn at their best possible level. I know I have an overly-romanticized vision of teachers (i.e., superhuman qualities), but I also know that they (like myself) have faults, prejudices and struggle with their role, at school, home and in the community.

It's similar to the idea that as soon as a soldier, police officer or firefighter puts on the uniform, they instantly become larger-than-life heroes. The common assumption is that when someone with a teaching license steps behind the desk, they are wise, caring, understanding and patient. The person who becomes a teacher must work hard to have those attributes and develop those skills prior to taking up that place behind the desk. That is the biggest thing that has been reinforced for me as I have started this journey to becoming a teacher. It's as much a process of developing internal modes of thought and behavior to positively affect students' lives, as it is to
learn and apply the technical concepts of teaching.

I felt that this project helped me tie together many of the readings from class by encouraging me to identify the different learning styles that I had been taught with in the past, and to then consider which ones were most and least effective for me. I could see that for most of my schooling, I had perennialist, teacher-centered or sometimes subject-centered instruction. It wasn't until I had teachers who were willing to use Dewey's, student-centered approaches that I was able to turn my academic life around. And I realized that during my school years, I had all female teachers until high school, except for three math and two science teachers in middle school. They were also all Caucasian.

I learned, or at least processed things I already knew, about myself in this project. I think it will make me a stronger teacher to remember how close I was to not even making it out of high school, and I will always try to make that connection to each student. I know that each student learns a little differently, and although there's no model that would allow you to reach every student every time, I have learned from our readings that there are many models to choose from, and switching them up will not only keep the challenges fresh for you as a teacher, you will be more likely to reach the most students possible.

Student One has brought his image of teacher into sharper focus with this reflection. It is the first insight he allows into how he views the world of professional educators. His understanding that his teacher-training program is as much about developing internal modes of thought as it is to develop methodologies is an important one. He is shaping the internal reality of his professional identity. He understands that there are a multitude of models of teaching to choose from; now he is beginning to understand that there are a multitude of internal modes of thinking to appropriate in his effort to be a teacher to all students. His reactions are discussed, as is the relevance of the learning for future use. The area of responsibility is implied but not expressed.

Student One next participated in the Tunisian classroom role-play. His reflections on that
Reflection #3

I am so glad that we are doing this seminar in the role of the “other” in the classroom. I have felt for a long time, and have probably convinced myself that it’s a fact, that I don’t need this sort of training; that I am aware of issues of diversity (and the potential for divisiveness that comes with it), and that awareness somehow equals sensitivity, understanding and sympathy. It’s so good for me, both as a teacher-in-training and as a person, to be confronted by simulations and other exercises that show me how it feels to be “other,” giving me first-hand experience and not just the sympathy one gains from a distance.

I can now see that the role of a teacher is not just educator or tutor, but so much more. I had known this before, but it was an academic understanding, based on reading and thought and not on real-life experience. You can only learn so much from reading about issues or talking to people who face those issues on a daily basis, but it’s immersing yourself in the situations that have the potential to make you FEEL the way others feel that really teach you. It’s the difference between reading a book about mountain climbing and climbing a mountain. Until you’re in the middle of a situation, you can’t really say how you’ll react, in spite of how much research or anecdotal knowledge you may have accrued.

How does this affect the role of a teacher in my perception? By showing me that as much as possible, I need to make accommodations in my classroom in order to make sure that students can work in an atmosphere of community and collaboration. It adds mediator and facilitator onto the traditional teaching roles of leader, counselor, educator and mentor.

It’s important to keep a good balance, though, between making accommodations for the sake of community and avoiding all conflict or controversy. For real growth, there has to be some tension, a conflict that forces people to see other sides of a situation that they’ve never considered. If you and Larry had only been thinking of how to make a pleasant, peaceful and enjoyable atmosphere on Saturday, I would have
learned a little and left thinking, "What a nice lesson." But by forcing the class into situations that were uncomfortable and forced us into a different perspective than the one we're used to – that of the dominant culture – I left thinking about all the different ways I might be able to incorporate this kind of lesson into my classroom someday. That's the kind of lesson that affects real change in my way of thinking, and that's what will (I hope) make me a better teacher.

Student One's image of teacher is being enlarged. The experience has him grappling with uncomfortable knowledge of what it means to be "other". His understanding of the disequilibrium necessary for learning to be internalized is developing. He understands the necessity of tension in some learning events. He discusses his reaction and the relevance. Again, responsibility is implied but not delineated.

Student One's next learning event was the writing of a third person narrative on his literacy history. The following are his reflections on that process:

**Literacy History Reflection**

*Emotionally, this was somewhat difficult for me to write, although I would like to say thanks for the free therapy that this assignment provided. Until I sat down to write out how I learned to read and write, I had not fully considered what were the attendant effects that process had on my life: how my sister's early illness affected how my family treated me as a youngster; how my ease in picking up reading and writing must have been hard for my dad; and how this division must have widened the gulf already existing between my parents. I had considered all of those things separately and in different lights, but never within the same context.*

*In terms of relevance and responsibilities, I feel that what I have found in writing this history is much I that I already realized on one level or another: that every student comes to reading from a different perspective, and there are many perspectives behind that. I must try to be as aware as possible of outside*
issues that might affect a student's willingness or motivation to learn, and discover ways to open up possibilities for students to learn. Be patient, thoughtful, flexible, and consistent: these are the responsibilities I have learned I must live up to.

While Student One does not feel his image of teacher has changed in this process, his self-awareness has changed. He understands the dynamics of his own family or origin with greater depth. That understanding leads him to conclude that students will come from many different perspectives. He notes a responsibility to be aware of outside issues. His reactions are documented. Relevance is noted and this time responsibilities are delineated.

In his fifth learning event, Student One was asked to write a third person narrative on his first practicum. The following are his thoughts on the process:

**Personal narrative epilogue**

The process of writing this narrative was more difficult for me even than the personal literacy history. As much as my literacy history is part of me, it's enough of an ingrained part of my past that I can somewhat dispassionately discuss in the third person (although I did feel a bit like Rickey Henderson in referring to myself as "Julian" so many times). The experiences I had at Migrant Summer School were much newer and not fully processed, although the process of writing the reflection of course helped in that regard.

My image of teacher was again expanded and multiplied as I saw a teacher who has 20-plus years of experience put himself in a position much like the one I was putting myself in. Dwight is a long-time 5th-grade teacher in Newberg, and by his own admission has had very little experience with Hispanic populations. Although he did not state it quite this way, I felt that he was working in this setting for the express purpose of getting the same sort of experience I was there for: to acclimate myself in, and better understand, children from a culture that neither of us was familiar with. I never sensed that he was uncomfortable in this position, or that he thought of this class as anything other than his usual group of
overachieving, bright and articulate 5th-graders — which is exactly what they were. These were some bright kids, and I came away very impressed. I had my favorites, although I tried not to single anyone out for attention. But two 5th-grade girls, student A and student B, and one 8th-grade boy, student C were the ones I most enjoyed talking to and observing their progress. (Student C, by the way, is the boy I had to try to locate while he was making out during the open house.)

I was able to see some of the gender roles/problems play themselves out in my classes, but as mentioned in my reflection, I also was able to see them work themselves out to some extent. I also saw that the kids who were actively involved in their learning, and not sitting behind desks being lectured to, were learning more and expanding their knowledge even beyond the teachers’ expectations, although there was really very little of that kind of instruction in the time I was in the classroom. There were some really good teachers, dedicated and actually interested in whether their students were learning. Where were these teachers when I was in school?

I am encouraged and challenged by the teachers I met through this process. I see part of what it is I need to aspire to in teaching, and I hope that I can fulfill the hope of those teachers and the promise of those kids. Both of them deserve the best I can give them, not to mention the kids I will someday have the honor and privilege of teach.

In this reflection, Student One sees himself as a learner in the midst of teachers. He aspires to their level. He is dealing with multiple discourses and finds the processing difficult. He leaves with a greater understanding of what he has just lived through. His responsibilities have increased. The relevance is present if a bit underdeveloped. His reactions are implied but not spelled out.

In his sixth and final learning event of this research project, Student One participated in a collage class that centered on “image of self as teacher”. The following is his reflection on that process:
The experience of doing the collage on our practicum experience was interesting in that the process of doing a collage is tearing apart random items and reassembling them in a different order in order to make something new. That is similar to what happened to our cohort, being sent out as separate pieces into these experiences, to be brought back together as a whole to share what we had learned. And individually, there was a breaking down of our initial expectations, to be reassembled by the process of reflection and sharing with the group.

The process of collage has not changed my image of teacher, but it has reminded me of that while it is good to take the long view and look at the whole picture, it is also important to sometimes break things down to the building-block level and put it all back together in order to truly see what it is you've created. My image of teacher, like all of our other experiences so far, has not changed, but come into sharper focus. Our students, like the individual pieces of our collages, are amazing, intricate and detailed in their own ways; but as a whole class, they create something totally new. And as a teacher, much like a collage artist, we will have a great deal of influence in molding and shaping our class. However, as any artist in any medium will tell you, the art flows through the artist and is shaped by the artist, but the art will take whatever form it is destined to take. That is important to remember: we will have a strong hand in shaping our class, but it is the class itself and its various and disparate individuals that will determine what the final piece of art will be.

Student One reminds us that he does not view his image of teacher as having changed. The sharper focus he mentions is worth the journey. His statement to relevance and responsibility are profound. He recognizes the value of deconstruction and the insights such activities provide. He affirms his responsibility as teacher/artist to sculpt the class but is willing to acknowledge that art is what it is. Classes will take on shapes he cannot control.
Part Three

This section looks at how different groups of students view the activities of drama, collage, and personal narrative. Addressing the research question, "How do different student populations respond to the various tools?" student information was grouped according to age. Tools in this study were drama, collage, and personal narrative. In grouping students, gender was not used for this reason; we began the study with four males but by the third learning activity, there were only two men remaining. In addition, in looking at the number of responses and the types of responses, one female's responses were not looked at as she would not give her age.

There were difficulties in this section of the research. The question was added to the proposal in an effort to appeal to a quantitative committee member. By the end of the data collection period, the question felt forced. The demographics forced a category that had only two individuals and consequently, two quotes that were cited earlier from student work, appear in this section also. I originally looked at the question from two vantage points, that of age and place in the career path, but came to realize that the students who were entering their first career were all in their 20's and consequently I did not need to produce a new data set that would replicate the set surrounding age. What follows is a look at how different age groups responded to the tools of collage, drama and personal narrative.
Chart 5: Data Analyzed by Age Groups

When grouped according to age, the following is the number of hits per age group to each of the art forms:
Table 1: Data by age group

<table>
<thead>
<tr>
<th>Students and number of hits</th>
<th>Students in their 20s</th>
<th>Students in their 30s</th>
<th>Students in their 40s</th>
</tr>
</thead>
<tbody>
<tr>
<td>Number of Students</td>
<td>5 students</td>
<td>7 students</td>
<td>2 students</td>
</tr>
<tr>
<td>Number of hits from drama learning events</td>
<td>76 hits</td>
<td>74 hits</td>
<td>46 hits</td>
</tr>
<tr>
<td>Number of hits from collage learning events</td>
<td>64 hits</td>
<td>63 hits</td>
<td>43 hits</td>
</tr>
<tr>
<td>Number of hits from personal narrative learning events</td>
<td>51 hits</td>
<td>57 hits</td>
<td>38 hits</td>
</tr>
<tr>
<td>Total number of hits</td>
<td>191 hits</td>
<td>194 hits</td>
<td>127 hits</td>
</tr>
</tbody>
</table>

The raw numbers show the 20s having 191 responses, the 30s 194 responses and the 40s gave 127 responses. One individual’s responses are not tracked in this section as she declined to give her age category.

While listing the number of responses is interesting and allows us to see if any one age group failed to respond to an art form, the most important data in this study are the student responses themselves. Representative of the three age groups are the following responses:

From those students in their 20s came this representative response to drama from Student Fifteen:

“I enjoyed the chance to act out how I would react in a situation like a board meeting. My role was as
a student who wanted to learn, although without the resources did not have opportunity. It was exciting to get up and act as a student, putting my self out of a role I would normally play.”

From those students in their 30s came this representative response to drama from Student Seven:

“I felt I learned a little about what it would be like to stand in front of a board that was judging your ideas, how nerve racking it could be and how hard it is to get your ideas across when you are on the "hot seat". I also liked the fact that we learned others perspectives, ideas. I felt the process was intimidating at first then once people started to really become their parts it was fun seeing the emotion and tension that filled the room. Although we were just acting, it seemed easy to become attached to our roles.”

From those students in their 40s came this representative response to drama from Student Thirteen:

“As an actor, it was surprisingly easy to 'get into character'. I struggled for a time, as did some of my classmates in the 'Magnificent HS' to get past my personal feelings and ideas about the role and just do it. I have role-played before, and knew I could decide to just assume the role and leave my real self behind, but just as I mentioned in class, the reason I didn't hesitate once I realized I needed to get in character was that I knew that I was in a safe role-playing environment. Once I crossed the threshold, which I did deliberately and in a very short moment, it was a freeing experience. I can say that emotionally, and possibly physically, there was a moment of stress being lifted and at the same time a power being turned on.”

While each representative individual enjoyed the activity, student in her 20s did not express worry or fear. The students in their 30s and 40s experienced tension. Both of those students did find that once the fear threshold had been crossed the experience was enjoyable and they learned from it.
The student in his 40s is by far the most analytical about the process.

When responding to the art of collage, the following responses are representative of the age group they represent:

From those students in their 20s came this representative response from Student Sixteen:

"Through this project I was able to realize how important that feeling is and how much I want to play an active role in a community, the role of teacher. Without doing this project I would not have taken the time to really map out my life and see that I was raised in a strong community and that throughout my life those have been the moments that stand out the most."

From those students in their 30s came this representative response from Student Twelve:

"In regards to the actual collage process itself, I enjoyed the opportunity to express myself in the midst of ample time. Forming clean lines, open green spaces among smiling young faces helped me form a plan to create this mood in my future classroom."

From those students in their 40s came this representative response from Student Three:

"What I learned as a teacher was the value of just letting myself go during an experience like this and following what you feel like doing. I just started tearing out pictures that appealed to me. I didn't have any preconceived idea of what these pictures were supposed to look like or how they were going to fit in the collage."

This group held interest for me. The student in her 20s was thrown off during the final collage session because she did not like the warm up. When examining her collage at the end of class, it is obvious that she came with her set of pictures and worked almost exclusively with that preconceived set of materials. Both the student in her 30s and the student in his 40s came with the same set of materials and then proceeded to lose themselves in the process suggested by the visiting artist. Out of the five students who are in their 20s, two of them had difficulty leaving out any of the materials they
had arrived with. Another important point to consider is that Student Nine designates herself as an artist. Coming into such an exercise with a level of expertise may make the “letting go of self” a more difficult enterprise.

When responding to personal narrative, the following are representative responses of the age group they represent:

From students in their 20s came this representative response from Student Ten:

“I enjoyed the process of gathering the information for the paper. I had a wonderful conversation with my mom because I did not remember too much. I just knew that I learned to read at an early age and I loved reading. I did not enjoy writing in the third person, but now that I am finished with my paper I understand the reasoning. It made me look at myself and my literacy history from a different perspective. It was through the perspective of a teacher. I was able to put myself aside and see into the life of this little girl. It definitely was an interesting experience for me. And it is one that will help me as a teacher.”

From the students in their 30s came this representative response from Student Eleven:

“Looking closely at my own learning history, I discovered that more emphasis was put on to reading than writing. My skills for reading progressed and I continued to excel until middle school but my writing skills were less than adequate when I began high school. Seeing the gaps in my own education changes my ideas as a teacher of where the focus should be in certain subjects and for certain grade levels. Stability and a regular routine would have helped me as a child, but changing schools was emotionally traumatic and took its toll on my beginning years of school. ......My responsibility is to watch for the struggling student and find ways to guide them along to success in reading and writing.”

From the students in their 40s came this representative response from Student Eight:

“The most I can gather is I was not taught basic comprehension skills and as each year passed and
each paper was given back; I began to lose my confidence. That was actually very hard to accept. I never knew what to do to improve my study habits. In addition, I question did I really study enough. Feeling inferior in high school compared to other students was a lonely feeling. No one really knew the turmoil I felt during those years. ”

In this activity, students seem to have experienced similar emotions. Students struggled with the writing however the final results were dense with insights into who they are as learners and how the teachers and schools have influenced their literacy. While differences appear, the data set does not reveal major differences between how age groups respond to drama, collage, and personal narrative.
Chapter Five: Discussion

_Have faith and pursue the unknown end.

Oliver Wendell Holmes (1935).

The discussion of any research project must take on the philosophical underpinnings of the researcher. To report results is to use language to categorize. To deconstruct the results is to work towards a continuing revelation of who the subjects are, who they were at the time of the study, what they thought, and how they moved on from that moment of consideration. Lather (1992) states: “The goal of deconstruction is to keep things in process, to disrupt, to keep the system in play—to demystify the realities we create and to fight the tendency for our categories to congeal” (p. 120).

It is in that spirit this discussion takes shape. The students in this study have not remained the individuals who finished the sixth data collection point. They have moved on to think, consider, dream and make decisions about their professional identity is a series of additional arenas: who they are as instructors of content area specialties, who they are as teacher-researchers, and who they are as students ready to step into the classroom full-time. Our responsibility now is to look back on their first seven months and consider the work they did in that time period. How did the use of reaction, relevance, and responsibility work for students? How did the tools of drama, collage, and personal narrative allow them to reflect on their professional image with greater depth? How did different groups view the tools of drama, collage, and personal narrative?

In an effort to discuss the process this research took, the participants and their reactions and the journey of the researcher, this chapter has been divided into two parts. The first part will discuss the research based on the five questions that organized the inquiry:
1. Will student reflections be enhanced by using reaction, relevance, and responsibility as the standards of reflective thought?

2. Will the tools of drama, collage, and personal narrative prove effective in enhancing various individuals' insight into their life and practice as educators?

3. Will students use the grid of reaction, relevance, and responsibility to make sense of conflicting discourses?

4. Will these experiences allow them to reflect with greater depth on their own professional identity?

5. How do different student populations respond to the various tools?

The second part of this chapter will deal with the growth and experiences of the researcher. All research is conducted via human beings. We set up the study. It is our bias that forms initial questions, methods of inquiry, and structures for analysis. A study must be allowed to consider the reality of human influence. How was the study limited by the researcher? How did I grow as a researcher? As the study is completed, what conclusions do I leave with? What was the value of this journey of discovery? These two parts will form the final analysis of the dissertation project.

Part One: Research questions explored

Question One: Will student reflections be enhanced by using reaction, relevance, and responsibility as the standards of reflective thought?

As I began to contemplate this study a year ago, one of the problems I saw in our students was that they often entered the classroom, encountered real problems with real students, and failed to tie those competing discourses to any theory or course readings that formed their academic foundation in education. I was searching for a methodology that would force students into using theory to deconstruct their experiences in the school setting. Using the University of Central Florida's (1997)
grid of reaction, relevance, and responsibility did enhance the student's reflective ability. The very presence of a structure by which they would be assigned a grade forced them into a disciplined method of observation. Structure was a factor. Student Nine's reflections are a good example of growth via structure.

Student Nine's first reflection shows an immersion in the role-play but a failure to evaluate that experience in terms of what it means to her image of teaching. The second reflection shows a strict conformity to the structure. In the second reflection, we are given greater analysis of her experience as well as a strong insight into the events that formed her. While Student Nine is one single student, a reading of all the reflections of all 16 students shows that trend.

When looking at the arena of reaction, we see powerful emotions at work. Themes were as diverse as pride and annoyance, weariness and liberation. Students looked for reasons for their emotions. In the activity of tracking their emotional responses to each event we learned what students feared, like Student Three who talked about his fear of working immersed in another culture:

"As I left the classroom Saturday my main feeling was one of anxiety. What I had felt and seen in the workshop disturbed me. The thought of living in Tunisia, China or many other foreign countries that are radically different was a thought that created much fear and apprehension for me. I am comfortable in my own routines and culture here. I think that having that feeling as I left is a good thing. It has made me really think about how frightening it is to move to a different country and how thankful I am that I don't live in some of these foreign places."

His emotional reaction of fear and apprehension were good tutors in what it means to live in a foreign place. The class discussion covered the difficulty of such an endeavor and Student Three acknowledged how difficult it must be for ELL students. His emotional reaction would school him for a long time to come.
Student One discussed the need for emotional reactions when he wrote:

"You can only learn so much from reading about issues or talking to people who face those issues on a daily basis, but it is immersing yourself in the situations that have the potential to make you feel that really teach you. It is the difference between reading a book about mountain climbing and climbing a mountain. Until you're in the middle of a situation, you can't really say how you'll react, in spite of how much research or anecdotal knowledge you may have accrued."

Student understanding of reaction and the power of it was solidified in their reframing of the learning events in their reflections. These deconstructions enhanced their reflective thought.

When considering the relevance of any activity, students discussed contributions to learning and connections to coursework and theory. Again, the structure forced students to consider relevance. The presence of a rubric and the first grading based on the rubric, moved students to a stronger consideration of relevance by the second learning activity. Themes were varied including point of view, the need for safe environments, the importance of community, student driven instruction, multiple intelligences, visual and linguistic connections and the need for them, behaviorism, tension in learning, strategies, the logistics of teaching and the uniqueness of each human being. Theorists named included Skinner, Dewey, Socrates, Jensen, Kessler, Montessori, Whitman, Palmer, Rockwell, and Kozol. These students provided a broad and sweeping view of relevance.

Student Six leaves us with a haunting question about relevance. She asks, "But will I remember that I still struggle with some of the texts I read?" She goes on to state that she will model strategies for struggle with her students but it is the presence of the question that is encouraging. It is only when we recognize our own metacognition that we are able to model from a position of knowing strength. These students, with their concentration on relevance, leave us with enhanced reflections on the nature of learning and the tie they each have with various theorists.
When faced with the question of responsibility, students discussed individual responsibility and stakeholder responsibility. Emerging themes covered professional responsibilities, safe environments, political activism, critical thinking, working for the good of all children, the value of travel, multiculturalism, empowering student choices, the need for specialists, empathy, and the continually broadening role of teacher. Their ability to tie their reflections to future action is an essential element of reflective thought (Osterman, 1990). It remains to be seen if they will feel the strong call of those responsibilities once they enter their new career. Their responses were liberally dosed with the phrases, “in the future” and “it is a teacher’s responsibility...”. What will occur when they finally see themselves when they hear the word “teacher”? Will those responsibilities fit comfortably?

Question 2: Will the tools of drama, collage, and personal narrative prove effective in enhancing various individuals’ insight into their life and practice as educators?

The insights into individual lives provided by the tools of drama, collage, and personal narrative were invaluable.

In the arena of drama, theorists discussed drama as a tool of inquiry, as a tool that heightens awareness of political and cultural tensions (Ahnee-Bwenham, 1998) and a means to build empathy (Naumer, 1999). Responding to their own experiences in drama, students discussed their various fears, inhibitions, joys, previous life experiences, and how those factors had made them who they are today. Student Twelve shared this insight:

“In the past, I believe I did not want to get too involved because I was afraid of the commitment to a community. I’m now aware that it is my responsibility to be part of a community not only in the classroom, but outside of it as well...to stand up for the beliefs I form and follow through with action and not silence.”

In this brief declaration, Student Twelve lets us know of her past fears and her newly formed conviction. This conviction emerged from the drama on school finance. Not only is she aware of the
politics of education, she feels responsible to add her voice to the discourse. Other insights from the students included a deeper understanding of their own intelligences and which ones have greater strength, the need to understand how different cultures learn and what environmental factors may enhance learning for a culture or decrease it, the growing acceptance of the validity of multiple viewpoints, and the power of feeling what our students are experiencing.

In collage, theorists discussed collage as a meaning making activity (McDermott, 2002) and a means of inquiry (Clifford, 1984). Students reflecting on collage activities listed numerous examples of insight into their own lives. The insight into their educational practices were present but not as numerous. Students in their first seven months of coursework often refer to themselves as “learner” or “student”. When describing themselves in the role of teacher the language is often put into a future text such as “when I become a teacher” or “when I am teaching.”

Insights into their own lives included but were not limited to a surprising pride in their life, the therapy collage could be for them to make sense of life, an awareness that they have been moving towards this profession all of their lives, the value of the cohort journey, and the need to see deeper meaning in all of life. When looking at collage as a teacher, students expressed insights into the need for incorporating times of stillness into the classroom, the need to encourage students to look deeper at the meaning of events in their lives, and the value of questions. The need for stillness in the classroom, for contemplative time, pierced me as a teacher. Each class session in the M.A.T. in Your Community program is packed with activity and information. I hope my students will take quiet time to contemplate what they are learning. In the future, I need to set aside time for students to contemplate, to reflect deeply on the learning experience and their many responses to it.

Contemplating her own life as reflected in her collage, Student Fourteen stated:

'My dining room table then became my canvas for the next few weeks. When I was mounting the pictures, I
allowed myself to feel the pride in my accomplishments. There was a time in my life when I didn’t think I would ever turn out to be successful. Looking at my life laid out before me, I felt so proud of myself and all of my achievements! I am becoming a more confident and self-assured person without needing validation from outside sources. I finally feel a sense of peace that being part of this program is exactly where I am supposed to be.”

In this instance, Student Fourteen was able to use collage as a meaning making activity (McDermott, 2002). She was able to assemble artifacts as suggested by Clifford (1984) into a meaningful arrangement that allowed her to look at her life with greater understanding.

The insights provided by these students exceeded my own expectations. I had not anticipated many of their responses. Their work had a depth I had only hoped for. In the Georgia O'Keefe museum in Santa Fe, New Mexico, O'Keefe is credited with stating: “I found I could say things with color and shape that I had no words for.” My students found things in color and shape that expressed a reality in which they live that I had no knowledge of. It became a wonderful new form of communication for me, learning about the spirit of my students through color, shapes and forms.

When working with personal narrative, theorists suggest that writing is an act of discovery (L'Engle, 1996, Fletcher, 1992). Cameron (1998) instructs that writing allows students to claim their worlds. Initially, my students did not enjoy the process. They found third person writing difficult. Many commented after the fact, that they understood the value of it, that it gave them great insight into their own literacy history. By the second personal narrative, the comments on the problems of process greatly decreased. Some of the insights about their own lives used metaphors such as a garden gate and mountains to climb. Other insights expressed the joys and devastation of the challenges of literacy, what feelings of inferiority have done to them, loneliness, and the feeling of being outside the community of learners. When looking at personal narratives from their future role as teacher, students commented on the need to remember and express their own struggles with writing and the need to
explore multiple perspectives. Student Six commented:

"I was not a reflective thinker. I pushed much of my past, into the past. I did not want to rehash experiences that caused me pain. What this program has taught me is the powerful healing and personal transformation that can occur through the writing process."

This student has experienced what Julia Cameron (1998) said about the writing process: “instead of being an act of pontification, writing becomes an act of revelation” (p.10).


Students discussed personal narrative from the lens of multiple intelligences, Dewey and hands on learning, social constructivism, class and gender, and traditional instruction. Their expressions held within them the seed of a marriage between theory and experience.

In many ways, the personal narrative was my greatest insight into my students. I learned their literacy history. I gained insight into their first practicum that was invaluable. One student is a perfectionist. If she loses a point on an assignment, she turns up in my office, asking why and how to improve. It was powerful for me to understand her role with her father. He is her editor and a very demanding editor. My own impatience with her need to know each failed point and the reasoning behind it was greatly reduced when I understood her writing history. It is evident that students did use the tool of personal narrative to enhance their insight into their lives and practice as educators. An additional benefit was that I left with those two learning experiences with tremendous insight into how they became the learners they are today.

Question 3: Will students use the grid of reaction, relevance, and responsibility to make sense of conflicting discourses?

Under the heading of reaction, we have several students giving evidence of conflicting
discourses. When involved in a drama, several students spoke of the liberation they felt in abandoning their personhood and taking on a role. There was freedom from self to enter into an emotion packed event and take on a new persona. The question remains, why was it necessary to take on a new persona in order to feel safe in an emotional discussion? One student discussed viewing her life on a dining room table and the sense of pride she finally felt in her achievements. This student had spent some time living on the streets as a teenager. She was using a new lens to look at her achievements and was able to argue with the view of self as non-achiever. The Tunisian classroom role-play was an interesting study in reactions and conflicting discourses. Students did not understand the rules and the discourses of western education were in direct conflict with Tunisian education discourses. Students used the grid of reaction to deconstruct the emotion of that role-play. Throughout the study, the requirement to reflect on their reactions gave students a workable category under which conflicting discourses could be examined.

When looking at the category of relevance several discourses appeared to be in conflict for my students. The discourse of western education vs. multicultural students was a common thread. Some students entered the program with initial ideas that there was one right answer and one right way to teach. As they progressed through EDUG 501 Foundations of Education and EDUG 502 Structures and Strategies, they embraced the concept that there were many ways to teach and multiple forms of intelligence that needed multiple forms of instruction. When they reached their first practicum and the Tunisian classroom role-play, they were forced to consider the conflicting discourse that some cultures want to be taught in a specific way that is in direct conflict with all they had been taught thus far. This is an essential experience for students who will shortly leave their theoretical preparation and immerse themselves in student teaching. They must be able to handle conflicting discourses. These activities set them up for the dissonance they will shortly experience in the classroom.
How did they make sense of the dissonance? Some returned to theory, citing Dewey and Kozol. One returned to Kessler’s work and asked questions of it. Some worked to balance the expectations in their culture against the expectations of parents and children of other cultures. All of these responses fell under the category of relevance. The reflections were rich with analysis, questioning, and meaning making.

The category of responsibility yielded interesting evidence of students working through conflicting discourses. Several students mentioned an added awareness of their political responsibilities. For several this was an uncomfortable awakening. They discussed their long held desire to remain outside the political arena. They weighed that against children not getting the resources they need and found they might be forced to participate in a discourse they had avoided. For Student 1, teaching became a uniform one puts on that makes them larger than life. This discourse was at odds with his understanding of who he is and his own shortcomings. Other students mentioned the conflict between achievers and struggling students and the need to find balance. There is also an underlying theme of teacher as superhuman. This theme has students wanting to know every student, every family, every learning style, every bump in each child’s learning experience and being able to fix it all. This discourse is in conflict with the reality of their lives, the full, rich, overflowing abundance in their lives. This conflict was often ignored in their reflections. The idealism was all there. The conflict between a perfect world and the real world does not yet surface in their writings. It is important to note and to plan for in the future. When students bump up against the reality of a 24-hour day, we will need to discuss how we might learn to live with these two conflicting discourses.

Students used the tools of reaction, relevance, and responsibility to make sense of conflicting discourses. Could the reflections have been stronger? Yes. Are there students not acknowledging
conflicting discourses consistently? Yes. It is a beginning. These are students who are half way through a teacher education program. If the end is truly found in the beginning, this strand of reflection will grow and deepen.

Question Four: Will the experiences allow students to reflect with greater depth on their own professional identity?

Students were asked, in each reflection, to respond to “How did this experience change my image of teaching/teacher?” In reading student work over these seven months, it is apparent that part of the M.A.T. program insists on a changing image of teacher. Students should be reflecting with greater depth on their own professional identity to stay in the program. Bullough (1997) advocated that the exploration of professional identity be at the center of teacher education. It is through the lens of self as teacher that meaning making occurs.

When exploring the question of will the experiences allow students to reflect with greater depth on their own professional identity, it is interesting to visit many of the first reflections. Student Nine is representative of many students who based most of their reflection on themselves as learner or student. While life long learning is a standard bearer of the professional educator, these students had yet to identify themselves in the role of professional educator. As they moved through the first half of their program, their views of themselves as educators began to take shape. Many students began to use the future phrases of “when I become a teacher” and “the type of teacher I want to be.” These reflections illustrated the fluidity of identity that Coldron and Smith (1999) discussed.

Some students note shifts in their professional identity. Student Six talks about her image of teacher shifting from teacher as knower and authoritarian to mentor and coach. Student Nine talks about a broadening image of teacher. Some are beginning to wonder if they can handle all the
responsibilities of teaching. These movements in identity and thought illustrate Dillabough's (1999) discussion of identity flowing from relationships, power, environment and language. Students are using language, dissecting power, and reinventing the relationship between student and teacher in their own minds.

Students also note character traits necessary for teaching. Empathy, compassion, honesty, patience, and making mistakes all make several lists. One student sees teaching like a collage artist, someone who has great influence on the molding and shaping of a class. Student Five goes on to talk about how much the medium (or class) also determines the shape an artwork takes.

The reflections on personal identity are rich and textured. They encompass fears, desires, and impossible dreams. Their reflections are rooted in reality and yet they often take off for the stars. Question 5: How do different student populations respond to the various tools?

Students were grouped by age. There were three decades present, the twenties, thirties and forties. The numerical results are relatively similar. Students in their twenties averaged 38.2 responses overall. Students in their 30s averaged 27.7 responses overall. Students in their 40s averaged 31.8 responses overall. In each group, drama got the most responses and personal narrative the least. Fear and apprehension surfaced more with older students. Students in their 20s did not express fear when working with drama, collage or personal narrative. When working in collage, the older students seemed to enjoy the process more. Two of the five students in their 20s was thrown off by process. In personal narrative, form was a struggle across age groups. The depth and intensity of their insights was similar across age groups also.

When considering the experiences by specific groupings the one difference seems to be in the number of responses. The variables involved are too numerous to draw any conclusions other than that in this study, the individuals in their twenties had more responses. Regardless of the grouping, the
overwhelming majority of students were open to the various learning activities and worked hard to reflect upon the activity with reference to their own professional identity, reaction, relevance, and responsibility.

The study provided me with useful tools to examine and expand preservice teachers’ professional identity. The grid of reaction, relevance, and responsibility provided a structure that elicited student reflection that was dense with insight. The tools of drama, collage, and personal narrative met up with students who were willing to try them and then reflect on their usefulness. The insights I gained as an instructor in each of the disciplines of drama, collage, and personal narrative made the learning events worth repeating in the future.

Part Two: The Journey of the Researcher.

I began this study in two distinct roles. I was a teacher with a problem, searching for a solution. I was also a student in a doctoral program needing to have a dissertation study. Those were primary lenses through which I viewed the project. Other lenses of philosophy, methodology, gender, religion, and learning style all colored the way the project was designed and the results that were reported.

There were limitations in this study. As a dissertation student, I alone designed, conducted and interpreted the study. It would doubtless be a far richer study had others been involved in its formation, execution, and interpretation. The data that we are examining is all written. The richness of data would have been multiplied had we used interviews, given orally after each learning event, to allow those who find writing a chore to give a stronger voice to their experience. In an effort to multiply the possible interpretations of the data, memos of analysis were posted on the web. Although students were encouraged to respond, few actually did. There responses were interested and affirming, but they did not once argue with my conclusions. This represents many issues of power, of
My own growth as student, learner, teacher and researcher has been interesting. While the lessons of reflection, of professional identity, and multiple intelligences have been rich for me, the lessons of structure and form have also profoundly shaped me. As a student, I understood that there are qualitative and quantitative data collection formats. As a wordsmith, I had immediately gravitated toward qualitative. I had not understood how deeply the philosophical divide may be between these two forms. I am a student of Madeleine L'Engle (1996). I have spent my professional life agreeing with her concept that the rational and the intuitive need to marry. They need to become one. One should not own any discipline. It is in the honoring and use of both that our deepest strength lies.

During the course of my dissertation, I found that I drifted further and further away from the positivistic viewpoint of research. I do not believe that all experiences can be explained by numbers or “scientific research.” I find that numbers often exclude data that is rich in insights, data that informs who I am as a teacher, as a learner, as a human being. I believe quantitative methodology is one clue to what is happening and that the methodologies of qualitative research provide another clue. I have great respect for both forms but little patience with anyone who cannot see the clues each form provide us. I leave my dissertation study convinced that both are valid forms of research, but one is not superior to the other. Both allow us glimpses into the ever-progressing target of truth.

I also learned lessons about form. Dissertations are traditionally directed from a proposal. The proposal is the law book for the project. I found that as I moved through the process, the law book became less of a help and more of a boundary I wished to cross over. I explored the writings of Maxine Greene (1998) in the final months of my project. I desperately wanted to rewrite the project using the lens of literature as an interpretive tool. I wanted to change structures and include oral interviews. In a real sense, the proposal saved me from turning the dissertation study into a three-year
project. It is true that I can use other lenses when the project is over to write about the data, and yet, there remained a sense of loss in writing chapter four. I felt keenly the loss of what might have been.

Ellin Keene (2005) is a prominent reading specialist. When speaking to a group of teachers in Oregon, she discussed the chasm there is between educational research and the classroom teacher. She discussed the use of the "research language of statistics" and its inaccessibility to the average teacher. She advocated for change. I leave this project eager to take up her charge. How can I continue to do research in my field and publish it in a manner that allows my learning to be used by others? This is a research question that I will continue to pursue.

How has this research changed me as a teacher? It has ignited change. Today, my students from this study are in public school classrooms encountering the reality of education. Each week, as a part of their professional seminar course, they write a reflection on their experience. Each reflection centers on a critical incident and asks them to reframe the event using the grid of professional identity, reaction, relevance and responsibility. Today I assess reflections that are rich in analysis, synthesizing their experiences with the theories that inform them. Today in their Work Samples, student teachers discuss theory as they work to make sense of their students work and behavior. Students are actively discussing, orally and in writing, their professional identity and how difficult it is to meet conflicting expectations. The discussions have spurred me on structure classes that devote additional hours to caring and tending the soul of our educators. Contemplation is no longer a luxury in my classroom. Today it is a necessity.

At the same time, I have an additional cohort of students just beginning their M.A.T. program. It is in this context that I find myself carefully framing the issue of professional identity, sharing with students the need to actively and purposefully build a professional identity. We discuss theory and course readings from the lenses of multiple discourses. This was not part of my practice a year ago.
Today, we discuss how different discourses compete at the sight of self to shape our image of teacher and teaching. Professional identity is an integral part of our curriculum. I have changed in my understanding of what preservice teachers need as tools in their development. My instruction has been shaped and sculpted by the work on the 2005-2006 cohort.

I leave this study with numerous questions. I am anxious to see if my students will continue to use the tools of reflective thought when they leave the university and enter the classroom as professionals next year. Will they use the grid of reaction, relevance, and responsibility to process events in their classrooms? Will they grow in their sense of professional identity and will that identity mesh with the identity they have begun to form? Will students continue to use the forms of drama, collage, and personal narrative to process their learning? When students identify a learning moment, what precipitated that moment? Was it their voice in a drama, their life in collage? Will I continue to restructure my teaching to allow more moments of contemplation? What structures promote contemplation and reflection? These are the questions that I leave the study eager to pursue.

Finally, Madeleine L'Lengle (1980) leaves us with this reality:

"I have never served a work as it ought to be served; my little trickle adds hardly a drop of water to the lake, and yet it doesn't matter; there is no trickle too small. Over the years I have come to recognize that the work often knows more than I do. And with each book I start, I have hopes that I may be helped to serve it a little more fully" (p.23).

I have not served this work as it ought to be served. There is a mountain of data and I have reduced human experiences to mere pages of data. I have tried to serve it. I have given it my undivided attention for a year. I finish this study with the sadness of methodologies I did not know of, of systems of analysis I did not try, and the rising joy of what has been learned, what remains to be questioned, and new methodologies I will have the honor to pursue.
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writing. *Journal of Nursing Education* 43(3), 134-137.


Appendix A:

**EDU 501 Final Course Project: Who am I Becoming as a Teacher?**

*Description & Evaluation*

This project is designed to help you better understand your own decision to become a teacher as well as clarifying existing values and beliefs about the role of the teacher and education. These foundational beliefs will influence the choices you do and do not make, professional relationships, and actions you take throughout your MAT and teaching career. This is a point of philosophical emergence! This will mark a place of beginning you can return to over the years ahead! The project is a starting point; you will change!

**Part I: Personal History (Course Goal #2 & 3)**

Part One of this project asks you to think critically about your personal history and how it influences 1) your decision to become a teacher and 2) your definition of “teacher.” In particular, consider how gender, race, religion, sexual identification, and socio-economics influence these two issues. This project assumes that your decision to become a teacher as well as the title “teacher” is not
“neutral” but influenced by many socially constructed values.

You may find it effective to begin by free-writing about your decision to become a teacher as well as your definition of “teacher.” Another idea is to go back and read the essay you wrote on your application to the Fox MAT program. In other words, have a story of your decision and a definition of “teacher” in hand before thinking about them in light of race, gender, religion and socio-economics. Try talking this over with your colleagues as well; listen for differences and similarities in your stories. (You may want to use the questions below as discussion points.) In addition, you may find thinking and/or writing about these questions helpful.

Suggestions (not requirements) for thinking about the project and getting started:

What kinds of chores did the boys/girls in your family have? How were they different and/or similar? What kinds of expectations did the boys/girls in your family have? How were they different and/or similar? What kinds of extra curricular activities did you do in high school? Who are your role models, the people you respect? Is anyone else in your family (immediate or extended) a teacher? What are their gender, race, religion and socio-economics?

What kinds of privileges do/doesn’t your race, gender, religion and socio-economics afford you? How many people on the block where you grew up are the same color as yourself? How many students in your high school were the same color as you? How many of your teachers were the same color as you? (Ask the same question about gender, race, socio-economics)

How many options do you personally think you have as a career choice? Do you truly believe “I can be anything I want to be” or do you think there are some (perhaps practical) limitations
to this statement? (If so, what are the limitations?)

How do you define “responsibility”? How do you value “time”? What words and/or stories do you use to talk about time? What are your definitions/values of relationships? How important is “personal space” to you? How do you define “personal space”? How important is money to you? What kinds of things can a person do to demonstrate respect to you as a person? What do you consider a “compliment”? What is your description of a “perfect afternoon”?

Describe the city/town/community/neighborhood where you grew up. Describe your parents occupations, your siblings occupations, your place in the family order. Describe the place where you grew up.

How do your responses to these questions represent influences of race, gender, religion, socio-economics and sexual identification? How do they influence/expand your understanding of 1) your decision to become a teacher, 2) your definition of “teacher”?

Construct a “life-map” of your making the decision to become a teacher. Include “critical incidents” along this life-map influencing that decision. Code ones that relate specifically to race, gender, religion and socio-economics. You may certainly include “other” influences in your final product but you are being asked to be explicit in considering these factors as well.
Try putting the word "teacher" in the middle of a piece of paper. Now write all the descriptors you can think of out from this. Again, identify "critical incidents" that influence this description. Do these incidents coincide with any on your life-map? How does your own gender, race, religion and socio-economics influence your definition? How does or doesn’t this help you see your decision and your definition in an expanded way?

*Another approach to beginning: Read on down to the end of the next section of this description. There is a list of questions about the text readings that may help you get started on the personal history part of this project!*

**Part II: Western Perspectives (Course Goals 1 & 3):**

Since personal histories are not created in a vacuum, Part Two of this project asks you to consider, "How have Western historical, philosophical, political, environmental, sociological and ethical perspectives influenced your decision to become a teacher and your understanding both of what a teacher is and what defines an ‘effective education’"? (This examination critiques Western thought since it is the primary influence on the public education system.)

If you have used the questions above to think about Part One of this project, go back over these questions again and see what Western themes as studied in this course are reflected in your personal responses. You may also find it useful to review your graphic organizers for connections. If you constructed a "life-map" or did the web above, again consider returning to these and looking for connection to the Western themes you have studied.

Where are there convergences? Where are there disconnects? For example, can you see where your parents may have had a Dewian philosophy for raising children? Did you particularly enjoy the satire of Tom Paxton? Why? Did you find yourself wishing you could be Christy or Tracy Kidder? Did
you connect immediately with Jose Calderon or struggle to understand his poem? What was your immediate reaction to Norma Rockwell’s work, generally or specifically? Did you read LouAnne Johnson and say, “Yeah, this could be me” or “I don’t get the problem; is there a problem?” Your responses to the text readings themselves speak not only of your personal history but of the influences of the Western themes discussed so considering these kinds of questions may be a place to begin Part One as well!

The Product:

Having done all of this critical thinking and reflecting, you are to create a collage that graphically depicts your response to Part I and Part II of this project. Here are some options: 1) continue the use of graphic organizers, the idea of a life-map, putting your entire project in a game board format, etc. 2) create a Power Point presentation, 3) write a poem, compose a song and put this on the poster board, 4) use another art form (the work of Larry Rivers comes to mind/this may work later for a project in your art work shop!), and/or 5) ????. The choice is yours! Check with the instructor if you have questions or ideas you consider too scandalous to try without permission first!

This project was initially developed in 2001 by Donna Kamblach Phillips for the MAT Program. Several faculty members may have added to this.
## Appendix B: Reflection 3R’s Rubric

<table>
<thead>
<tr>
<th>Responsibility Category</th>
<th>Student articulates knowledge gained</th>
<th>Student is able to articulate the reaction</th>
<th>Student is able to relate to teaching</th>
<th>Student is unclear on how the knowledge gained relates to teaching</th>
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</thead>
<tbody>
<tr>
<td><strong>Reaction</strong></td>
<td>Student is able to articulate emotional knowledge gained and how it relates to issues and work learning. Student is able to see their own viewpoint and an adversarial event by generating discussion with multiple causes and peers, readings and consequences, learning theories.</td>
<td>Student is able to articulate emotional issues. Student is able to articulate their own findings based on discussion with peers, readings and theories and other course readings.</td>
<td>Student seems ambivalent about how they might relate to teaching. Student is able to make connections to other classes and theories. Student is able to connect to other course readings.</td>
<td>Student is unclear on how the knowledge gained relates to teaching</td>
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<tr>
<td><strong>Relevance</strong></td>
<td>Student is able to discuss the event and how it contributes to learning. Student makes connections with learning and other course readings.</td>
<td>Student is able to discuss the event and how it contributes to learning and other course readings.</td>
<td>Student is able to discuss the event and how they responded to it.</td>
<td>Student is unclear on how they responded to it.</td>
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Responsibility | Student articulates | Student is able to | Student is able to | Student is unclear |
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<tr>
<th>CATEGORY</th>
<th>RESPONSIBILITY</th>
<th>STUDENT ARTICULATES KNOWLEDGE GAINED</th>
<th>STUDENT IS ABLE TO ARTICULATE THE REACTION</th>
<th>STUDENT IS ABLE TO RELATE TO TEACHING</th>
<th>STUDENT IS UNCLEAR ON HOW THE KNOWLEDGE GAINED RELATES TO TEACHING</th>
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<td>Reaction</td>
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<td>Student is able to articulate emotion</td>
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<td>Student seems ambivalent about how they might relate to teaching.</td>
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<td>learning theories.</td>
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<td>Reaction</td>
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<td>and other course readings.</td>
<td>student is able to make connections to</td>
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<td>other classes and theories.</td>
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Responsibility | Student articulates | Student is able to | Student is able to | Student is unclear |
|----------------|---------------------|--------------------|--------------------|-------------------|
Appendix C:

Personal Literacy History (This will get additional fine tuning prior to April).

For this assignment, consider all you have read about how literacy is built. Consider the works of Frank Smith, Ellin Keene, Susan Zimmermann, Chris Tovani, Nanci Atwell, and Regie Routman. What are the unities of their thought? The disunities? Now, consider your own history as a learner. How did you gain literacy? What is your story? Write a third person narrative of your own literacy history. Consider the unities, disunities, images and rhythms of your own experience. How did you construct the knowledge? How do you construct knowledge today? When did you break the reading code? In this narrative, make sure you reflect on the theories of literacy and learning you have studied. Do you find them relevant to your own experience? What does not work from the perspective of your personal literacy journey?
Appendix D: Collage Worksheet: In groups of three, explore each collage cataloging themes, your personal thoughts and reactions to the collage and the presence of reaction, relevance, and responsibility.

<table>
<thead>
<tr>
<th>Name</th>
<th>Themes Present</th>
<th>Thoughts</th>
<th>3 Rs of Reflection</th>
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<tr>
<td>Observer #1</td>
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<td>Observer #2</td>
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<td>Artist #1</td>
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<td>Observer #1</td>
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Observer #2

Artist #3
Appendix E: Human Subjects Form

**NOTE:** Review carefully the full text of the Human Subjects Research Committee Policies and Procedures.

Date submitted: January 10, 2005   Date received:

GEORGE FOX UNIVERSITY

Human Subjects Research Committee

PROTECTION OF HUMAN SUBJECTS

INITIAL REVIEW QUESTIONNAIRE

[Note: Dissertation, or other formal research proposal, need not be submitted with this form. However, relevant section(s) may need to be attached in some cases, in addition to filling out this form completely, but only when it is not possible to answer these questions adequately in this format. Do not submit a proposal in lieu of filling out this form.]

Title of Proposed Research: An exploration of the use of drama, collage and narrative as tools in reflective thinking with pre-service teachers
Characteristics of Subjects (including age range, status, how obtained, etc)

Subjects are students enrolling in the MAT in Your Community program January, 2005. Students have bachelor’s degrees and are working to earn a Master of Arts in Teaching degree. Students range in age from approximately 25-50 years. There are four men and fourteen women. This is not a random sample. Subjects enrolled in a program. Subjects enrolled in the program must further choose to participate in the study.
(2) Describe Any Risks to the Subjects (physical, psychological, social, economic, or discomfort/inconvenience): There are no known risks to the subjects. Students will chose to participate, sign an informed consent, and may withdraw from the study at any time.
(3) Are the risks to subjects minimized (i) by using procedures which are consistent with sound research design and which do not unnecessarily expose subjects to risk, and (ii) whenever appropriate, by using procedures already being performed on the subjects for diagnostic or treatment purposes?

_

Yes

**Degree of risk:** 1 2 3 4 5 6 7

low high

Low risk: 1
(4) Briefly describe the objectives, methods and procedures used:

Students will be exposed to three art forms throughout their course of study. Drama, collage and personal narrative will be taught and students will be encouraged to experiment with these forms as methods to enhance their personal reflection. Students will be taught the three R’s of reflection: reaction, relevance, and responsibility. Their work will be scored on how effectively they work through each of these subsets of reflection. This simplistic tool with be overlaid with Tann’s (1993) reasoned analysis of reflection: selection of a key event, articulation of and working through associated emotions, problematization of event, crystallization of issues, and validation. This will be the formal grid through which their work will be assessed.

Students will be asked to reflect on their work in drama workshops, collage workshops or personal narrative. To assess the work the following methods will be used: student reflection on process and product, discussion, researcher observations, and critical colleague groups. Critical Colleague groups will consist of three students who view each other’s work and discuss it in light of the reflection grid provided above. Each data collection point has a triangulated approach to assessment.
(5) Briefly describe any instruments used in the study (attach a copy of each). Instructor will provide students with a memo of analysis after each data collection point. Subjects will be asked and encouraged to respond to the analysis of the researcher. Subject comments and critique will be published in the final project. A rubric based on Tann's work will be used throughout the study as a measure of quality reflection. It is attached.
(6) How does the research plan make adequate provision for monitoring the data collected so as to insure the safety, privacy and confidentiality of subjects?

All work will be confidential but not anonymous. Subjects will chose pseudonyms that will be used throughout the study. Subjects will post work on a WEB CT site in response to the memos of analysis. Subjects will have private files on the website that allow only subject and researcher to enter.
(7) Briefly describe the benefits that may be reasonably expected from the proposed study, both to the subject and to the advancement of scientific knowledge – are the risks to subjects reasonable in relation to anticipated benefits?

This study may well enhance pre-service teacher’s abilities to think deeply about who they are as educators, what their practice entails, how it might be improved, as well as a host of other personal and professional considerations. It is designed to help them take a critical look at who they are and how they function within the school context. It may also alert them to preferred methods of deconstructing their experiences using the art of collage, drama or personal narrative. Teachers who are able to honestly and critically evaluate their work have the potential to transform their own practice and the practice of other educational stakeholders within their arena of influence.

There is no real risk involved for the subjects.
(8) Where some or all of the subjects are likely to be vulnerable to coercion or undue influence (such as children, persons with acute or severe physical or mental illness, or persons who are economically or educationally disadvantaged), what appropriate additional safeguards are included in the study to protect the rights and welfare of these individuals?

I have chosen two safeguards. First, no one is required to participate. I will structure things in such a way that everyone has access to the art forms. The assignments will be imbedded in the curriculum; however, no student needs to have their work used in the research project. Secondly, all participants will be allowed to comment on the analysis of the researcher, adding their own voices and perspectives on the outcome of the study.

(9) Does the research place participants "at risk"? no If so, describe the procedures employed for obtaining informed consent (in every case, attach copy of informed consent form; if
none, explain).
## COMMITTEE REVIEW

<table>
<thead>
<tr>
<th>Signature</th>
<th>Recommend Approval</th>
<th>Recommend Conditional</th>
<th>Not Recommended Approval</th>
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<tbody>
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</table>
member

comments (continue on back if necessary, use asterisk to identify):
Committee Finding:

1) The proposed research makes adequate provision for safeguarding the health and dignity of the subjects and is therefore approved.
2) The proposed research makes adequate provision for safeguarding the health and dignity of the subjects and is therefore approved.

Due to the assessment of risk being questionable or being subject to change, the research must be periodically reviewed by the HSRC on an ____________________________ basis throughout the course of the research or until otherwise notified. This requires resubmission of this form, with updated information, for each periodic review.

3) The proposed research evidences some unnecessary risk to participants and therefore must be revised to remedy the following specific area(s) of non-compliance:

______________________________________________________________

______________________________________________________________

______________________________________________________________
The proposed research contains serious and potentially damaging risks to subjects and is therefore not approved.

Rubric for Reflection

<table>
<thead>
<tr>
<th>CATEGORY</th>
<th>4</th>
<th>3</th>
<th>2</th>
<th>1</th>
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</thead>
<tbody>
<tr>
<td>selection of a key event</td>
<td>Event chosen has strong implications for educators. Pre-service teacher has obvious emotional commitment to the</td>
<td>Event chosen has implications for educators. Pre-service teacher has some emotional commitment to the</td>
<td>Chosen event appears to be meaningful to the pre-service teacher.</td>
<td>Chosen event has little or no relevance to education. Pre-service teacher has little or no emotional commitment to the</td>
</tr>
</tbody>
</table>

Chair or designated member

Date
<table>
<thead>
<tr>
<th>Articulation and working through of associated emotions</th>
<th>Pre-service teacher has thoroughly reviewed the event and the emotions associated with it.</th>
<th>Pre-service teacher has reviewed the event and has some understanding of the emotions associated with it.</th>
<th>Pre-service teacher is able to articulate their own emotional response to the event.</th>
<th>Understanding of the role those emotions play in the event need greater focus.</th>
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<tbody>
<tr>
<td>Problematization of event</td>
<td>Pre-service teacher is able to generate multiple causes and consequences of the event. Does not cling to hunches but generates a wide range of hunches.</td>
<td>Pre-service teacher is able to generate a few causes and consequences of the event. Pre-service teacher tends to clinging to personal interpretation of the event.</td>
<td>Pre-service teacher is only able to generate one cause and consequence of the event. Pre-service teacher is wed to their own interpretation of the event.</td>
<td>Pre-service teacher is only able to generate one cause and consequence of the event. Pre-service teacher is wed to their own interpretation of the event.</td>
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<tr>
<td>Crystallization of issues</td>
<td>Pre-service teacher is able to categorize issues and interpretations of alternate hypothesis.</td>
<td>Pre-service teacher is able to categorize issues and is able to make interpretations of alternative hypothesis at a minimal level.</td>
<td>Pre-service teacher is able to categorize issues but seems unable to make interpretations of alternative hypothesis.</td>
<td>Pre-service teacher is weak on categorizing issues and weak on interpreting interpretations of alternate hypothesis.</td>
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<tr>
<td>Validation</td>
<td>Pre-service teacher is testing their conclusions for consistency, confirming interpretations with others, relating event to previous learning, comparing experience with others, and consulting available authorities</td>
<td>Pre-service teacher is testing their conclusions for consistency, discussing the event and their thoughts with others and/or consulting authorities or previous learning.</td>
<td>Pre-service teacher is testing their conclusions for consistency by discussing the event with others, relating event to previous learning.</td>
<td>Pre-service teacher is not actively testing their own conclusions.</td>
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</tbody>
</table>
Memo of Analysis

Data Collection #1

Role Play

Note: Instructor journal will be in italics. Student reflections will be in standard print.

Part One: Setting the Stage:

Really a remarkable ride. Late yesterday afternoon I began to panic. I had my committee’s approval, I had a role play situation ready that I have used with great success for 3 years. I was ready to roll with informed consent, demographic information, a reserved computer lab for the written reflection. I really had all the ducks in a row. The panic came from the realization that “This is it! This is dissertation work!” That phrase denotes a level of work I have unconsciously and somewhat consciously striven to reach all of my professional life. So, I began the night like a first year teacher. I was all nerves and concerns.

I came into a classroom that had 18 nervous students. Tonight they hand in their first graphic organizers and their first real grades are generated. Graduate students are notorious for being perfectionists. They want every single point possible. Three students had visited my office prior to class to ask me to check their work for any obvious errors. The cohort was uptight.
This is how we entered the drama. The discussion was followed by a brief set of directions and a break. Students met for the next 25 minutes and formed strategies. I went to the group representing Distressed High School. This group was pumped and anxious to get at it. They were working hard, strategizing and eager to get at it. All females.

In the Magnificent High School group, there were four women and three men. They kind of worked in gender groups. They did not like their role and so I instructed them that “at all costs you must not cave! You must win!” They laughed a great deal and we joked about having teachers play lawyers, etc.

The school board worked on setting up the room.

The role play was excellent. Students argued and played roles well. Several voices shook with conviction and faces were flushed. It was all I hoped for, with several individuals caught up more than previous classes.

Part Two: Students Reflect on the Experience

How is your image of teacher changing? This question sets the stage for all responses.

Answers were divided into four nodes: past experiences, concerns, hopes for the future and current learning. There were a total of 29 responses over the four nodes.

Node 1: Past experiences. There were three responses for this node. Several talked about dealing with school boards and districts. Here is a brief sample:

“Actually I’ve been rather intimidated of district offices in the past when I tried to promote a nonprofit summer art camp and was ignored, patronized and generally given the shaft by local school
districts. Thus, I came into this experience rather reluctant.”

Node 2: Concerns. There were four responses for this node. One of the responses is representative of the others:

“This role play showed how difficult it is to continue on when funds have been taken away. How do you choose what programs to cut, what schools to take from?”

Node 3: Hopes for the future. There were eight responses for this node. Responses centered around hopes of networking with colleagues and community members, always being open to other points of view, keeping the best interest of the child at the center of decisions and using drama in the classroom. One representative response is:

“I hope to be a part of a cohesive school staff, and community, even if we are the poorest school in the district.”

Node 4: Current learning changes my image of teacher. There were 14 responses that fit this node. Themes in the responses included politics in education, the power of teachers and lack of power, the need for collaboration, the importance of the learning environment being a safe place, the power of role playing, the need for critical thinking and alternate points of view. One representative response is:

“...how safe I felt in this learning environment, even when my classmates booed me; and what a powerful tool this kind of exercise can be for a learner. I believe that this is a great way to help students develop trust in each other and in the security of their learning environment.”

The second area of reflection explored was that of reaction. How do we respond emotionally?
What are the reasons for those responses? There were two nodes that students explored, that of emotional responses and reasons for those reactions. There were a total of 26 responses for the two nodes.

Node 1: Emotional reactions. There were fourteen responses that fit this node. Themes in the responses included surprise, tension, intimidation, powerful emotional contact with the role they played, liberating and fun. One representative response is:

"Being an actor in this drama was very liberating in that I could be somebody else and really be passionate about my views without offending."

Node 2: Reasons for the reactions. There were twelve responses that fit this node. Themes in the responses included past experiences, being forced to take a role they would not have chosen for themselves, and the contrast with real life. One representative response is:

"I was able to become emotional in a safe environment. I enjoyed playing a new role. It was actually quite empowering."

The third area of reflection explored was that of relevance. Relevance explores what we think about a subject and what constructs frame those thoughts. Two themes emerged from student responses and formed the nodes of contribution to learning and connections to course work and theory. There were eighteen responses to the two nodes.

Node 1: Contributions to learning. There were thirteen responses to this node. Themes in the responses included the ability to see different points of view, an understanding of politics in education,
a recognition of how important a safe environment is for the learner, the importance of community and the power of assuming a role. One representative response is:

"At first I thought there could be only one true point of view, but as the case went on I realized that I needed to be less biased of MHS. This exercise gave me a chance to play a role I probably wouldn’t ever have. I got another perspective on the situation of minorities and the poor. Again, it gave me a chance to reflect on a bigger picture than that of MHS."

Node 2: Connections to theory. This node explored students' ability to connect their experience to their readings in educational theory and history. There were five responses to this node. Themes included politics in education and funding issues. One representative response is:

"All of this relates to education through politics and funding issues. We just read a lot about school boards and funding problems in schools. This showed me more of the controversial issues that the school board faces and also what the different schools face. I think it would be hard to be a board member."

The final area of reflection covered is that of responsibility. Students explored individual responsibility and stakeholder responsibilities. These two themes formed the two nodes. There were a total of 29 responses to these two nodes.

Node 1: Individual responsibility. This included themes of professional responsibilities, personal charges for future responsibilities, providing a safe environment, political activism, critical thinking and learning when to hold your tongue. There were a total of 14 responses to this node. One representative response is:
“I have gone out of the way, in every way possible to stay out of the politics. Now, I realize that it is worth my time to get involved, and even my obligation to have my voice heard. The process of acting this out showed me the importance of a community drawing together through a trial. In the past, I believe I did not want to get too involved because I was afraid of the commitment to a community. I’m now aware that it is my responsibility to be a part of my community not only in the classroom, but outside of it as well...to stand up for the beliefs I form and follow through with action and not silence.”

Node 2: Stakeholder responsibility. This node included themes of emotional control, public action, being informed, working for the good of all children, stakeholders must understand the consequences of their actions in the lives of the community. One representative response is:

“I learned that we are responsible for fighting for our causes, especially when the cause is great. Teachers, administrators, parents, and students all have a stake in the school system. If we do not ask questions or demand quality, then we get an inferior product.”

Researcher’s Journal: When we finished, we sat down and discussed the event from two lenses. The first lens was that of actor in a drama. Janell, who had been very quiet all evening, talked about how the role became real for her. She had been surprised by the intensity of her desire to win and keep those funds at her high school. Others chimed in and said that they too had begun the role play with feelings of “oh fun! I think I’ll threaten to become a drug addict if they don’t fund our school”. As the role play went on, that particular individual said that she began to understand that it was not a joke. If she were that student, drugs might well become an option. She is one actor whose conviction when speaking to the board was very emotional and passionate.
As learners, the second lens, they talked about the need for emotionally safe places to explore issues. They talked about learning how others view situations and the ability to try out other viewpoints. Keith brought up the point that he felt safe with this group to really play the role. I attribute that emotional safety to the discussion that preceded the role play and the woman's sharing of her growing up with homosexual parents. I really believe it opened things up.

The discussion was animated and excited. They not only learned more about politics and school life, they learned about each other. They really bonded as a group (a huge goal for a new cohort). They went to the computer lab to reflect individually. A week ago that walk would have clustered around me. This time, they went in small groups, talking with great animation. They were laughing and loud. There was learning in the air.

I walked away smiling and thinking. First, the group discussion had been primed by talking about reflection through the lens of reaction, relevance and responsibility. They really used those markers verbally. It gave much greater structure to the discussion and deepened the responses. Second, the benefits of such activities had me excited and anxious to read their work. I am so anxious to begin the next piece.

Isn't it rather wonderful that putting an old activity into the grid of research, actively testing its ability to enhance reflective thought, makes all things new. A 46 year old woman became a first year teacher. Some thirty-somethings became 17 year old students. We all experienced small moments of transformation and insight.
Memo of Analysis

Data Collection #2

Life Map Collage

Note: Instructor journal will be in *italics*. Student reflections will be in standard print.

Part One: Setting the Stage: February 1, 2005. *This evening is always rich and tonight was no different.*

Students arrived nervous and edgy and excited. I drew names from a hat so no one knew when they would be asked to go. One student arrived early at my office, fearful that their work would be too revealing, would expose too much.

This is always a concern heading into this project. If students do dig deep, they risk the exposure of places in their heads, hearts and souls that are extremely vulnerable. The student left my office, shaking her/his head ruefully and saying, “I am in a safe place.”

*Lord knows I hope so.*

The presentations were wonderful. One wrote a picture book, scrapbooks and posterboards were the norm. One put together a short, animated film. Another did a powerful abstract poem on her/his life that still has me wondering what exactly she/he meant in some places. I will need to review it more closely. 8 minutes is not long enough to review work thoroughly. It was all strong work by and large.
Part Two: Students Reflect on the Experience

How is your image of teacher changing? This question sets the stage for all responses. Answers were divided into the previous four nodes with one addition. Themes of prior knowledge were strong and consequently that node was added. There are now five nodes: past experiences, prior knowledge, concerns, hopes for the future and current learning. There were a total of 35 responses over the five nodes.

Node 1: Past experiences. There were a total of three responses to this node. Themes included teachers we know and favorite teachers from our pasts. One representative response is:

“I look back on my dad’s subject centered teaching style, although that is not how I would do it, he had such a passion for the material and I can see a lot of positives that came out of his teachings.”

Node 2: Prior knowledge: There were five responses to this node. Themes included the roles of teachers (nurturing, kind, knowledgeable, inspirational), teachers as individuals, and behavior modification. One representative response is:

“The title teacher, for me represents so many things. Teachers are role models, caregivers, inspirations, but the role of teacher that I am most drawn to is member of a community.”

Node 3: Concerns. There was only one response to this node. It is:

“At the beginning of January I read through the project and was kind of uncomfortable with sharing my life story with a group of strangers in such a formal setting. As I set out to do my project I was bored with the idea of getting up in front of the class and simply telling my story, I wanted to put
some of my personality into it...”

Node 4: Hope for the future. There were nine responses to this node. Themes included support systems, concerns about how we will be viewed as teachers, can I succeed in an MAT program, guarding students from evils of racism. One representative response is:

“Will I be someone who is looked up to and who has a direct impact on someone’s life?”

Node 5: Current learning. There were seventeen responses to this node. Themes included a broadened view of teacher, the realization that there is no one right theory or way to instruct, solidifying decision to teach, active social learning, the value of community. There was also a profound response that dealt with a changed understanding of self. The depth of this response has me eager to protect anonymity and to simply note that it occurred. One representational response from this node is:

“I now see a clearer picture that there is no one right theory or way, that we have to take from our experiences and use what works best with our environment and our own individual personalities. I also can see how our teaching styles can progress and change as we go along.”

The second area of reflection explored was that of reaction. How do we respond emotionally? What are the reasons for those responses? There were two nodes that students explored, that of emotional responses and reasons for those reactions. There were a total of 27 responses for the two nodes.

Node 1: Emotional responses. There were thirteen responses to this node. Themes included worry,
time pressure, painful pasts, pride in accomplishments, power of the past, fear, connection with peers, and emotional disconnection with self. One representative response is:

“I feel so connected to my fellow classmates. We are no longer strangers swimming in a vast M.A.T. pool; we care for one another, and want each other to succeed. It lets you see that others have gone through the same experiences as you have, and in turn, you do not feel as alone in the journey.”

Node 2: Reasons for reactions. There were fourteen responses to this node. Themes included reliving difficult times, revisiting difficult relationships, the joy of creating, a new view of self, a safe environment in which to explore, and self evaluation. One representative response is:

“My dining room table then became the canvas for the next few weeks. When I was mounting the pictures, I allowed myself to feel the pride in my accomplishments. There was a time in my life when I didn’t think I would ever turn out to be successful. Looking at my life laid out before me, I felt so proud of myself and all of my achievements! I am becoming a more confident and self-assured person without needing validation from outside sources. I finally feel a sense of peace that being part of this program is exactly where I am supposed to be.”

The third area of reflection explored was that of relevance. Relevance explores what we think about a subject and what constructs frame those thoughts. Two themes emerged from student responses and formed the nodes of contribution to learning and connections to course work and theory. There were 29 responses to the two nodes.

Node 1: Contribution to learning. There were fourteen responses to this node. Themes included connections (especially theory to experience), reinforced beliefs, an ability to classify types of teaching,
an analysis of how our environments have shaped us, a more intentional structure of teaching, the lack of homogeneity in any group and self knowledge. One representative response is:

“I learned that I have always been thinking about teaching. I think it has been automatic and consistent throughout my life. I was not aware consciously that I was building this file in my head.”

Node 2: Connections to course work and theory. There were fifteen responses to this node. Themes included effective teachers, student driven/centered instruction, multiple intelligences, action based learning, the importance of nurture and community. Students are beginning to name and recognize theorists. Named in this section were Socrates, Dewey, Whitman, Kessler, Montessori, Jensen, and Kozol. One representative response is:

“Learning through this project was done in the spirit of Socrates. I spent time discussing with others, answering and asking questions. By talking with my family, I realized that many steps were taken to ensure my love of learning, a key component to being a great teacher.”

The final area of reflection covered is that of responsibility. Students explored individual responsibility and stakeholder responsibilities. There were a total of thirteen responses to these two nodes. In this project, only the node dealing with individual responsibility was responded to. This is not surprising as the collage dealt with self.

Node 1: Individual responsibility. There were 13 responses to this node. Themes included open-mindedness, the need to study and apply theory, to travel, to study other cultures, to succeed in numerous roles, to provide sound structure for learning. One representative response is:

“All of this knowledge will guide me toward a more intentional structure that will guide youth
in; moments of solitude/reflection, interactive centers that will combine all the senses, available water, and a loving, supportive, no put-downs environment.”

Researcher’s Journal:

Overall, this was an incredible night. Students were so bonded when they left. It was incredible. I will have to think about some of the presentations more closely. Grading on the spot is incredibly difficult. I will read and assess over the next week or so. Much to consider when they share at this level. The older students are so much deeper in their thoughts because of their life experiences. Some of the younger ones, have had difficult experiences and their sharing shows a depth of understanding of the frailty of the human heart that easier lives do not note..

Memo of Analysis

Data Collection #3

Role Play

Note: Instructor journal will be in italics. Student reflections will be in standard print.
Part One: Setting the Stage:

April 24, 2005

The Tunisian classroom role-play went incredibly well. Students entered to find desks in groups of four. Each was assigned a group within the role for a cooperative learning experience.

The first hour saw Larry introduced. He had them work on definitions of culture, on questions about a multi-cultural classroom and the implications of such for a teacher. At the end of that hour students saw Larry in much the same light I see Larry; a kind, good intentioned instructor who would honor each of them and the thoughts they brought to the table.

The second hour began with Larry taking us into an area of the classroom marked off as the Tunisian classroom. He wore the clothes of Tunisia and carried a cane. As students, we entered the room with paper, pencil and enthusiasm. The males were put at the beginning of the line and Larry reminded us in English that some parts of our experience would be uncomfortable. Those were the last words he spoke to us in English.

We entered the space and sat in a crowded clump on the floor. Larry had words written in Arabic on poster paper. He pointed to them and gestured for us to follow. He harshly rebuked any use of the English language. We learned to parrot back his words with no real understanding of them. Whenever we made a “thoughtless” response he would bang the cane on a furniture piece and we would jump. He regularly would wince at our responses, put his fingers to his temple in a “think about it” gesture and say something that sounded like “defrocked”. This caused giggles and concern.

The time dragged on for a long time as we had two pages of reading and repeating to do. In retrospect the time was probably less than twenty minutes but it was an intense twenty minutes. Larry’s demeanor was hyper authoritarian and
uncomfortable for us. When the role-play ended, we took a ten-minute break and Larry changed back into Western clothes. It helped students return to the Larry we knew at the beginning of class—teacher as facilitator, coach and mentor.

Part Two: Students Reflect on the Experience

How is your image of teacher changing? This question sets the stage for all responses.

Answers were divided into five nodes: past experiences, prior knowledge, concerns, hopes for the future and current learning. There were a total of 27 responses over the five nodes.

Node 1: Past experiences. There were a total of four responses to this node. Themes included past views of who teachers are as authority figures and fountains of knowledge, as well as a look at how individuals had not felt the need for diversity training until this role play experience—feeling that their entire educational experience had been rich with diversity training. One representative response is:

"I realize how naïve I am about other cultures. My image of teacher has shifted from teacher as the knower and authoritarian, to teacher as mentor and coach."

Node 2: Prior knowledge. There were a total of four responses to this node. Themes included prior knowledge that is being changed, and views of teaching that included the notion that teachers taught content as opposed to teachers teaching students. One representative response is:

"Before joining the M.A.T. program at George Fox, I truly believed a teacher educated
students in areas they needed to know, meeting the district benchmarks and in topics that the teacher picked out for them.”

Node 3: Concerns. There were two responses to this node. One centered on a concern regarding the patience needed to deal with cultural differences, and the other discussed how to make a bad situation better. One representative response is:

“Then I began to worry, that I might not have enough patience to deal with students that do not readily understand all that surrounds them, or that the environment in my classroom would be less than welcoming.”

Node 4: Hopes for the future. There were four responses to this node. Themes included a desire to know more about each student, their family and the culture they come from, to not make assumptions and to make an environment that is welcoming and nurturing. One representative response is:

“I will try to never assume things about them. I will also try my hardest to make myself clear and try to avoid them assuming things about me.”

Node 5: Current learning. There were thirteen responses to this node. Themes included the role of teacher, the need for a safe environment, the issue of being “other” in the classroom, and the need for accommodation. One representative response is:

“I thought my image of teacher would start out broad and narrow down as I learned more and more about the type of teacher I want to be. At this point, though, “teacher” seems to be getting broader and broader by the second. I’ve come to realize that different cultures see “teacher” in different ways, and since I will be involved with those cultures, I need to be flexible enough to
accommodate those values. I don’t mean to sound as though people from “other” cultures need extra help or are lacking in some way. What I mean is this: teaching encompasses not just multiple intelligences, not just hands-on methods and authentic assessment... teaching encompasses the world in such a way that cultures come together, learn from each other, and (hopefully) are better for it.”

The second area of reflection explored was that of reaction. How do we respond emotionally? What are the reasons for those responses? There were two nodes that students explored, that of emotional responses and reasons for those reactions. There were a total of 26 responses for the two nodes.

Node 1: Emotional reactions. There were fifteen responses to this node. Themes included stress, struggle, fear, anxiety, weariness, annoyance, frustration, strangeness, and fear of attention. One representative response is:

“...I felt the fear, apprehension, and weariness that they (ELL students) must feel, and during this activity we were just learning to count! I can’t imagine how a class would be in biology, math, or physics! When Larry banged on the table, I was fearful. Would he strike one of us next? Why was he yelling so much!? I really was trying to learn the pronunciations of the numbers.....it was just so hard.”

Node 2: Reasons for the reactions. There were eleven responses to this node. Themes included frustration with not having the standard western tools of pen and paper, frustration and debilitation with not understanding the expectations, a demotivation period, and the fear factor. Students reported a fear of Larry’s cane and a fear of being called on when they did not know the answer. Two
representative responses are:

“It is frustrating to not know what is going on and the teacher is not paying you any extra help or attention to make it easier for you, I imagine that many students simply give up.”

“You can only learn so much from reading about issues or talking to people who face those issues on a daily basis, but it’s immersing yourself in the situations that have the potential to make you FEEL the way others feel that really teach you. It’s the difference between reading a book about mountain climbing and climbing a mountain. Until you’re in the middle of a situation, you can’t really say how you’ll react, in spite of how much research or anecdotal knowledge you may have accrued.”

The third area of reflection explored was that of relevance. Relevance explores what we think about a subject and what constructs frame those thoughts. Two themes emerged from student responses and formed the nodes of contribution to learning and connections to course work and theory. There were 24 responses to the two nodes.

Node 1: Contribution to learning. There were thirteen responses to this node. Themes included a need for more visual and linguistic connections in the classroom, the importance of asking questions, there is not right/wrong teaching, avoid constructs that have only one right answer, the need to continually learn as a teacher, to remove stress from the classroom, the power of acknowledging student emotions, real growth involves tension, how a teacher affects the classroom and the need to acknowledge and accept cultural differences. Two representative responses are:

“She said that parents encourage and expect her to be strict with their children. The emotional reaction I felt is that I would be upset if someone treated my child that way. Yet I recognize that I
have raised my children to expect and have a certain type of relationship with adults just as parents of other cultures have done. A family from another culture may be just as upset with me for giving too much praise.”

“It is important to keep a good balance, though, between making accommodations for the sake of community and avoiding all conflict or controversy. For real growth, there has to be some tension, a conflict that forces people to see other sides of a situation that they’ve never considered.”

Node 2: Connections to theory and course readings. There were eleven responses to this node. Themes included: Kessler and the importance of community, Skinner and behaviorism, Dewey and how he would not have approved of Tunisian instruction, multiple intelligences and the need for personal space and Jensen’s work on the brain and how it responds to stress. One representative response is:

“When Kessler talks about community she never mentioned specific cultural differences. Now I realize I need to try to get to know the students as much as possible so I can create common ground—as Larry referred to in class with the double iceberg model.”

The final area of reflection covered is that of responsibility. Students explored individual responsibility and stakeholder responsibilities as well as new understandings and personal charges. These four themes formed the four nodes. There were a total of 23 responses to these four nodes.

Node 1: Individual responsibility. There were nine responses to this node. Themes included the need to know each student, to continue to learn and grow as an instructor, to create a classroom that is welcoming, inclusive and has a strong sense of community. One representative response is:
“When the role play ended, I chatted with some of my peers about how we could make our classrooms more welcoming to diverse students. My first thoughts came from our earlier Kessler readings, which heavily emphasized safety and trust in the classroom community.”

Node 2: Stakeholder responsibility. There were four responses to this node. Themes included continual learning for instructors and students and community. One representative response is:

“As teachers we are responsible for educating ourselves on the cultures we are teaching to.”

Node 3: New understandings. There were three responses to this node. Themes included student choice, deeper understanding of challenges facing ELL students and their families, and teacher as coach and guide. One representative response is:

“As a teacher, I will have a deeper understanding of and sympathy for, students who are new to the US. I am going to approach each student with a desire to learn more about them as a person, and try to gain a deeper understanding of and show respect for their home culture.”

Node 4. Personal charge. There were seven responses to this node. Themes included the empowerment of student choices, the need to seek out specialist in ELL and translation, the importance of empathy and compassion and the broadening role of teacher. One representative response is:

“I will use this knowledge by attempting to accommodate my ESL students and create an accepting environment in the classroom. I will also be more aware of school policies related to how ESL students are taught the resources they have available to them.”

Researcher’s Journal:
This was a far richer experience than I had hoped for. Students really began to understand what it means to be “other”. When they debriefed they listed the following as “strange”:

Gender roles
Crowded floor
Sitting on floor
Symbols
Language
Caning
Tone of voice
No assistance in their native tongue
Drills
Feeling belittled
Writing on floor
Attire
Demanding instructor
Threats

They listed the following as “feelings”:

Overwhelmed
Uncomfortable
Confused
Fearful
Left out
Stupidity
Dread
Insecurity
Hating school
Annoyance
Irritation
Interested
Nervous
Unhappy
Unequal
Stressed
Bored
Uninterested
Worried
Ready to escape
Glad there were others like me
Flight or fight?
Ready to drop out and join the circus
Depressed
Critiqued
Uncertainty
Exhaustion
Trapped
Shamed
Frustrated
Inferior
Disengaged

When asked what about our schools would be difficult for an immigrant, students listed:

Different structure
Lack of authority figure
Language transition from home to school
Clichés, sayings, slang
Female teachers
Food in class
Casual attire and attitude
Social norms
Teacher is not the authority figure
Desks/lockers
Gender expectations
More classroom interaction
School activities
Student interdependence
Student scared to show knowledge
Gender roles
Lots of space
Modes of dress
Classroom behavior
Student/teacher relationships
Pace/schedule
Openness/ambiguity

When asked what we can do to help, students listed:

Emphasize a safe community
Encourage peer bonding
Focus on similarities first and then move into an environment where
Differences are more comfortable.
Communicate
Take time to build relationships
Understand the transitions
Decrease anxiety
Celebrate diversity
Strive to understand
Value difference

Patience

Take an interest in other people

Model

"Me Portfolios" valuing home cultures

be aware of non-verbal and verbal cues

Research the culture but still learn from your students

Monitor and influence behaviors regarding differences

Create environments conducive for bringing ESL students into

Classroom communities.

Bridge gaps

Students left energized and talking. I was so pleased. It gave us a brief window into what it means to teach special populations and how to serve a population we are called to.

Memo of Analysis

Data Collection #4

Personal Narrative

Note: Instructor journal will be in *italics*. Student reflections will be in standard print.
Part One: Setting the Stage: The following is the assignment as presented in the syllabus.

Students completed the assignment and reflections.

Each individual will write a personal narrative of their own literacy history. This is to be written in third person to assist in analysis. Each narrative should tell the story of how your own literacy developed. How did you learn to read? To write? What roadblocks caused you difficulty? What aspects of reading are difficult for you today? What is the metacognitive history of the difficulty? What aspects of writing are difficult for you today? What is the metacognitive history of the difficulty?

When you complete the narrative, add one additional reflection on the process. Writing the reflection should not take more than 30 minutes and should cover the following: How does examining your own literary history change, challenge, or further your image of teacher? What are your reactions (emotional) to the narrative? What relevance does it have for future teaching? What responsibilities does it highlight for you as a teacher?

How did I feel about their work? The following is from my instructor journal #4: This is the hardest to journal about as so much of the work was done unseen and only read later. The narratives were great. The quality was strong and the detail gave me insight into my students’ lives that I would not otherwise have had. I felt like the hours spent reading and assessing the narratives gave me more insight into who they are as learners than the past six months of instruction.

The students did not seem to feel the same way. Two mentioned how difficult it was to write in third person. Several did not enjoy the process. Their reflections were not as rich as the narratives and few if any tied their thoughts to theory or class readings. I wonder if they found the narratives less interesting because it was done in isolation with subjects they
Part Two: Students Reflect on the Experience

How is your image of teacher changing? This question sets the stage for all responses. Answers were divided into five nodes: past experiences, prior knowledge, concerns, hopes for the future and current learning. There were a total of twenty-four responses over the five nodes.

Node One: Past experiences. There were a total of eight responses to this node. Themes included past teachers, parental help, early learning not accessible to memory, and schooling that holds no memories of instruction in writing. One representative response is:

"I am not comfortable with people reading my writing and I don’t use writing very often as a tool or as a mode of self-expression. I can’t remember doing much writing in high school nor do I remember much about any English or literature classes from high school. They obviously were not memorable. I know we had to take four years of English in order to graduate."

Node Two: Prior knowledge. There was one response to this node. It was as follows:

"Before I wrote about my own literacy history, I leaned towards phonics. Since that is what I know worked for me, I thought it must be a better choice than whole language. But, as I wrote about my own struggles with literacy I realized that phonics worked for me, but it is not for everyone."
Node Three: Concerns. There was one response to this node. It was as follows:

“I am challenged by this knowledge, though, because I still am quite overwhelmed on how to teach reading and writing. How do you maintain classroom management while working with individuals or small groups? What do you do with the child that simply is not ready to read? “

Node Four: Current learning. There were eleven responses to this node. Themes included an expanding image of teacher, learning to think outside of self, struggling writers, whole language v. phonics and the aftermath, changing perspectives, and a frustration with a lack of comprehension strategies being taught. Two representative quotes are:

“I see my role like a garden gate, opening to opportunity but it is up to me to open wide enough for all of my students to fit into the garden. I often felt left behind in my classes where I did not understand because I lacked a reference point that others had been primed with for years before.”

“By examining how I learned to read and being forced to really think about what challenges I was presented, I found that I did have challenges that I had to overcome. I have always known that teaching reading and writing will be the most difficult part of teaching kindergarten, or any age for that matter. It is nice to know that there are multiple methods and techniques available for us to learn.”

Node Five: Hopes for the future. There were three responses to this node. Themes included struggling with literacy, inclusivity, and characteristics of a strong teacher. The following quote is representative:
"A teacher is compassionate,
I have compassion.
A teacher should be patient,
I am patient.
A teacher makes mistakes,
I make mistakes
Through the eyes of a child
I will expand their world."

The second area of reflection explored was that of reaction. How do we respond emotionally? What are the reasons for those responses? There were two nodes that students explored, that of emotional responses and reasons for those reactions. There were a total of sixteen responses for the two nodes.

Node One: Emotional reactions. There were eight responses to this node. Themes included liberating, passionate, bad teachers in the past, frustration with the third person format, and remembered emotions of inferiority, frustration and failure. One representative response was:

"I saw the perfection from my own teacher and when I didn’t reach it (because I was still learning) I felt like a failure."

Node Two: Reasons for those responses. There were eight responses to this node. Themes included bad teachers, frustration with learning, instability at school or at home, unhappy memories. One
representative response was:

“My first emotional response is gratefulness. Thinking about who has helped me along the way makes me very grateful to my mother for taking the time to read to me, my sisters for helping me, and to all the teachers that made learning a joy for me no matter what the subject. My second emotional reaction to the narrative is a little regret. I regret that I missed so much in high school and feel behind at times. I know I am intelligent, but I do feel the missing pieces at times.”

The third area of reflection explored was that of relevance. Relevance explores what we think about a subject and what constructs frame those thoughts. Two themes emerged from student responses and formed the nodes of contribution to learning and connections to course work and theory. There were eleven responses to the two nodes.

Node One: Contribution to learning. There were ten responses to this node. Themes included new strategies such as context clues and running records, the perspective of teacher as the one responsible, the theme of so many individuals passing through the system with no one knowing that they did not comprehend, each student having a unique perspective and reading v. writing instead of reading and writing. One representative quote is:

“Struggling with literacy is very real but it is also great. It makes us all unique individuals. It is important to build a classroom environment where trust is foundational so that each unique perspective can be explored, celebrated, shared and understood by everyone. People learn through each others shared successes and errors.”
Node Two: Connections to course work and theory. There was one response to this node. It was:

"But will I remember that I still struggle with some of the texts I read? What do I do when this happens to me? I revert to my reading strategies, I re-read the text and look for picture clues (if there are any). I will model for my students, how I still use reading strategies I learned when I was their age, even as an adult reader."

The final area of reflection covered is that of responsibility. Students explored individual responsibility and stakeholder responsibilities and personal charges. These three themes formed the three nodes. There were a total of 19 responses to these three nodes.

Node One: Individual Responsibility. There were ten responses to this node. Themes included knowing each student, issues that affect motivation, being personally responsible for student literacy, and the need for continual learning for the teacher. One representative response is as follows:

"I never want a student to feel inferior or not be able to come and ask me questions. I want to be able to teach students comprehension and writing skills. Students need to feel comfortable to express what they are thinking and feeling in the classroom, which then allows them to learn at their speed."

Node Two: Stakeholder responsibilities. There were three responses to this node. Themes included knowing each student and what constructs allow them the greatest learning and teaching comprehension strategies. One representative response is as follows:

"Being a teacher has a tremendous responsibility to ensure that each student grows and advances in their reading and comprehension skills. Acknowledging the importance of these skills as
they are skills that will be carried out into the real world as they become adults is a commitment to our students.”

Node Three: Personal charge. There were eight responses to this node. Themes included use of many strategies, knowledge of each student and their challenges and working to understand more of reading and writing challenges. One representative response is as follows:

“The next step for me is to learn more about those who struggle with reading and writing—to unlock the things that will help them. As someone who has always succeeded with language, I need some concrete experience with those who have a harder time so I can relate those experiences to my classroom. I plan to do this at.....”

Researcher's Journal:

As we finish up with the fourth data collection point, it is important for me to note that three of my eighteen students have withdrawn from the program. All had various reasons, all left at different points in the program, all are missed.

It is possible that the personal narrative was more informative for me than for the students. I am anxious to read their second one next month.

Memo of Analysis

Data Collection #5

Personal Narrative
Note: Instructor journal will be in *italics*. Student reflections will be in standard print.

**Part One: Setting the Stage:*** The following is the assignment as presented in the syllabus.

*Students completed the assignment and reflections.*

Concentrating on your practicum, write a third person narrative describing the experience. Consider the experience of the student teacher. Concentrate on key events and how they shaped your concept of who you are becoming as a teacher. Consider the elements of reaction, relevance and responsibility.

Email to instructor. **Due Date: July 16, 2005.**

When you complete the narrative, add one additional reflection on the process. Writing the reflection should not take more than 30 minutes and should cover the following: How does examining your practicum experience change, challenge, or further your image of teacher? What are your reactions (emotional) to the narrative? What relevance does it have for future teaching? What responsibilities does it highlight for you as a teacher?

Note: The due date was extended to August 1, 2005 to accommodate students whose practicum had not ended on 7/16/05.

*The narratives were powerful. What an incredible insight into their practicums. I was really excited to read and see which students had memorable experiences and who did not. Not every practicum is memorable. Sometimes the elements of a practicum do not lend themselves to deep learning and the experience is more of a general jumping through hoops. This time, most of my students found lessons of a lasting nature in their work.*
I found that most students saw the action around them with analytical eyes. They were looking for modeling and they found it—both positive and negative. They analyzed and synthesized the information they were getting. They experienced both strong teacher models and weak to poor teacher modeling. They had students that changed their lives and students who left them worrying about the inequities in the educational system.

Part Two: Students Reflect on the Experience

How is your image of teacher changing? This question sets the stage for all responses.

Answers were divided into five nodes: past experiences, prior knowledge, concerns, hopes for the future and current learning. There were a total of twenty-four responses over the five nodes.

Node One: Past experiences. There were a total of two responses to this node. Themes included past jobs and past doubts. One representative response is:

“I attempted to enter the experience with different eyes because my regular job is working as an ESL assistant for an elementary school in Newberg.”

Node Two: Prior knowledge. There was one response to this node. It was as follows:

“Being that I am bilingual, I thought it would be easy to work the students in either language.
However, what I didn’t expect was that I would find myself spending most of my time with Russian students."

Node Three: Concerns. There was one response to this node. It was as follows:

Node Three: Concerns. There were five responses to this node. Themes included gender issues, language issues, classroom management issues and inappropriate instructional materials. One representative quote is:

“My fears and concerns are focused on how to teach students from ethnicities that are not as highly represented as Spanish-speaking students. How do you prevent them from being left behind? How do you help them in the classroom if they don’t even have a peer that speaks the same language as them? I know there will be some assistance from an ESL instructor but it is not likely I will have one with me all day. I have realized the power of nonverbal communication through my experience with the Chinese girl as well as the children in my classroom, but that can only take you so far.”

Node Four: Current learning. There were thirteen responses to this node. Themes included an expanding image of teacher, the existence of poor teachers, need for one on one time with students, the challenges of non English or Spanish speaking ELL students, diversity, personal growth and the celebration of differences. Two representative quotes are:

“Kids are kids and the universal language of children is play.”

“This experience changed my image of teaching by showing me how flexible, adaptive, patient, and creative teachers must be to work with ESL students and very young students. I was aware that
teachers needed these qualities to be effective with all the children in the classroom. However it was very valuable to see them in action in the classroom.”

Node Five: Hopes for the future. There were five responses to this node. Themes included listening closely to each child, being more thoughtful, learning more, and a safe environment for students. One representative quote is:

“My hope is that this experience has taught me to recognize when a child needs advice and when he/she would do better just to have an empathetic ear. It requires a mature, honest sensitivity. My experience at CYFS has brought me a week closer to that goal.”

The second area of reflection explored was that of reaction. How do we respond emotionally? What are the reasons for those responses? There were two nodes that students explored, that of emotional responses and reasons for those reactions. There were a total of sixteen responses for the two nodes.

Node One: Emotional reactions. There were eight responses to this node. Themes included liberating, passionate, bad teachers in the past, frustration with the third person format, and remembered emotions of inferiority, frustration and failure. One representative response was:

“Once the students got settled there was an awkward feeling that overcame me. I realized that I am used to younger students, students full of hugs and questions, children who are not shy and beg for one on one attention. These children did not seem interested in reading to me, they were apprehensive with my presence, there were not hugs or “Hi, Mrs. Bolin’s” with great big smiles
on their faces. How do I begin? What do I do?”

Node Two: Reasons for those responses. There were eight responses to this node. Themes included feeling misspeaking, asking students instead of instructing students, fortitude of students, experiencing what it means to be ‘other’, difficulty of writing and the huge task of teaching. One representative response was:

“I found myself crying as I wrote some of this narrative. Part of it was joy, and the other part was driven by the thought of what a monumental task I have taken on. There are moments when I am so sure that I am doing the right thing, but the mountain before me feels really, really BIG!”

The third area of reflection explored was that of relevance. Relevance explores what we think about a subject and what constructs frame those thoughts. Two themes emerged from student responses and formed the nodes of contribution to learning and connections to course work and theory. There were fifteen responses to the two nodes.

Node One: Contribution to learning. There were nine responses to this node. Themes included listening skills, logistics of teaching, complexities of children, the power of writing, the complexities of working with ELL students, the enormous power of each child’s background and culture, literacy strategies and why students act out. One representative quote is:

“As this course progressed, I have changed. Prior to this M.A.T. experience, I was not a reflective thinker. I pushed much of my past, into the past. I did not want to re-hash experiences that caused me pain. What this program has taught me is the powerful healing and personal transformation that can occur through the writing process. Visual images, people’s voices, all dance
around in my head as my fingers record the history.”

Node Two: Connections to course work and theory. Themes included multiple intelligences, Dewey and social constructivism, readings on class and gender, best practices, the Tunisian Classroom simulation and traditional instruction. There were six responses to this node. One representative quote is:

“Dewey said that to understand the best, students have to experience it—this is so true for ESL/ELL students. They have to get out and experience the language—draw, make pictures, create art with clay, sing, write in journals, talk about what they read. After they experience it, they will blossom.”

The final area of reflection covered is that of responsibility. Students explored individual responsibility and stakeholder responsibilities and personal charges. These three themes formed the three nodes. There were a total of twelve responses to these three nodes.

Node One: Individual Responsibility. There were four responses to this node. Themes included knowing each student and their family, no worksheets, helping each child experience success, embracing cultures, and accepting our own errors. One representative response is as follows:

“I need to know each and every individual family....know where the student is coming from on a daily basis. I need to provide worksheets, notes to parents, and announcements in multiple languages. I need to realize that the ESL teacher in my building may be my biggest asset. I have to accept that students from diverse backgrounds learn differently and that sitting still for five or six hours a day just won’t happen for some students.”
Node Two: Stakeholder responsibilities. There were six responses to this node. Themes included knowing each student, the teacher as learner, the importance of allowing sufficient time for students to reflect, music education, and the need for a safe environment. One representative response is as follows:

“As a teacher I am responsible for allowing these kids the time and tools for success. It may make my job as a teacher harder, but that is what I will be there for. I feel that the practicum experience has helped me to acknowledge this and to take ownership of this challenge. Being the “other” may present obstacles for children but it does not make them any less capable.”

Node Three: Personal charge. There were two responses to this node. Themes included meeting the needs of a child and allowing interest and choice to drive instruction. One representative response is as follows:

“I learned not to take no for an answer, but to find a way to get them to do what they need to do. I learned that if you work hard enough to get a child interested in something they will take off by themselves.”

Researcher’s Journal:

I find the narratives invaluable. They give me vignettes to ponder—glimpses into the experiences these students lived. I will never forget a couple of the stories:

There was Ali—working with a student with Cerebral Palsy—she fails to assist the student correctly in the bathroom. The student ends up on the floor and Ali ends up in the wheelchair crying over her own handicaps and how they are affecting the student.
There was Tom, using his gift of music to sing to the children and create community via song. Here is a man who will always be looking for the student who does not get it—who is left out.

There was Shannon—who was so uptight until she finally got a hug from a student. That level of discomfort is essential to understand how a child feels—so left out, so alone, until they get that affirmation—verbal or physical.

Christy was shaken by a lack of information on African Americans. How can a child feel a part of this nation if they do not see their culture reflected in the literature? Christy will change education.

Janell found that a little boy who is an outcast can become a member of the community if someone accepts him. And by the time she left, Edgardo was “emerging from the role of ‘other’ in the classroom.” Christa joined Janell in looking for ways to insure that her classroom is a place where no child feels like the “other” the “outsider”.

Cheryl found that it is necessary to celebrate all the cultures her children come from. Cheryl, along with many others, found that learning a few words from other languages built a bridge between her and her students.

Keena learned so much about herself. She learned how uncomfortable it is to “not be the best at something from the get-go”. She found Keena in the lives and struggles of her students.

Melinda and Jessica both had experiences with teachers who were not the kind of teachers they aspire to be. Both found ways to work around it, to bring touches of humanity into the lives of their students.

All of the students demonstrated valuable learning. The narrative process gave me a window into their
experiences that time in a face to face classroom does not allow. It gave them a chance to debrief and gave me a chance to catch up. It alerted me to what elements of writing students struggle with. I will do this again.

Memo of Analysis

Data Collection #5a

Collage

Note: Instructor journal will be in *italics*. Student reflections will be in standard print.

Part One: Setting the Stage: Students were informed of this upcoming activity in early April. Students were instructed to college visual images and words of who they were becoming as teachers of special populations. The instructor did this assignment along with the students.

Instructor Journal

Collage

July 18, 2005

I once spent nine years substitute teaching when my children were young. If you were to read my journal entries from those years they inevitably begin with “another day in someone else’s classroom! When will I get my own?” Today one of my dearest friends is teaching in my classroom. What an incredible treat.
The day began with Wendy setting the stage. All over the room were beautifully created quotes calligraphied on bright purple and green and turquoise paper. The quotes were directly from my proposal and dealt with the nature of art. The one quote that was one of Wendy's favorite was at the front of the classroom. It read, "We are human beings on a spiritual journey." That set the tone for an exercise that dealt with the spirit of teachers far more than the mind of teachers.

Students came in and were visibly and verbally pleased with the "stage". They loved the colorful quotes and having something to look at. They mentioned time and time again how wonderful the quotes were. Several asked if I could arrange to keep them in this room. I am working on that one!

After a 40 minute debrief that allowed each student to explain where they had done their practicum, Wendy took over. She began with an exercise in breathing. We were all told to sit still, feet uncrossed, hands uncrossed, and to focus on breathing. We inhaled to the count of four, held to the count of seven and released to the count of eight. After a few minutes of amazing silence, we opened our eyes, ready to begin.

Wendy had us tear pictures from magazines in an effort to bypass the "critical mind" and to connect with the subconscious mind. These pictures were added to the ones we brought and we began the very fun, relaxing work, of creating a storyboard (collage) that represented who we are at this juncture in the program.

I found the sharing of those collages to be profound. They hit themes we had not prepared for. On virtually 90% of the boards, there was an emergent theme of rest and the need to be centered in our own souls. From there, the themes were as varied as the students. Many illustrated the love they felt for their students, the joy of working with those students. Some
Part Two: Students Reflect on the Experience

How is your image of teacher changing? This question sets the stage for all responses. Answers were divided into five nodes: past experiences, prior knowledge, concerns, hopes for the future and current learning. There were a total of twenty responses over the five nodes.

Node One: Past experiences. There were a total of two responses to this node. Themes included past expectations and stifling experiences as a child. One representative response is:

"I found my past experiences as a young person more suffocating and stifling. As an adult, the process changed, but my feelings about my own ability did not. Wendy's style was that of a gentle guide, asking me what I saw versus telling me what to create."

Node Two: Prior knowledge. There was one response to this node. It is as follows:

"Prior to the class, I was not looking forward to making a collage. I was having trouble finding items and objects that shape who I am becoming as a teacher of multicultural populations."

Node Three: Concerns. There were two responses to this node. The theme of the responses was the disequilibrium of learning. One representative response is:
“The collage experience for some reason was difficult for me. Before going to class that morning, I had gathered up all the things I needed, which included pictures that represent working with students from a diverse population. I think that I struggled most with the activity because I didn’t really feel that the pictures that I brought didn’t really seem to mesh with the pictures we ripped out of the magazines.”

Node Four: Current learning. There were fourteen responses to this node. Themes included an expanding image of teacher, clarity of thought and the value of it, learning to breathe, helping a student to know themselves, the importance of art, the importance of taking the time to reflect on how you feel about this experience and the challenge and value of diversity. Three representative responses are:

“It has made me more aware of my current feelings and state of mind about being a teacher. I have been so busy just trying to keep up and stay healthy that I have not stopped and looked at how I am feeling about the process I have gone through up until this point.”

“To be a teacher will mean to help children reach into themselves to learn about who they are. I used to believe that art was just something pretty to look at. Now I realize that art takes on many forms. It is therapeutic and revealing. As a teacher I will need to foster a love for art so that children can reveal who they truly are.”

“As a teacher, much like a collage artist, we will have a great deal of influence in molding and shaping our class. However, as any artist in any medium will tell you, the art flows through the artist and is shaped by the artist, but the art will take whatever form it is destined to take. That is important
to remember: we will have a strong hand in shaping our class, but it is the class itself and its various disparate individual that will determine what the final piece of art will be.”

Node Five: Hopes for the future. There was one response to this node. It is as follows:

“I can’t wait to be able to share direct teaching experiences. I am saddened by the thought that as of next Tuesday, I won’t be seeing many of my cohort members at other than social events or personal gatherings anymore. I look forward to our next adventure, separate though it may be.”

The second area of reflection explored was that of reaction. How do we respond emotionally? What are the reasons for those responses? There were two nodes that students explored, that of emotional responses and reasons for those reactions. There were a total of twenty-two responses for the two nodes.

Node One: Emotional reactions. There were twelve responses to this node. Themes included liberating, skepticism, relaxation, excitement, uneasiness and impatience. One representative response was:

“At first I thought that the collage experience would end up being just a pretty picture. I also thought it would just end up being a fun experience, but not really learning anything about me. Instead, I discovered I could pour out my heart in the collage, it became a sort of therapy for my soul that day. Because of that I went away feeling refreshed and understood as well as energized that I could accomplish tasks to come.”
Node Two: Reasons for those responses. There were ten responses to this node. Themes included the joy of not having a "right or wrong way to do this", many responded that the process was freeing, some experienced anxiety over the final project, and several expressed pleasure at having enough time to process the information and experience. One representative response was:

"I particularly liked the process that we used to gain more pictures for it. When I was at home trying to collect picture and items, I was thinking way too hard. Through the process that Wendy took us I was able to let my true self create the collage and not only my mind. Some of the pictures that I choose to put into my collage were unlike me and I was able to find beauty in words and phrases that came from the most random ads. Because I was open to Wendy's process I created a piece of artwork and learned a new technique for expression. I already have ideas of objects that I want to collage on and I cannot wait to begin!"

The third area of reflection explored was that of relevance. Relevance explores what we think about a subject and what constructs frame those thoughts. Two themes emerged from student responses and formed the nodes of contribution to learning and connections to course work and theory. There were fourteen responses to the two nodes.

Node One: Contribution to learning. There were eleven responses to this node. Themes included acknowledgement that we won't reach every student, a deepening of self-knowledge, the power of community viewpoints, metacognition, value of diversity, the importance of art and the value of
teacher self-disclosure. One representative response is:

“They were able to identify through this collage experience that I am not a thinker that looks at the surface and makes prediction based on quick glances. I need in my soul to see deeper meaning in everything. It is how I exist and thrive. But with such a need I must take lots of time analyzing, reflecting and mulling over ideas. It is a messy and time consuming process, which on the surface may appear disorganized and random but upon closer and deeper reflection patterns emerge, bonds are formed and richness of new ideas takes over. Because I have this need to look deeper I will care this knowledge into the future and share it with the students in my classroom.”

Node Two: Connections to course work and theory. Themes included multiple intelligences, Dewey and hands on learning, Rockwell and how he changed his world, Parker Palmer and the importance of spirit, and Kessler and the importance of community. There were three responses to this node. One representative response is:

“Wendy’s preparation time was my reminder to continue to incorporate this exercise into my daily quiet time. And Rachael Kessler has taught me the importance of incorporating a stillness into class-time with my students, whenever possible, so that they too can experience moments of calm to rebuild their spiritual and emotional strength.”

The final area of reflection covered is that of responsibility. Students explored individual
responsibility and stakeholder responsibilities and personal charges. These three themes formed the three nodes. There were a total of fourteen responses to these three nodes.

Node One: Individual Responsibility. There were two responses to this node. Themes included allowing students to chose process and sharing your own process with your students. One representative response is as follows:

“My growth as an artist has not stopped and as a teacher I hope to learn more that I can share with my students as I grow in the creative realm. During the workshop, I looked at the class through an unfocused view and all I could see were bits of color like a kaleidoscope. When I returned home and was sitting outside I looked up at my big maple each leaf a bit of color then layer after layer for the trunk. The whole world looked like little bits of color ripped and torn made into a colorful collage, a beautiful piece of handiwork. I was seeing it all that way for the first time.”

Node Two: Stakeholder responsibilities. There were eight responses to this node. Themes included integration of traditional lessons with hands on, using collage in the classroom and helping students find avenues of self expression. One representative response is as follows:

“As a learner, the experience of learning about what my interests are and what I am drawn towards is very significant. This collage exercise did just that. Allowing students to observe themselves and connect with their values and deeper feelings can help them find direction and purpose in their education. I believe it is a teacher’s responsibility to help students tap into what moves them, how they feel and what their interests are. What emotionally inspires them? This connection can be very powerful for students in propelling them toward finding and realizing important goals in their lives.”
Node Three: Personal charge. There were four responses to this node. Themes included using collage in the classroom and building community through the use of collage. One representative response is as follows:

“In the future, I will try to incorporate activities in my classroom that will promote sharing because I think the only way to build a strong community within a classroom is to share about ourselves.”

Researcher’s Journal:

At the end of the day, students seemed relaxed and grateful. They had enjoyed the class. My email screen had several thank you notes from students who appreciated the chance to have a class session devoted to their state of mind and soul.

As the cohort leader, I found that working alongside my own students was relaxing. I enjoyed the cutting and tearing. I was comfortable sharing my own stories that had found their way into my collage. I found that I learned things I did not know about my students. I had not known Cheryl is struggling financially. I did not know that a picture of the sinking Titanic was a good visual for Dan’s optimism. Trea was uncomfortable as a collage artist and mentioned it a couple of times. She did strong work, but was not comfortable with the process or result.

I am anxious to read their reflections. I found their work to say a great deal about their emerging images of teacher. The work was so personal, I wonder if they will find the same true?

Working with Wendy was such a gift to me. She is an incredible artist and someone who allows you to let go and become.
Appendix G

School Politics Role-Play

Magnificent High School and Distressed High School are both members of a large urban school district in Oregon. Due to continuing budget problems at the state and local level, the school district has been forced to cut 35 million dollars from the budget. The school board has worked hard to make sure that the cuts are equitable. Both schools have lost five FTE. They have taken cuts that will make it impossible to purchase new textbooks. Sports are looking like a certain casualty of the process.

Magnificent High School mobilized their parent organization, which promptly put on a large auction to raise money for the school. Magnificent draws from a geographical area where the average home costs $300,000. Some of the finest lawyers, doctors and professional athletes in the state live in this neighborhood. The auction raised $175,000. Further support from corporations raised another $100,000. The five FTE were restored, as were textbook and computer budgets.

Distressed High School mobilized their parent organization also. Fundraising was more successful than they dreamed possible. In a neighborhood where 75% of the homes are rentals, the fundraising committee was able to raise $20,000. Parents and businesses combined to give all they could for the school. Distressed High suffers from many of the problems of inner city schools. Social Studies textbooks are so dated they do not even cover the Viet Nam War. English teachers complain
that they do not a single complete set of novels for their students. Distress High School has a large minority population.

Tonight representatives from both schools are here to present their case to the school board. DHS representatives want some equity in the dispersion of funds raised by all the high schools. They believe that they sacrificed as much as the magnificent parents and they believe the fundraising of the five district high schools should be pooled and then distributed equally. MHS representatives believe that it is the right of parents to contribute to their local high school. They want the funding to stay at MHS.

You will represent one of the stakeholder groups. Each high school will have a legal representative; two parent representatives, two student representatives, and a teacher representative and one individual who will present your closing arguments.

Three students will represent the school board. Each of you is up for reelection next year. One of you is a lawyer, one a businessman, one an educator. You three will make the decision.

One individual will be the superintendent. The school board employs you. Your job is to make the district successful. You will be allowed to question both sides. You will enforce the decision.

You have 25 minutes to prepare. Presentations will look like this:

DHS: 5 minutes to present your main argument.
MHS: 5 minutes to present your main argument.

DHS: 2 minutes to allow a stakeholder to present their views.
MHS: 2 minutes to allow a stakeholder to present their views.

Each school will be given time for 3 stakeholders to present their views.

Superintendent will question for 5 minutes.

Each school will give a closing argument, not to exceed 3 minutes.
Five minute break for the school board to make a decision.

School board will announce their decision.

First Reflection
EDUG 501

As you reflect on the school politics role-play situation, change hats from student to teacher. Did the learning event engage you? How did the role-play affect your thoughts about school politics. Take 30 minutes and write a brief reflection that addresses the following:

a. How has this learning event affected my image of teacher? Is my professional identity changing?

b. What were my emotional reactions to the role-play? What emotions emerged? What do you perceive as the reasons for those emotions?

c. What relevance does the role-play have in your quest to become a teacher? Tie this to theory or the course readings in 501. What is your cognitive response?

d. What responsibilities do you leave the role-play with? Are any of these new responsibilities? What will you do to prepare for these new responsibilities?