ABSTRACT

Title of dissertation: METAPHOR INSTRUCTION IN ONE ENGLISH TEACHER'S CLASSROOM: HIS UNDERSTANDINGS, INSTRUCTIONAL PRACTICES, AND ATTITUDES

Jordan T. Schugar, Doctor of Philosophy, 2008

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In this case study, I describe one high quality English teacher's understandings, instructional practices, and attitudes towards explicit and direct metaphor instruction. In this study I focused on ecological validity because the participating English teacher, and his classroom, have been studied under real-world and authentic circumstances.

The participating English teacher was selected based on a pre-existing set of established criteria. Specifically, the participating English teacher was state licensed in English teaching, has demonstrated a commitment to the field of English education through promotions and recommendations, and had a willingness and the time to allow his pedagogy, and those variables that influence his pedagogy to be studied. An independent school was selected as the site for this study because of the particular heavy emphasis on reading literature and for convenient research access.

This research has the potential to make two important contributions to the research and theory of metaphor instruction. First, by studying a high quality English teacher's understandings, instructional practices, and attitudes I am able to describe some of those variables that have influenced the students' comprehension of literal and figurative language in this particularly rich literature environment such as learning critical reading skills. Second, using, applying, and understanding metaphors is more than just simply comparing two unlike things, and by contrasting current metaphor theory to the prevailing definitions English teachers have been using in their classrooms, I am able to make recommendations regarding needed research and practice in this important line of inquiry.

METAPHOR INSTRUCTION IN ONE ENGLISH TEACHER'S CLASSROOM: HIS UNDERSTANDINGS, INSTRUCTIONAL PRACTICES, AND ATTITUDES

By

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Dissertation submitted to the Faculty of the Graduate School of the
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Dedicated to

Emanuel and Lillian Schugar

&

Martin and Florence Jackier

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TABLE OF CONTENTS

List of Tables

List of Figures

CHAPTER 1

Introduction

Purpose

In this case study, I describe how a high quality (Fenstermacher & Richardson, 2005) high school English teacher uses high-quality teaching methods to teach metaphor and metaphorical language in literature. The immediate purpose of this case study is to gain broader knowledge about an English teacher's understandings of metaphors, the instructional practices he uses when teaching metaphor as an explicit concept, and his attitudes towards metaphor and teaching metaphor as part of a literature curriculum. By explicit I mean the type of metaphor instruction taught solely in English classes usually as a subset of figurative language and involving the study of metaphorical language like similes and analogies. The other type of prevalent metaphor instruction, which I will address briefly, uses metaphors to teach other concepts, and is a component of a teaching strategy that usually occurs across content areas to show similarities and differences between two like conceptual domains (e.g., in physics to show how sound operates like waves) (see Chen, 1999). More specifically, in this study I gather descriptive data about how a current English teacher understands metaphor and metaphorical language; how his knowledge and attitudes transfer to his students; and how his instructional practices reflect his dispositions towards and about metaphor.

One of the biggest challenges with this study is reviewing and reconciling the two major domains of current metaphor theory: literary criticism and theory including rhetoric; and, cognition research in linguistics and psychology. Specifically, I examine and discuss how these lenses are similar, different, and can be operationalized when

comprehending and interpreting the figurative language in poetic metaphor (Lakoff & Turner, 1989) in reading literature. At a basic level, in the emerging areas of current theory, metaphor represents a cognitive mapping between two (or more) concepts (Lakoff & Johnson, 1980), and not just a comparison of two seemingly unlike concepts.

This study has several immediate and practical implications for research with metaphors (Ortony, 1984). First, in describing how a high quality English teacher scaffolds metaphor instruction, I can begin to gauge how current metaphor theory manifests itself in secondary English classrooms. Within this model, the English teacher operates as a master reader who scaffolds his understanding of metaphor for the benefit of his students-apprentices (Lave &Wegner, 1991). Second, as the English teacher functions as an expert reader, this research could provide a preliminary map for future studies that analyze metaphor's applications for learning and high quality in English classrooms. Third, with some of the data I collect, I can potentially contribute to future reading research with metaphors and the teaching of metaphors at the secondary level. And, finally, my analysis addresses how the use of metaphor instruction, specifically by a high quality teacher incorporates critical thinking into the reading of literature.

This research deviates from other metaphor research because the emphasis of my descriptions is on the high quality teacher and his pedagogy in a real-world classroom. My emphasis is on the authentic: to capture the essence of a real English teacher, teaching an age- and level-appropriate text to real students in a real English classroom. Previous metaphor research has studied one or two of these variables to English instruction, but not all of them together.

Rationale

In discussing the efficacy of researching metaphors, Ortony (1984) concluded that more research needs to be done with instructional strategies, and less on promoting the significance of how to comprehend metaphors. In the twenty years since this chapter appeared in the *Handbook of Reading Research* only a few studies have attempted to revise and improve the instructional strategies for teaching metaphors and this has mainly been done through experimental or quasi-experimental research. In reviewing the reading research related to the study of metaphors and metaphorical language for both comprehension and instructional strategies, Ortony states that four problems arise when attempting to control for a multitude of variables while also maintaining high validity and reliability: (1) The task itself lacks ecological validity because it is not necessarily an exercise in using metaphors per se but rather non-literature based exercises and/or strategies unrelated to reading text. (2) There is not a reliable way to accurately and appropriately account for the subjects' prior knowledge. Controlling for this variable is critical because a student's understanding and ability to apply metaphors emanates from his/her schemata (Anderson & Pearson, 1984; Rumelhart, 1980). (3) The researchers often do an unsatisfactory job defining metaphor and metaphorical language. That is, the manner in which metaphors are conceptualized and the manner in which metaphors are operationalized do not correlate. And, finally, the aspect that is the most disparaging to me is that (4) relatively few of these studies occur in authentic classroom contexts.

To avoid some of the pitfalls that Ortony outlines, I have described these variables through a case study of a current secondary English teacher. The teaching of metaphors in English classrooms, as a subset of figurative language, undoubtedly lies in the domain

of English education because of an emphasis towards comprehension, interpretation, and analysis. Metaphors are common in everyday communication (Lakoff & Johnson, 1980) and are prevalent in teaching and educational research (see Sopory & Dillard, 2002) but it remains unclear how the reading of literature enriches students' understanding and appreciation of metaphor. Previous research has examined how children and infants acquire language (Chen, 1999; Gentner & Stuart, 1984; Gottfried, 1998) and how critical thinking is associated with identifying similarities and differences between, in, or amongst some concepts (Chen, 1999), but most of these studies do not account for the dynamics of real English teachers teaching in authentic classroom contexts. As a result, this study describes how a high quality English teacher increases the chances of his students understanding and appreciating metaphor in literature through his modeling (Lave & Wegner, 1991; Vygotsky, 1978). Particularly, I look at how this highly qualified English teacher enriches his students' already large repertoire of metaphorical language (Ortony, 1979; Reynolds & Schwartz, 1983) and how this teacher sharpens and polishes these important teaching approaches and critical reading skills in real social contexts. Within the environment of metaphor instruction, both the students and the teacher leverage (either intrinsically or extrinsically) their prior knowledge in negotiating the cognitive shorthand of metaphors in literature. Future studies may be able to focus on the students' classroom learning experiences with metaphor through designing in-class treatments, but first we need to understand the role of the teacher variable.

To account for learning component to metaphor, I have used Jenkins (1979) tetrahedral model for memory and learning. This framework describes the relationships between four critical components of memory and learning: (1) the characteristics and

background knowledge of the learner; (2) the nature of the learning or memory task; (3) the nature of the available resources and materials; (4) and the strategies and measurements used to evaluate the learning.

By using the case study methodology, I obtained a deep understanding of a successful English teacher's understandings, instructional approaches to, and attitudes about metaphors as explicit concepts in literature and the impact these three variables have on students' learning. Furthermore, the rationale for conducting this study emanates from renewed interest in Lakoff & Johnson's (1980) metaphor theories as a teaching and learning strategy for secondary school students (Sopory & Dillard, 2002). In examining how metaphor theory, schema theory (Anderson & Pearson, 1984; Rumelhart, 1980) and social-constructivism (Vygotsky, 1978) interact, I now have a better understanding of how these three prevailing theories contribute to the acquisition of new knowledge. The subsequent language of metaphors in literature and everyday language shapes a student's understanding of his/her world and this study describes those active and dynamic processes.

Statement of Problem

Whereas previous studies have highlighted the significance of using metaphors as an instructional strategy, research in reading and English education has yet to examine the understandings, instructional approaches, and attitudes of highly quality English teachers. Teachers in all disciplines must reconcile the content of their lessons with appropriate methods. However, current research with similes, metaphors, and analogies (Brandt & Brandt, 2005; Israel, Harding, & Tobin, 2004; Vosniadou & Ortony, 1983) illuminates some dramatic misconceptions about how metaphorical language operates in

literature. Additionally, linguistic and language scholars have investigated metaphorical language (Gentner & Stuart, 1984; Lakoff & Johnson, 1980; Lakoff & Turner, 1989; Readence, Baldwin, & Rickelman, 1983; Reynolds & Schwartz, 1983; Reynolds, Schwartz, & Esposito, 1982) but little evidence suggest that research-based metaphor instruction has filtered down into mainstream high school English curricula (Schwalbach, 1992) and teacher preparation programs.

In linguistics research, metaphorical language is theorized as a mapping between two different conceptual domains: the source and the target (Lakoff & Johnson, 1980; Ortony, 1979). One problem related to understanding the definitions of similes and metaphors is that they are not, in fact, "things" themselves, but rather they represent the recursive thought process that occurs when the mind attempts to relate new material to old (Anderson & Pearson, 1984; Rumelhart, 1980), blends two seemingly different domains (Fauconnier, 1994), or tries to map the linguistic relationship between two concepts (Lakoff & Johnson, 1980; Mason & Sorzio, 1996; Ortony, 1980; Ortony, Vondruska, Foss, & Jones, 1985).

Rather than studying teachers' and students' use of metaphor in contrived environments, Schwalbach's research (1992) examined current dictionaries and poetry anthologies for how they define "metaphor." Her conclusions suggest that these accepted definitions might need updating to be more in line with current linguistic, literary, and cognitive theories. A good contemporary definition for metaphor, from *The New Princeton Encyclopedia of Poetry and Poetics* is:

> A trope, or figurative expression, in which a word or phrase is shifted from its normal uses to a context where it evokes new meanings. When the ordinary

> meaning of a work is at odds with the context, we tend to seek relevant features of the word and the situation that will reveal the intended meaning. If there is a conceptual or material connection between the word and what it denotes…the figure usually has another name. To understand metaphors one must find meanings not predetermined by language, logic, or experience. (1993)

However, this research suggests that English teachers may have a different definition for metaphor. In fact, upon closer inspection, a researcher might find that average, current English teachers' limited understandings and subsequent, instructional practices may hinder students' abilities to interpret more complex metaphorical language (Readence, Baldwin, & Rickelman,1983). Therefore, through this research I describe how a high quality English teacher's understanding and attitudes towards metaphors informs his pedagogy (Agee, 2000; Coviello, 1986).

Research Questions

My research questions are aimed at understanding the influences that shape an English teacher's planning and implementation of explicit metaphor instruction. They are as follows: (1) What is the case's understanding of metaphor? (2) How does he apply his knowledge of metaphor to his teaching of metaphor? (3) What are his attitudes towards the teaching of metaphor, especially metaphor in literature? (4) How do his instructional materials reflect his understanding of and attitudes toward metaphor? And, (5) what are the effects of the case's understandings, instructional practices, and attitudes towards metaphor on the students' comprehension and knowledge of metaphor in literature?

Significance

This study has the potential to make two significant contributions to current research and theory. First, like Agee (2000), who examined the theory, identity, and practices of English teachers' literature instruction, this study also describes how an English teacher's understandings, instructional approaches for teaching metaphor, and attitudes towards metaphor transfers to his students. Second, using and understanding metaphors is more than an exercise in language acquisition and does not just simply compare two unlike things as most high school English language arts textbooks suggest. But, by comparing current metaphor theory to the prevailing definitions English teachers have been using in their classrooms (Ortony, 1984) there is potential to infuse literature instruction with more research based theories and practices. Furthermore, if we can teach metaphors more effectively in our English classes, when students study literature intensively, than we can potentially increase the quality of our research and instruction to also promote other aspects of comprehension, interpretation, and analysis.

Within this research, I emphasize the need to study and observe teachers while they works under normal working conditions. I assume that teachers, while believing in the importance of robust, and explicit metaphor instruction, may not have the necessary background knowledge and skill sets to completely understand the implications of teaching metaphors beyond just poetry and prose. Additionally, I understand that teachers choose from a vast array of instructional approaches, and my research describes just one English teacher's approach to one specific unit, or text. Furthermore, I assume that the participating high quality teacher already implements an array of research-based,

and best-practice based instruction. However, in this study I focus on those strategies and approaches he uses explicitly for metaphor comprehension. The immediate implication for studying teachers' pedagogy includes a potential for better scaffolding of critical thinking and better preparation for the constraints of standardized testing. Those English teachers with strong backgrounds in linguistics or cognition may also be at an advantage for teaching metaphors explicitly.

Definition of Terms

The following definitions represent the meaning of terms and how they will be used in this study.

Metaphor

Metaphors, according to Lakoff and Johnson (1980), operate as cognitive mappings between one conceptual domain and another seemingly different conceptual domain. In essence, we can understand a new social, physical, and/or emotional experience because we relate to it through prior experiences. We are able to know one thing because we have experienced another. Regardless of age, socio-economic status, race, sex, gender, every person has the ability to conceive of these relationships, or metaphorical mappings, even though at times they may appear illogical and/or disconnected.

High Quality Teaching

I have defined high quality teaching as the intersection between good teaching and successful teaching (Fenstermacher & Richardson, 2005). Good teaching occurs when a teacher has the background knowledge and experience to implement appropriate, best practice, and/or, research-based teaching methods. Successful teaching is teaching

that results in, or meets a predetermined goal or outcome. For high quality teaching to be effective the teacher must use a variety of resources to be both good at teaching, and successful in that his/her students learn from the teaching experience.

Member Checking

Member checking increases the reliability and validity of a case study by encouraging the participant (in this case the teacher) to review the class transcripts, interview transcripts, and other secondary documents and artifacts that have been collecting as part of this study. By inviting the participating teacher to do a member check prior to analyses, I can ensure that these data accurately represent the words, intentions, and actions of the participating teacher in composing the final written report produced by the study.

Independent School

An independent school is a school that does not rely on financial support from local, state, or federally governed body. The school's operating costs are raised from tuition, gifts, and an endowment fund. Parochial schools, those schools with a religious agenda, are also considered independent schools even though they sometimes rely on outside funding from churches, synagogues, or mosques, etc. Independent school and private school can, and oftentimes, are used interchangeably, although this study will use independent school exclusively.

Limitations

The major limitation of this study is that I describe just one case, and that I do not make generalizations from this case to larger populations of English teachers teaching literature (Merriam, 1998). Further research will need to be conducted to understand the

broader impact of explicit metaphor instruction on the students, but the expectation is that this study will begin to establish a framework for understanding how teachers value different aspects of metaphor in a literature curriculum, specifically, poetry and prose instruction.

Summary

Research with metaphor comprehension is pervasive in all forms of educational research. However, research about instructional strategies for direct instruction of metaphor has yet to yield any significant findings with respect to the best approaches and practices. This proposed case study, therefore, would describe how one highly qualified English teacher understands metaphor and metaphor theory, the instructional practices he uses to teach metaphors to a ninth grade English class, and the attitudes he has towards metaphor and metaphor instruction. This proposed case study has the potential to make two contributions to reading research and theory: (1) By describing the understandings, the instructional approaches, and the attitudes of one highly qualified English teacher, I can begin to gauge how an English teacher models then transfers his knowledge about metaphors in literature to his students. (2) As this study emphasizes teaching and learning in a real-world classroom, I am potentially able to establish a baseline for future studies that may examine the quality of metaphor instruction at the secondary level.

CHAPTER 2

Review of the Literature

Overview

In this section I will provide a review of the relevant research that warrants this case study. The direction of my literature review has also been guided by my five research questions. They are as follows: (1) what is the case's understanding of metaphor? (2) How does he apply his knowledge of metaphor to his teaching of metaphor? (3) What are his attitudes towards the teaching of metaphor, especially metaphor in literature? (4) How do his instructional materials reflect his understanding of and attitudes toward metaphor? And, (5) what are the effects of the case's understandings, instructional practices, and attitudes towards metaphor on the students' comprehension and knowledge of metaphor in literature?

In the following three sections I will outline those bodies of research that have contributed to the need for conducting this present study. In the first section, I will address the theoretical history of metaphors and the evolution of current and contemporary definitions of metaphor and metaphor theory. Specifically, I will define metaphor and metaphor theory taking into account the two major strands of emerging metaphor research: (1) literary criticism and theory, which includes rhetorical orientations, and (2) cognitive psychology and cognitive linguistics. The second section of this literature review will outline the pedagogical implications of research into teaching metaphor. This section will examine how metaphor has been operationalized in experimental and quasi-experimental research across the content areas. The third section

will describe the conceptual framework of those constructs that have guided this study; specifically through reader response theory (Rosenblatt, 1978; 1938), schema theory (Anderson & Pearson, 1984; Rumelhart, 1980), constructivist (Vygotsky, 1978) approaches to teaching and learning, and the differences and similarities between high-quality teaching and a highly qualified teacher (Fenstermacher & Richardson, 2005). To answer my research questions, I use "thick descriptions" (Geertz, 1975) to show some of the constructs that influence a teacher's: understanding of a particular topic; the instructional practices he incorporates into his lessons; and his attitudes towards specific metaphor instruction and metaphor theory.

Metaphor Research and Theory

One of the larger purposes of this exploratory study is to begin to understand the contemporary disconnect that I have observed between the current, common, and/or accepted pedagogy for teaching metaphors in the secondary English classroom and the more recent theories that have been emanating from cognitive and socio-linguistic psychology (Brandt & Brandt, 2005; Israel et al., 2004). These developing theories build upon some of the constructs originally presented in the late 1970's under grants from the National Science Foundation and the Center for the Study of Reading at the University of Illinois, Urbana-Champaign. The published reading research from the Center for the Study of Reading used quasi-experimental design to establish a framework for effective teaching and comprehension of the complexities of figurative language (Gentner & Stuart, 1984; Ortony, 1980; Ortony et al., 1985; Reynolds et al., 1982; Vosniadou & Ortony, 1983). Furthermore, the emergent research by Lakoff and Johnson (1980)

expanded metaphorical interest by establishing the role of metaphoric language in the sciences, everyday language, and both poetic and prosaic literature.

The history of modern metaphor actually begins over two thousand years ago with the publishing of Aristotle's *Poetics* (1976). For Aristotle metaphors functioned purely as stylistic contributions to classical rhetoric. Here they were used judiciously often making an argument more appealing to the audience by making the content of the speech entertaining while still remaining educative. While Aristotle did believe that metaphors also functioned as a type of analogy, to use analogy in speeches was largely for ornamental reasons as the orator wanted to be as direct and specific with his choice of words so as to not confuse or conflate his argument. With respect to metaphors specific ornamental and persuasive effect, an orator who used metaphor tended to be highly styled and distinguished.

Fast-forward to the early twentieth century, and the evolution of modern metaphor theory begins with two contributions to the theoretical study of metaphor from I.A Richards (1936). First he proposed a lexicon for talking about and research with metaphor, mainly by establishing definitions for the linguistic parts of the metaphor: the "topic", the "vehicle", and the "ground." In other words, the metaphor has three distinct parts that function together to make a metaphor meaningful. In essence, the metaphor is composed of some source domain, some new domain, and some way to connect these two seemingly different ideas, concepts, or domains. Second, Richards felt that in order for a metaphor to be linguistically viable (i.e. commonly used in speech/rhetoric for purposes beyond pure ornamental reasons) the connection between the original source

domain and the target domain needed to have tension, or a subtle conflict; there needed to be some type of inherent and superficial disconnect.

Forty-five years later Lakoff and Johnson (1980) published *Metaphors We Live By* and theorized that metaphors are ways of knowing, and ways of cognitive processing and extrapolating understanding from one conceptual domain to another. The particular process of knowing relates directly to schema theory (Anderson & Pearson, 1984; Rumelhart, 1980) as the "metaphor" *per se* is the thought process, or mapping, that connects one schema, or conceptual domain, with another. For instance, what is the relationship between love and a rose? How is life like a journey? Lakoff and Johnson (1980) said that each of these metaphors has one schematic core and that while different people from different cultures will comprehend this metaphor from different approaches (like top-down or bottom-up) the metaphor's basic structure, or core, remains the same regardless of language or speaker. We are able to define abstract concepts, and subsequently communicate about them because we map relationships from the domain we do not know (the target) from the domain we are familiar with (the source). The metaphor, as a vehicle, allows this transformation to occur within the mind of the speaker, writer, reader, or listener.

Considerable research into basic language acquisition has been done with pre-school and elementary age students (Gentner & Stuart, 1984), even though the secondary level represents the beginning of a critical point in the students' lives when they are expected to shift their thinking from the simple and literal (as in low abstraction) to the metaphorical and figurative (as in high abstraction). Statewide assessments, and the Scholastic Aptitude Tests (SAT) reflect these expectations, as well as curricula in school

districts across the nation. One of our roles as educators, then, in teaching for understanding includes planning lessons and units that teach about metaphors as more complex thoughts and ideas than simple comparisons between two like things or objects.

Ortony (1980) said that in understanding metaphors, an individual has to re-conceptualize how metaphors operate in language. Ortony, and more recently James (2002), both argued that metaphors really are not concrete "things" themselves but rather they show relationships between two seemingly different and unrelated domains. Whether metaphors are studied in writing, poetry (Lakoff & Turner, 1989; Schwalbach, 1992), art (James, 2002), or mathematics (Bazzini, 2001) the same principles apply: exercises in metaphors are exercises in critical thinking. Although researchers from both the cognitive psychology and linguistics departments like Ortony and Lakoff, respectively, have both written extensively across these domains (Gentner & Stuart, 1984; Lakoff & Turner, 1989; Ortony, 1980; 1979), these emerging theories have yet to completely filter down into contemporary reading instruction for adolescents at the secondary school level.

The Limitations of Metaphor Research

In discussing the efficacy of researching the teaching of metaphors, Ortony (1984) concluded that more research should be done with instructional strategies, and less on promoting the significance of comprehension strategies. In the twenty years since this chapter appeared in the *Handbook of Reading Research* only a few studies have attempted to revise and improve the instructional strategies for teaching metaphors. In reviewing the reading research related to the study of metaphorical language it is difficult to control for several intrinsic variables while also maintaining high reliability and

validity. With respect to comprehension and instructional strategies, Ortony outlines the following four issues with these studies: (1) The task itself lacks ecological validity because it is not necessarily an exercise in using metaphors per se but rather non-literature based exercises and/or strategies unrelated to reading text. (2) There is not a reliable way to accurately and appropriately account for the subjects' prior knowledge. Controlling for this variable is critical because a person's understanding and ability to apply metaphors emanates from readers' schemata. (3) The researchers often do an unsatisfactory job defining metaphor and metaphorical language. That is, the manner in which metaphors are conceptualized and the manner in which metaphors are operationalized do not correlate. And, finally the aspect that is the most disparaging is that (4) relatively few of these studies occur in authentic classroom contexts.

My specific focus with this part of the review is to examine explicit metaphor instruction. By explicit, I am referring to literature instruction for learning about similes and metaphors as a subset of figurative language when reading prose or poetry/fiction/non-fiction. None of the studies I review are conducted in secondary English classrooms with authentic texts, under normal, traditional, or regular social contexts that would take into account the collective diversity of that particular group or class including issues related to, but not limited to socioeconomic status, race, gender, sex, heritage, and culture.

Metaphors and Critical Reading

In this report, however, the studies I review do address Ortony's four limitations but rather than criticize them as shortcomings, I will describe how studies that excel in these four areas can be used as a framework for the continued research on metaphor

instructional strategies. The most overlooked area of research in this framework is with authentic texts in high school contexts. This area is significant because understanding these dynamics with a social-constructivist view leverages all of the students' prior knowledge into one body or unit. Several of the studies were conducted in authentic conditions (Readance, Baldwin, & Head, 1986; Schwalbach, 1992), but these were limited to elementary age students or with undergraduate students in an isolated experience under laboratory-like conditions. Certainly, common opinion suggests that these critical high school years (ie, the recent emphasis on standardized testing as a result of No Child Left Behind initiatives) are when reading teachers enrich their students' foundation for reading, writing, and learning about metaphor. However, when students get to high school and are expected to have a more critical understanding of more complex texts – narrative, exposition, and a hybrid of the two – how are these reading experiences scaffolded by teachers? Considering that with technological advances students need to be more vigilant and critical consumers of media – whether that be print news, video games, television, books, magazines, or myspace.com – how are English teachers preparing their students to read texts they might encounter in the future? What types of instructional approaches do teachers use? How do they understand the concepts of metaphors and metaphorical language? To answer these questions, reading researchers will have to create more controlled experiments to gauge the effectiveness of these strategies. But first we must first understand how these variables contribute to valid and reliable research.

Metaphors as Critical Thinking Strategies

Ortony's chapter can be directly applied to research in teaching metaphors to high school students for a variety of reasons. Metaphor instruction is important because it is during these critical adolescent years that students are continually bombarded with all sorts of technological and multi-media driven inputs. As a result they must be equipped with a large repertoire of background knowledge to pool from when comprehending or interpreting. However, as students will not always have had the opportunity to develop the appropriate schema (Anderson & Pearson, 1984; Rumelhart, 1980) they could be taught strategies that will immediately help them to unpack complex media. The advantage of explicit metaphor instruction is that metaphors are so innate to cognition (Lakoff & Johnson, 1980) that these critical thinking skills will always be of some use to them regardless of the situation or context. If one of the goals of high school educators is to teach students about critically reading an endless variety of texts do we create instructional goals that are related to learning about specific texts within the canon (like a Shakespeare play, a Dickinson poem, or a Frederick Douglass narrative) or might it be that we need to prepare them to be lifelong and fluent readers? The nature of Ortony's four limitations addresses these multiple aspects to reading, but also the nature of critical thinking in learning. Furthermore, as the actual class time teachers have is continually diminishing due to variety of outside factors (e.g. standardized testing, constraints on curriculum, diverse learning, and technological barriers), English teachers have still a greater challenge in preparing their students to think critically, and metaphor instruction can be a tight package that will aid them with comprehension regardless of the mediums.

The Need for Authentic Contexts

By authentic contexts, I am referring to real classrooms in real high schools in real school districts. Research done in laboratories, while significant, does little to show how some of the social aspects of learning influence the learning process. Additionally, as our high schools become more and more diverse, the prior experiences that make up the background knowledge of that particular classroom grows exponentially with students of different races, cultures, and socio-economic backgrounds (Vygotsky, 1978). If a goal of good constructivist teaching is to teach students to teach each other, then metaphor instruction is one of the best methods to scaffold this experience. When we send our students out into the real world, they infrequently have a teacher, coach, mentor, or parent with them at all times. Research suggests that a majority of student learning is through peer-to-peer learning experiences; just read the transcripts from a group of students in a chat room, or check out their facebook and myspace pages. Learning is not done in a vacuum in a perfect lab-like setting and only a small portion is done in actual classrooms. So in preparing our students for lifelong learning, we should not extrapolate our results from sterile, laboratory experiments to the dynamics of high school experiences.

Prevailing opinion suggests that English classrooms will be the place where students have the opportunity to learn about metaphors as explicit concepts. Certainly metaphor and analogy instruction is used across the content areas to teach simple and complex topics in areas like math, science, and social studies, but within these learning experiences, it is assumed that students already have a basic understand of a metaphor and its functions (think: “a comparison between two things…”). But, where do these students receive this prior knowledge? Is it in elementary school? In middle school? Examining the instructional guides from a prominent school district in the Mid-Atlantic

states, there are only two units – from grades 7 through 12 – out of a possible 24 (4 units per year multiplied by 6 years) where metaphors are even addressed. These lessons on metaphors as concepts occur in grades 8 and 11. And these metaphoric experiences, as part of units on figurative language, are small parts of the larger unit. I am not suggesting that we need to devote a whole year (or even a whole unit) to teaching metaphors, but at a minimum, the curriculum guides should include some strategic elements to elaborate, reinforce, as well as expand on students' previous knowledge about metaphor and how it can be applied to not only literature, but also to life.

If Ortony provided a basic outline of what poor metaphor research looks like, then what exactly does good metaphor research look like, particularly at the high school level? Good metaphor instruction should contain a fair amount of scaffolding in accordance with the Gradual Release of Responsibility model (Vygotsky, 1978); it should include and address and account for the major components of Rumelhart's (1980) schema theory, as this accounts for the students' prior knowledge. As metaphors have been studied in great length in laboratories, and non-authentic settings, my whole premise is that reading research into metaphor and metaphorical language should be conducted in a context that is as authentic as possible. That equates to real schools, with real teachers, real students, and real texts. And, obviousness aside, research in teaching metaphors should contain a concrete definition of metaphor and *metaphor theory* that takes into account literary theory, literary criticism, rhetoric, cognitive linguistics, and cognitive psychology (Ortony, 1979).

Metaphor Studies in Authentic Contexts

Creating contrived settings for experimental research has both its upsides and downsides. Yet, with respect to instructional approaches, these studies should be conducted within as real a context as possible to mimic real-life learning.

Explicit instruction for metaphors in poetry. In Schwalbach's (1992) unpublished dissertation from the University of Wisconsin-Milwaukee, she studied the effects of different types of explicit strategy instruction for metaphor comprehension in poetry. Although Schwalbach's main concern was researching a new interpretive strategy for teaching about metaphor, her research contributed to reading research by establishing some preliminary instruments that could be used to gauge students' understandings of metaphors as they function in figurative language. Schwalbach sampled 26 sophomores from diverse cultural and ethnic backgrounds from a Midwestern, urban school district. She suggested that students were receptive to different approaches to learning about metaphors and that these instructional strategies allowed the students to analyze the different nuances of metaphors in poetry through non-traditional means. Schwalbach's dissertation also excelled at defining, using, and operationalizing metaphors within the English classroom. However, the one variable she does not explicitly account for is how her students' prior knowledge might affect their reading.

Schwalbach's dissertation included a student survey about using her instructional metaphor strategy. The survey consists of two parts: the first section has twelve multiple-choice questions related to how frequently students use these strategies and in what manner. For instance, question 8 says, "I keep brainstorming until I'm satisfied I have enough associations." Students in the first part mark one of the corresponding boxes: Never, Occasionally, Usually, and Always. For the second part of the survey,

Schwalbach gave six open-ended question prompts to the students in an attempt to gather self-report data about the cognitive processes they used when analyzing and interpreting a poem. One downside to these prompts is that Schwalbach assumes that students learned the strategy. Examples include, "I learned to use the metaphor strategy when…." and "Other things I learned about metaphors are…." The data collected through responses to these focused questions were important to Schwalbach's analysis to understand how her students process the complexities of metaphors in poetry.

Although Schwalbach's data collection and analysis techniques may be marginal, her literature review does represent an attempt to combine the research of both Lakoff and Ortony in designing and implementing explicit metaphor instruction in high school classrooms. Metaphors are much more complex than a comparison of two things and by using Ortony's principles of salience imbalance (Ortony et al., 1985) she creates lesson plans that leverage these ideas with Lakoff and Turner's main tenets from *More Than Cool Reason: A Field Guide to Poetic Metaphor* (Lakoff & Turner, 1989). In essence, salience imbalance assumes that when the attributes of two domains are compared, one domain (the source) will have few of the metaphors' attributes while the qualities of the other domain, the target, are obvious and many. This results in a tension, or imbalance. Schwalbach checks for salience by doing a content analysis of students' responses. Coincidentally, her analysis begins to address the role of prior knowledge and experience, but she does not elaborate on its significance, nor does she specify the surrounding environmental conditions of the study.

Unfortunately, Schwalbach's research methods have some other bias that threatens the external validity and makes it difficult to extrapolate her results to other

classrooms. For example, the thirteen-day unit Schwalbach's developed for this study was pilot tested with two senior classes. Yet, she conducted her study with sophomores. In both cases she teaches both of the interventions, so there must have been a small experimenter effect that is not wholly accounted for. Also, the pre- and posttests that Schwalbach administers to the students, lacks internal reliability because she has them "explain the meaning" of the poem "Metaphor" by Merriam, but that interpretation has little to do with students' understanding or comprehending of metaphors in general. And finally, it is not clear whether her unit of analysis was the entire classroom or the individual students in the classroom.

The benefits of direct instruction. Twenty years ago, Readence, Baldwin, and Head (1986) examined direct instruction for processing metaphors. If teachers need to model the process of interpreting metaphors than direct instruction is an excellent way to begin to engage the students and activate their prior knowledge. There are however, two aspects of this study that are not applicable to my research hypothesis. The first is that this research was conducted with third graders and lacks ecological validity. However, in the paper's conclusion, the authors state "future research might focus on the effectiveness of process instruction with children at other grade levels" (338). The authors admit that there are limitations to conducting this study with just third graders, and that more research would need to be conducted at various other levels to judge the efficacy. Secondly, while this research was conducted in an authentic third grade context, the materials were not authentic. Rather than using poetry or prose to contextualize the metaphors within some larger framework, the metaphors were taught independently in the absence of context. Had these particular students been introduced to the direct

instruction approach in culmination with, let's say a poem, would their results be even more significant? One can only guess that this would need to be reciprocated while controlling for those other two variables: age/grade level and authentic texts. The first of two experiments examined the direct instruction hypothesis and compared it to a control group. Students in each group were given pre and post tests and scored on the difference between the two treatments. Previous research (Readence, 1983b) deemed that simply practicing metaphors in a repetitive sense was not effective, and this research suggests a more process oriented, teacher-directed approach can be a more effective learning tool.

The second experiment from Readence, et al. (1986) compared the process instruction approach tested in Experiment 1 with the more traditional approach used in basal readers with the expectation that they could measure which strategy was more effective. The process-oriented direct instruction yielded significantly statistical results compared to the more traditional basal approach.

Finally, this research adequately accounted for two burly aspects of metaphor research as outlined by Ortony. The first is that this research attempted to control for prior knowledge by incorporating the salience imbalance hypothesis (Ortony, et al., 1985) into the pre and post-tests. The second good aspect is that this study was successful at defining metaphor and metaphorical language. As discussed earlier, the salience imbalance hypothesis forces the students to describe the attributes or characteristics of the target metaphor they are trying to comprehend. By having students explain – either through writing or speaking – how they understand the elements that make up these concepts, then researchers are able to begin to trace their prior knowledge. That is, students can tell you what they know about a cheetah or a Cyclops because they are

aware of the attributes, and can explain, either orally of through writing, how the target and vehicle domains are related. That is in essence the metaphorical mapping.

Controlling for background knowledge. What role does prior knowledge play within reading research? And, how significant a variable is it? I would argue that controlling for background knowledge is of the utmost importance with metaphor research at the high school level. The reason is that the research related to metaphor comprehension and interpretation directly relates to the prior experiences, or schemata, of the individual subjects. Whereas Lakoff and Ortony have both theorized that young people of all ages have the capacity to both understand and use metaphors, research with salience imbalance theories and attribute theories suggest that students must have had previous knowledge about that particular concept in order to create a mental mapping. Liben and Liben (2004) state that "If you don't know what a porch is, you do not have a *vocabulary* problem; you have a *knowledge* problem." (Italics are Liben and Liben.) What Liben and Liben are suggesting is that the students who lack specific vocabulary knowledge, do so because they have not yet been exposed to that particular word. It is not to say that they cannot or do not have the capacity to comprehend what a porch is, but because of a variety of reasons, they may not know exactly what one is. Students from an inner city may be familiar with the concept of a stoop, or a patio. Students from the suburbs may know the term as a deck. But that may not necessarily translate to the concept of porch. As they acquire new schema they are able to expand their definition of all of the above terms so that they can understand everything related to porches, decks, patios, stoops, etc. They will know about the area that is just outside your front or back door, and may be filled with concrete, or made of wood, that is an extension of your

house or apartment, but is usually outside, etc. By experience, they are able to acquire more of that concept's attributes. And through these experiences they have a better chance to deconstruct the metaphors.

Using pictures and analogies. In terms of controlling for prior knowledge, Hayes and Henk (1986) studied the differences between the use of analogic, pictorial, or a combination of both strategies to see how they aid in understanding and remembering complex prose. While the task itself was totally lacking any authenticity for high school English classes– to tie knots using a piece of rope – by the nature of the task and pretests they were able to determine how many students had had experience sailing, or working with knots. Hayes and Henk assessed students' prior knowledge with respect to tying a bowline knot, and attained this information through preliminary interviews and a task that actually had the subjects attempt to tie the bowline knot. In pre tests, those students who were able to tie the knot were eliminated from the study. My sense is that due to the kinesthetic nature of the task, students were able to produce something that described the extent of their prior knowledge with respect to tying the bowline knot. But, how would this type of task, specifically for assessing prior knowledge be related to metaphor instruction? Simply stated, it does not really pertain to teaching but rather learning. In the study, Hayes and Henk were interested in the efficacy of using pictorial, analogic, and literal instructions/descriptions for learning how to tie the bowline knot. Students were then asked to come back two weeks later to repeat the task, but without the aid of any written or pictorial instructions. The students were given two minutes to tie the knot and were awarded points on a 1-5 scale based on how many steps of the bowline knot they were able to recall and accurately reproduce. The group that scored the highest amount

of points was the analogic group that received both the analogous prose description and a picture. Hayes and Henk suggested that readers who used, or had, an analogy with a picture used both when having to comprehend, remember, and recall complex material – in this case the action of tying the bowline knot. Their research suggests that when teaching metaphors, students may be able to comprehend and apply complex metaphors when they are accompanied by some illustration. However, as high school poetry and prose are rarely accompanied by pictures, teachers would either have to find a picture similar to what the literature suggests, or, have students create their own before making an attempt to comprehend and interpret a metaphor. This idea is also in line with salience and attribute theories as the students who draw or create pictures will have had an opportunity to describe, in a non-linguistic representation, what they see as the important characteristics of that specific metaphor. So, for future metaphors, having an actual physical or mental image may in fact help students subconsciously emphasize the attributes of the metaphor or metaphorical language during the translation from words to pictures or images (also see Readence, above).

This study is limited in its situational context and the presence of the experimental stimuli. Tying knots is important if students are preparing to matriculate at the Naval Academy, but may not be that useful with understanding Shakespeare, Douglass, or Dickinson. Furthermore, by nature of the task, it is an individualized task, and therefore controls for and limits the influences of outside social contexts. The definition and theoretical framework also leaves a little to be desired, as a better outline of the contribution of salience imbalance and attribute theories may have shed more light on the whys of how students are able to remember pictorial and analogic directions and

instructions. Whereas this article is exemplary in controlling for prior knowledge, it is made more difficult to relate to authentic classroom environments because little teaching actually occurs (other than what is explicitly stated in the directions/instructions for the bow-line knot) and it is a procedural text, and not directly related to the appreciation or understanding of literature.

Using prior knowledge to understand new knowledge. Other studies have accurately and successfully controlled for background knowledge like Hayes and Tierney (1982) who used texts about baseball to teach students the game of cricket. The premise of the study was to find ways to assess background knowledge and the authors chose a rather innocuous sport to examine this phenomenon (the game of cricket). In learning about cricket students read augmented analogous descriptions from the game of baseball. Throughout this research the authors make suggestions on how to increase background knowledge:

> With respect to presenting information through analogy, examples of other modes which might be investigated include analogicial annotation, analogical questions, analogous and vicarious experiences, self-generated and selected analogies, concurrent reading on analogous topics, and analogical study guides. Comparison might also be made with other aids to textual instruction such as illustrations and concrete examples (Hayes & Tierney, 1982, p. 277).

The above research implications note that to teach about analogy and metaphor students should have a variety of experiences to challenges and improve their cognition. This line of thinking is also evident in, and similar to Britton et al (1975) meta-analysis of developing writing abilities in which they concluded that students, in developing their

writing abilities, should write for a variety of functions and audiences because this promotes cognitive development. With metaphor, increasing background knowledge undoubtedly makes it easier to learn unfamiliar material and concepts and differentiating instruction is therefore critical. Hayes and Tierney conclude with the statement: "A need is thus indicated to move from broad notions about the utility of instructional strategies toward more refined distinctions in their application" (Hayes & Tierney, 1982, p. 279). That is one strategy or one approach should not dominate metaphor/analogical learning, but rather depending on the goals of the curriculum certain methods can be used that are aimed at developing specific components of metaphorical reasoning and thinking.

With respect to the three other lenses outlined by Ortony, Hayes and Tierney have adequately defined and organized their research to address these critical issues. While the study excels at describing the role of background knowledge, it does not account for the social context for learning. Furthermore Hayes and Tierney chose competent readers who were selected from a battery of pre-tests including standardized testing and teacher judgment. In other words, participants were good readers who most likely already had good reading strategies. To control for outside variables and to examine the efficacy of this approach, this experimental study design should also be tested with struggling readers.

However, Hayes and Tierney gave less attention to explicating a clear and concise definition for how they operationalize metaphors in their reading research. They were more concerned with the task itself – extrapolating knowledge from one sport to another, and that too is somewhat suspect in that there are pros and cons to this particular task. Certainly, baseball is an important cultural phenomenon because it is an important

American pastime, but the textual materials for this study were mostly expository and would naturally elicit a different reading response than one might expect from a narrative text (Rosenblatt, 1978; 1938). Additionally, it is easy to challenge the efficacy of the study as it is conducted without a teacher or instructor to provide scaffolding for these students. But again, the point of this research was more concerned with increasing and promoting background knowledge and less with methods for teaching metaphors and metaphorical language. Through this lens, this research is integral for promoting good comprehension and interpretation strategies for complex metaphorical language.

The Role of Vocabulary

Vocabulary knowledge is vital with any instructional strategy, and for studies with metaphors it operates as a variable for controlling for prior knowledge. When understanding metaphors, knowing the attributes of a target word – that is those salient characteristics that allow a reader to comprehend the text – are even more significant because these attributes are the foundation for students to make the connections between the target and the vehicle domains. So, with metaphors, students need to not only know the attributes, but they must also be able to evaluate these attributes with respect to two seemingly different domains to create the mental mapping, and subsequently to make sense of the metaphor.

Salience imbalance and vocabulary knowledge. Readence, Baldwin, and Head (1987) conducted another comparison study that looked at improving third graders comprehension of metaphors. However, rather than doing a great deal of scaffolding, as in the direct instruction approach above, this study employed a more metacognitive approach by having subjects do a type of "search their mind" activity to fill in missing

words, or attributes for the metaphor. And like the second experiment from Readence and colleagues (1987) this approach was again compared to the Basal readers. And again, the novel approach outperformed the basal reader approach with statistically significant results. Also, this study was based on the salience imbalance hypothesis as well as emphasizing attributes (Readence, Baldwin, & Rickelman, 1983) and therefore used a consistent definition of metaphor and adequately controlled for students' prior knowledge. The metaphor task was also relevant and appropriate, but like the previously reviewed study, it did not occur within an authentic textual context. In terms of context, it is unclear how the content was presented to the students, only that an overhead projector was used and that the students had several opportunities to discuss the readability of literal and non-literal sentences. Without establishing goals for students or contextualizing it within a figurative language unit (the common excepted practice) it is difficult to fully understand the students' reactions to these exercises. Even with context for their study, as in the basal reader control group (they used Houghton Mifflin's *Gateways* from 1983) the subjects still scored lower than the treatment group in this exercise.

Scaffolding, priming, and background knowledge. The role of scaffolding is important for instruction, and it is even more important for teaching metaphors. While Lakoff (1989) theorizes that much of knowledge is, in fact, metaphorical (think: sound taking the form of "waves"), once you get beyond the basic novel metaphors of everyday language (GOOD IS UP, DOWN IS BAD), the importance of having a broad vocabulary both at the word and the conceptual level is critical. Hence, those students with the greatest knowledge base (however that may be immediately measured and analyzed)

therefore have a greater chance at accurately interpreting new metaphors they may not have previously encountered as part of their lexicon. With respect to instruction, this could not be truer. For those students with adequate background knowledge, it is likely that students will be able to understand the metaphor in creating new knowledge from old knowledge (Anderson & Pearson, 1984; Rumelhart, 1980) with more ease. This line of reasoning while overtly obvious, also describes fluent readers; because fluent readers are people who like to read. So, in generating and increasing students' abilities to interpret metaphors, the importance of emphasizing word knowledge – and scaffolding how one critically reads or interprets that knowledge – is therefore oftentimes left up to the teacher. Simply stated: when teaching metaphors vocabulary is extremely significant.

Readence, Baldwin, and Rickelman (1983) examined just this phenomenon when they studied the role of explicit, or specific, vocabulary instruction when teachers use literature to introduce metaphors. With respect to Ortony's four principles, where this study is exemplary is in the nature of the task. That is, that while it may not necessarily have been conducted within in a classroom setting – students were given packets of information rather than a teacher led discussion – certainly the study highlights the importance of prior vocabulary knowledge and priming students for learning new concepts. Readence and colleagues established three treatment conditions to illuminate the differences between the types of vocabulary instruction for processing metaphors. The first group practiced interpreting similes; the second group reviewed a line drawing (like a black and white sketch of a cheetah) that placed emphasis on the cheetah's most salient features (as in its spots, or its ability to run fast); and the third group of students reviewed a line drawing that did not place emphasis on specific elements, or attributes, of

the target vocabulary word. After each of the treatments, students were asked to complete a criterion task related to metaphorical interpretation. Readence and colleagues suggest that when teaching metaphors to middle school students, teachers should include vocabulary instruction of specific words in the context of the literature they are reading.

One of the strengths of this study is how the procedure accounts for students' background knowledge. I would speculate that one of the reasons that there are few metaphor intervention/treatment studies, is that in order to account for students' background knowledge, a reading researcher would have to inventory the entire student's prior knowledge-base; which, as we know, is an impossible task. Through the use of a pre-test, researchers can begin to gauge certain domain knowledge, but the processes of comprehending, interpreting, and understanding metaphors really requires a total map of a student's total schema and knowledge base. This study makes an attempt to understand the student's specific domain knowledge about specific concepts. In the case of this study, the knowledge base is narrowed down to the characteristics related to a cheetah.

Memory and comprehension. Considerable reading research has been done to examine comprehensibility of metaphors in general and the subsequent advantage to this type of direct and explicit instruction. However this review also shows how comprehension is directly related to understanding and interpreting literature, both poetry and prose. Teaching English to high school students consists of several, broad, teacher directed goals; one of them usually stipulates that the students should be taught to appreciate and experience certain pieces of literature (i.e. the canon of Dead White Men – Shakespeare, Steinbeck, Twain, and Hawthorne, per se) but also they should be taught to

develop reading tastes and skills so that they can pick up and understand another book that may be outside of the canon or their classrooms. One way to examine this domain is to look at how metaphor and metaphorical language contributes to comprehension and memory. Metaphors are frequently used to teach students about other, more complex processes. (When doing a quick ERIC search using "metaphors" as a descriptor, a variety of research for teaching students of different abilities, different ages, English Language learning, and students with special needs pops up. Why is that?) Simply stated, learning through metaphors improves memory and comprehension because older knowledge is easily mapped onto new knowledge. Students also have improved memories about a specific episode because the new knowledge they created is based on a meaningful prior experience.

Recalling metaphors. To examine the phenomenon about metaphors and the ease for recalling them, Reynolds and Schwartz (1983) compared prose comprehension where adults (i.e., undergraduate students) read short stories and then were asked to recall what they had read several days later. They found that those subjects that had read these passages in a metaphorical context had better and more accurate memories than their counterparts in the control groups who were given literal equivalents. Also, those passages that concluded with a metaphor tested higher in immediate and delayed recall tasks. One of the strengths of this study lies in the accuracy and nature of the experimental design and a reliable and appropriate task for data gathering. Extrapolating these tasks with those authentic types of experiences we might have our high school students experiences is difficult but still relatively manageable, not only for English classes but for other content areas, too. Short stories that are wrapped up with an analogy

certainly leave longer lasting impressions. We remember the fairy tales and fables from our childhood because of their concision, memorability, and universal structure. However, Reynolds and Schwartz only looked at short didactic passages and the simplicity of these metaphors may have aided in students' better recall. Reynolds and Schwartz support the prior tenets about applying memory and comprehension strategies to high school English classes and outline a good operational definition of metaphors, but their research does have several immediate limitations.

Like the other studies I have reviewed, this research is conducted under laboratory situations and in the absence of any real context. Furthermore, Reynolds and Schwartz label undergraduate students at a large university as adults. And, finally, this research design does not take into account any of the important social contexts nor does it really address or control for prior knowledge. However, activities controlling for prior knowledge may not be that important in this study as the emphasis was on memory and cued recall tasks.

Critical thinking and critical reading. Blasko and Brihl (1997) looked at the effects of familiarity and context with reading, recalling, and comprehending metaphors and metaphorical statements. They posited the notion that the more familiar students were with the context of a metaphor, the easier it would be for them to process the information. As the familiarity of the metaphor goes up the comprehension difficulty goes down, and vice versa. On the surface, this may seem like an overly simplified theory. However, it is immediately applicable to teaching high school students metaphor because those novel metaphors – the complex ones in poetry and literature, that they may not have encountered before – pose the greatest difficulty for them to understand. One

goal for teachers is to challenge their students thinking with the instruction through good modeling and practice. If students learn why "love is like a rose", in elementary and middle school, then using this example to explain more complex metaphors not only simplifies the cognitive process, but also lacks any real new context. Take for instance Norman Maclean's (1976) novella "A River Runs Through it." As the Maclean boys learn to fly-fish they also learn about their immediate familial relationships. The experience of fly-fishing within the ebbs and flows of Montana's Big Blackfoot River is like the experience people have with their parents and siblings. A person can be both humbled and forgiving in the same experience. But certainly a teacher would need to do considerable scaffolding to explain how fly-fishing is a metaphor for these relationships, and the teacher could not really use "love is like a rose" to explain it. Furthermore, if students have no knowledge of fly-fishing, then the tasks of comprehension and interpretation are even more daunting because reading unfamiliar metaphors requires more attention and detracts from the other aspects of reading.

The problem with this research is the nature of the tasks that Blasko and Brihl implement to test their theories. Beyond the fact that their study was conducted in a laboratory and in the absence of any social context, their main data gathering technique for the first experiment was measuring eye movements with a "fifth-generation dual-Purkinje SRI eye-tracking system with a visual resolution of 10' of arc" (Blasko & Brihl, 1997; p. 266). The difficulty in extrapolating this study to reading poetry in a high school classroom is fairly obvious. The second measure, used 60 metaphors split into three sets of randomly ordered lists of corresponding contexts (related metaphor, unrelated metaphor, or unrelated baseline metaphor). Participants sat at a computer

screen for an average of 90 minutes (which is a considerable amount of time) and were expected to record the target with the cued metaphor. However, they do use a coherent definition of metaphor but with emphasis placed more on metaphor memories and not the process of metaphorical interpretations. This research is useful for explaining how some metaphors are more rapidly understood than others and provides a good sense of the cognitive processes that occur when interpreting metaphor. But beyond these basic elements, it is difficult to apply any of these findings to authentic classrooms and authentic instruction.

As has been outlined above, the content of the metaphor instruction, (e.g., what is chosen to be studied), is as, if not more important than the strategy for instruction. Clearly, the most difficult component of metaphor research is controlling for background knowledge, which is always very difficult to gauge in a study or an authentic classroom. Obviously many students will have collectively more knowledge than just one student. As a result teaching metaphors in real contexts with appropriate methods requires an understanding of every student's prior knowledge, which as far as I am concerned, is an impossible task. Until this issue can be resolved, metaphor research will continue to be imprecise. All of the above studies have been, for the most part very narrowly focused and lacking any real sense of how other elements and other disciplines can affect and influence metaphor research.

Blasko and Merski (1998) make an attempt to open the discussions for multiple methods to study metaphors and metaphorical thought through their examination of haiku poetry. Haiku is one of those forms of poetry that can be written and understood by people of all ages and abilities because of its familiar structure and form. Blasko and

Merski had college students analyze different levels of haiku poetry from children's haiku, which were the easiest to understand, to adults and even professional and published haiku poets. This research excels with respect to the nature of the task, even though college students did the rating and the analyzing. This research also has a very good conceptual definition of metaphor and by using a form of poetry that nearly every person who has graduated from high school has had experience with, to some extent, the background knowledge is moderately controlled for. Yet, we are still a long way away from truly understanding and applying those methods to our English classes.

Discussion of Metaphor Research

Given this information, research with metaphors in English classes still needs considerable refinement in order to address Ortony's four lenses: (1) the metaphor task, (2) authentic contexts, (3) a well-rounded definition of metaphor, and (4) controlling for prior knowledge. Research with metaphors contributes to reading research by showing that metaphors aid in comprehension, aid in recall, and they connect new knowledge with old knowledge. Additionally, in terms of structuring metaphor instruction the choice of materials is as important as content, and that teacher scaffolding is paramount to good metaphor instruction. Therefore in designing a study with high validity and reliability, I have used a case study approach that isolates Ortony's four lenses while also describing how these four constructs interact with each other.

(1) The nature of the metaphor task. This case study focuses on a ninth grade English teacher who taught an introduction to literature unit with a book heavily laden with figurative language (i.e., metaphor, simile, and analogy). In understanding the text,

the participating teacher gave direct instruction on how to comprehend metaphor in reading, writing, and discussing the specific piece of literature.

(2) Authentic contexts. The data gathered in this case study was collected on sight, during normal school conditions in a ninth grade English classroom. The participating teacher and students were made aware that they were participating in a research study, but had I not been there to collect this data, presumably, the students would have learned the same material. The metaphor instruction was based on Sandra Cisneros' novel *The House on Mango Street* (1991).

(3) *Defining metaphor*. Previously, in this chapter, I defined metaphor with respect to literary criticism and theory; and cognitive linguistics and psychology. Additionally, in this study, I establish a working definition for how the participating teacher understands metaphor. And, I have also gathered data concerning how the students define and understand metaphor in literature.

(4) *Controlling for prior knowledge*. While I was not able to inventory every students entire body of knowledge, with respect to selecting a high-quality teacher in a ninth grade English class, I have been able to establish a basic body of prior knowledge. The teacher's bases and adapts his lessons based on the use of anticipatory, pre-reading activities, lessons, strategies, and assessments. Furthermore, with his metaphor instruction, he establishes a base line of knowledge through directed questioning activities focused on priming and word association.

Conceptual Framework

Jenkins (1979) tetrahedral model for memory and learning addresses four components of the learning process: the characteristics of the learner, or self; the nature

of the task; the nature of the materials and/or resources; and the strategies, or measurements to account for the learning. I have mapped onto the four components of

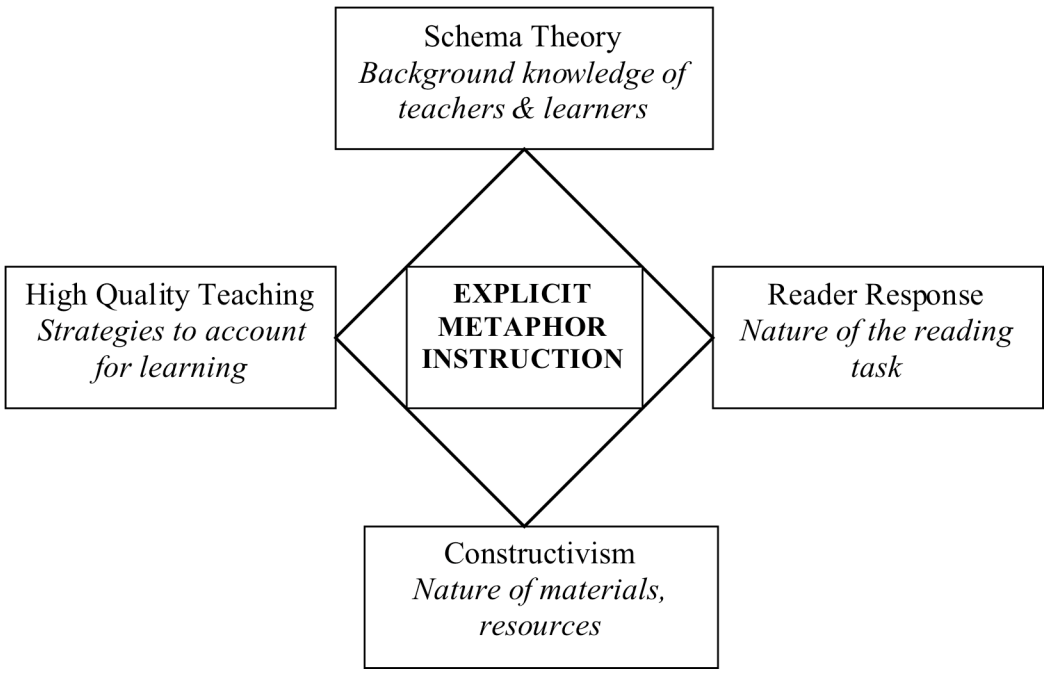

Figure 1. Conceptual framework for explicit metaphor instruction.
Adapted from Jenkins's (1979) Tetrahedral Model for Memory and Learning.

this model four prevailing learning, reading, and cognitive theories that address: reader response (Rosenblatt, 1978; 1938), schema theory (Anderson & Pearson, 1984; Rumelhart, 1980), constructivism (Vygotsky, 1978), and high quality teaching (Fenstermacher & Richardson, 2005) (See Figure 1). First, the characteristics of the learner can be directly attributed through a learner's prior knowledge as developed through their schemata (Anderson & Pearson, 1984; Rumelhart, 1980). Second, the nature of the task relates to Rosenblatt's (1978; 1938) reader response approach to literature and reading as students process the text for aesthetic or efferent goals. Third, the nature of the materials and how students and teachers interact with these resources

can be mapped onto Vygotsky's (1978) constructivist and social-constructivist approaches to learning. And finally, measuring the effectiveness of these methods or strategies can be measured through examining how highly qualified teachers use high quality teaching practices (Fenstermacher & Richardson, 2005). What follows is an explanation of how these four elements work together in framing this research.

The Building Blocks of Metaphors

In order to understand a metaphor, regardless of its complexity, a person must have some basic knowledge about one, or both, of the domains of the metaphor. This person must be able to understand the attributes of a particular word or concept, and know enough about the systems of its parts; and schema theory (Anderson & Pearson, 1984; Rumelhart, 1980) accounts for these parts. Students, who have well developed schemata for language and words, can more easily relate material from one metaphorical domain to another through their prior knowledge and/or schemata about that word or concept. In order for students to learn any new subject matter, the teacher should have a solid understanding of the students' prior knowledge and experiences to aid in linking the new material to old material. As a result, prevalent schemata do not just represent episodic knowledge, but also procedural, heuristic, and semantic prior experience.

There is, however, one main limitation with schema theory, and that is that it accounts for every aspect of a student's knowledge; how it is acquired, encoded, stored, and retrieved. I am hard-pressed to think of any examples where schema theory and memory and learning are not related, except perhaps for hereditary knowledge passed down through a person's genes. Even though each individual person may not have the same schema for a specific activity, event, or concept these persons still have the capacity

to create, develop, and enrich new schemata. Think of something simple like, brushing your teeth, which can be done in a variety of ways and at a variety of times (even if your dentist recommends thrice daily brushing and flossing). Some people brush their teeth first thing in the morning; some do it after they eat breakfast; some only at night; some after every meal (even at the office); some use electric toothbrushes; some use freebies from the dentist. The list goes on. The unifying theme here is not dental care, but rather when two people think of teeth care, or learned the importance of taking care of their teeth, they still think of a similar processes. Learners, too, have similar experiences that aid in the development of experiences that shape their knowledge of the world around them. Part of a teacher's responsibility is to leverage this prior knowledge for the benefit of his/her students so that they not only learn the immediate material at hand, but they also learn how to continue acquiring knowledge once they have left that teacher's classroom.

Reading Literature with Reader Response

Louise Rosenblatt's (1978; 1938) contribution to the study of literature and reading marks the beginning of modern reader response research. Her first book, *Literature as Exploration*, a pre-WWII perspective on the role of literature in the development of the adolescent mind, stated that the reader and the reading experience is just as, if not more important, than the printed words themselves. All readers read for either aesthetics (like pleasure) or for efferent transaction (to gather information) and they naturally infuse their own emotions, experiences, and prior knowledge into the texts. Her ideas changed the classroom culture from one in which the teacher disseminates all the knowledge to the students, to an environment where teachers and their students

collaborate to create meaning, and gain understanding. Rosenblatt's books also represented a deliberate departure from traditional reading theorists who postulated that each text has only one inherent meaning.

However, in keeping with Rosenblatt's principles, in a perfect world each student in a classroom and each classroom in a school building had equal value in terms of making and creating meaning from any piece of literature. Textual interpretation, Rosenblatt argued, is fluid, collective, elastic, and subjected to the dynamics of an individual and the dynamics of the classroom. Current practice suggests that this shift to embrace Rosenblatt's principles has not fully trickled down to the students who still expect teachers to disseminate the "correct" meaning for each different text they read. Untrained in recognizing the multiple aspects of metaphors, students typically miss the most salient attributes of metaphors in their consumption of novels, poems, the news media, and popular culture. However, leveraging the open-ended and dynamic nature of the reader-response classroom is the perfect playground for students (and teachers) to explore metaphorical language.

In a diverse classroom, Rosenblatt's reader-response theory encourages the exploration of the text, but also the metaphors from multiple perspectives. As good instruction has the expectation for students to freely exchange ideas as well as engage in higher order, critical, and diverse thinking, students in the reader-response classroom can learn to see (and read) a metaphors' attributes from sharing their opinions through simple classroom (or small group) discussions. And, since metaphors are theorized to have a singular schematic core (Lakoff & Johnson, 1980) each student using different cognitive processes, and coming from different social and cultural backgrounds, learns about

specific metaphors' attributes through thinking critically about ideas whose source may have originated in another's mind.

The Contribution of Constructivism

With constructivism, and to some extent social constructivism, the learner builds their own internal interpretation of the inputs around them (Vygotsky, 1978) in creating knowledge. The resources of the learner contribute to relating the prior knowledge and prior experience with the inputs of the new material, text, or episode. Each child, each student will create individualized interpretations of these materials. So that, with respect to high-quality teaching, a teacher may have all the tools necessary for specific intended outcomes, yet the student, for whatever reasons creates some alternative explanation. Within this model, the role of the teacher is to use the materials in a way that maximizes the students' zone of proximal development. The range between what a child can accomplish independently and what a child can accomplish with assistance is up to each individual teacher-student relationship. There is no concrete prescription; each is its own dynamic.

A mainstream alternative to constructivism is behaviorism, exemplified by the infamous research of physician, psychologist, Pavlov and his dog. Within this stimulus-response model, the student learns through habituation, repetition and conditional reflex. This approach may be good for some of the lower level cognitive demands of learning, or what Rumelhart (1980) refers to as accretion: fact-based learning. It is one thing for a student to know some particular piece of knowledge, for instance the year a particular canonized book was published. It is quite another type of learning experience wherein that student can situate the context of that book within its greater historical impact. For a

student to truly understand this aspect they must be able to process this information on their own, and in many situations, it is the teacher who must guide, and scaffold this instruction through their choice of classroom materials and content.

Successful Teaching Versus Good Teaching

In terms of gauging the success or quality of a teacher and teaching, researchers tend to examine the impact the teacher has on learning or from the students' perspective by measuring the impact the teaching has had on the learning. As this study is focused on a high quality teacher, my concern is with describing the teacher variables such as his understanding, instructional practices, and attitudes affecting the potential to learn. Because teaching does not occur in a vacuum, I am also able to measure and describe the learning and intended student outcomes in Research Question 5: what are the effects of the case's understandings, instructional practices, and attitudes towards metaphor on the students' comprehension and knowledge of metaphor in literature? I have assumed that the teaching environment is appropriate and conducive to learning should the students have the capacity to and be motivated to learn. With the latter approach, the tools are in place for students to succeed based on the credentials and experiences the teacher operationalizes in the classroom.

However, in the former approach, i.e. measuring student outcomes, a researcher would have had to control for background knowledge and previous educational experiences in examining standardized testing scores at both the local and state levels, the numbers of graduating students, and/or where or if they went to college. The best, albeit also the least practical, way to gauge the quality of the teacher and the teaching from the students' perspective would be through some type of exit interview, through some type of

qualitative analysis. But, like accounting for the students' background knowledge in metaphor study, it is nearly impossible to inventory then map each and every bit of a student's knowledge onto a particular class, a particular teacher, or a particular experience.

On the other hand, Fenstermacher and Richardson (2005) outline the differences between a successful teaching and good teaching. They define successful teaching as "teaching that yields the intended learning" (p. 189) and good teaching as "teaching that accords with high standards for subject matter content and methods of practice" (p. 189). Therefore, a highly qualified teacher who does high quality teaching must employ both successful and good teaching methods and strategies. Successful teaching in the sense that the teacher sets appropriate goals and students are able to achieve them, most likely within their zone of proximal development. Good teaching, then, stipulates that the teacher has the background knowledge and experience to implement appropriate methods that are, in essence, both valid, reliable, and to some extent constructivist. However, according to Fenstermacher and Richardson, successful teaching requires not only good teaching practices but, in a allusion to the tetrahedral model requires a "willingness and effort" on behalf of the learner, "a social surround supportive of teaching and learning", and "opportunities to teach and learn" (p.190). Therefore, high quality teaching represents just one lens from which to explain students' propensity and potential learning success.

Summary

Critical to understanding the needs for and the approaches to metaphor research, this review began with a history of the conceptual and theoretical definitions of metaphor

and metaphor theory from Aristotle to the present. Once I have established a basic definition of metaphor, I examined previous metaphor research which typically lacked good reliability and validity because of one of (or a combination of) the following four variables: (1) the task itself lacks ecological validity; (2) there is no reliable way to control for the subjects' prior knowledge; (3) a disconnect exists between how the metaphor is conceptualized, and how it gets operationalized; (4) and, little research with metaphor and metaphor instruction is conducted in an authentic classroom context. And, finally, I have mapped onto Jenkins's tetrahedral model for learning and memory of four prevailing theories: the reader response approach to literature, a definition of high quality teaching and highly qualified teachers, the contribution of schema theory to background knowledge, and the role of constructivism in the modern classroom.

CHAPTER 3

Methods

Overview

This chapter includes descriptions of the criterion I used to select my case, a description of the background of the case, a description of my instrumentation (including potential threats to validity and reliability), the context for data collection, the procedures for data collection, data analysis and coding techniques, and the informed consent and protection of human subjects.

I initially began with four guiding research questions; however, one other question emerged in the coding and analysis phase. The five questions are as follows: (1) what is the case's understanding of metaphor? (2) How does he apply his knowledge of metaphor to his teaching of metaphor? (3) What are his attitudes towards the teaching of metaphor, especially metaphor in literature? (4) How do his instructional materials reflect his understanding of and attitudes toward metaphor? And, (5) what are the effects of the case's understandings, instructional practices, and attitudes towards metaphor on the students' comprehension and knowledge of metaphor in literature?

Case Selection

In selecting a case, I was specifically interested in how my case's knowledge and understanding of metaphor affects his planning, implementation, and execution of his lessons on metaphors in literature. The unit of analysis for this study was one experienced, high quality English teacher who currently teaches at the secondary level. For the purpose of masking his identity, he will be named Ely Cather, and he was selected using the following criteria: (1) In addition to having majored in English, or a

related subject as an undergraduate, he also holds state licensure in English Language Arts from an accredited, nationally recognized teacher preparation program. (2) He has demonstrated a commitment to the field of English teaching as evidenced by a documented history of at least twenty years of successful and effective teaching through promotions, raises, or through recommendations from those administrators in a position to observe and evaluate his teaching. (3) He has a documented commitment to continuing education through on-going coursework, including advanced degrees and advance certification. (4) He has a commitment to his school community through participating in curricular, and extra-curricular activities and committees, and decision-making in meaningful academic committees and boards. (5) He has some basic experience with different types of schools systems including, but not limited to public schools, independent schools, parochial schools, and charter schools. (6) He has been recommended from the school's Headmaster, Principal, and/or Department Chair. (7) And, he has a reputation among the school's other faculty, as well as past and present students.

Purposive Case Selection

In identifying a case for selection I decided on a reputational case selection process (Schensul, Schensul, & LeCompte, 1999) to increase the chances of me collecting rich data. I needed to study an English teacher who teaches metaphor, and I purposely chose Ely Cather for several important reasons. First he meets the above criteria developed for the selection of an optimal case. The second reason is for convenience, as there is undoubtedly a large population of cases from across the country. However, with the current thrust towards accountability through standardized testing I

wanted to avoid situations where the emphasis and teaching was focused towards standardized assessments. By their very nature standardized tests lack a certain amount of authenticity, and while metaphors have been previously included in the form of analogies on standardized tests like the Scholastic Aptitude Test (SAT) and the American College Testing program (ACT), recently they have been omitted. Third, the focus of this study is on authentic learning situations and class time used to prepare for standardized testing, while beneficial to the student for a variety of reasons, is not the focus of this case study. Therefore, I have avoided all public and charter-school teachers because I wanted to study a learning environment in which the teacher has greater discretion and leeway in deciding how to teach specific units and topics, like metaphor.

With that said, I am left to choose from teachers working in the private/independent sector including the parochial schools. However, I also wanted to study a teacher from an independent school that is accredited from some larger national body like the National Association for Independent Schools (NAIS). Further narrowing down the field of potential applicants I wanted to also avoid parochial and alternative schools (i.e., physical or emotional disabilities) that tend to have narrower target student populations. The curricula from these schools tend to be designed for a very specific type of student demographic, such as gender or religion. While some independent schools also can be all boys or all girls, I have selected a teacher who works in a coeducational school because these populations are more representative of the typical American view on education and the coeducational make-up of the average American high school classroom. And, finally, I needed to study a teacher who would have the freedom and the willingness to spend time with me inside and outside of their classrooms.

Furthermore, during the first three weeks of my in-class observations (sessions 1-16), I used a "Classroom Observation Checklist" (Stanovich & Jordan, 1998) to establish Ely's general in-class effectiveness (see Appendix C, Table 1), as well as to validate further my initial criteria (see above) for selection as a high-quality teacher. The checklist is divided into four categories that contribute to a teacher's overall effectiveness: Classroom Management, Time Management, Lesson Presentation, and Adaptive Instruction. My observations, however, were mainly focused on only three of the four areas, as I ignored the "Adaptive Instruction" category, because Ely's classroom did not contain any inclusion students. Ely fulfilling each of these categories at the basic level at one point or another during this initial, three-week pilot period, with the exception of two categories, that I lacked sufficient information to base a judgment on. Finally, I acknowledge that Stanovich and Jordan's checklist was an instrument in a study about beliefs of teachers and principals towards inclusive education in Canadian schools. However, I selected this checklist mainly because the emphasis of their study was on critical and divergent thinking.

Description of the School Setting

The Cooper Academy is an independent, co-educational college preparatory day school that values personal integrity, responsibility, community service and respect. The school is situated on a 100-acre campus in the Washington, D.C. suburbs. For the 2007-2008 school year, the high school had about 350 students with the percentages of males slightly outnumbering females (54% male - 46% female). The ethnic demographic of the school's students was about 75% Caucasian, 10% African American, 5% Asian

American, 5% foreign nationals, 2% Latino/Hispanic, and 2% Middle Eastern American. Also, about 20% of the students received some form of financial assistance.

The school employs just over 80 faculty members not including administrators: 32% have earned just a B.A., 54% have at least an M.A., and 4% have earned a PhD or an EdD. However, the school does not keep a record of teacher certification/licensure of their faculty, and I was not able to include those numbers in this report. Additionally, the gender of the faculty is 60/40 split with female teachers outnumbering male teachers. The ethnicity of the faculty parallels that of the student population with 80% of the faculty reporting as Caucasian while 20% are non-white which includes about equal numbers of Asian-American, African-American, Hispanic/Latino, Middle Eastern American, and foreign nationals. The average length the faculty has been teaching at the Cooper Academy is 5 years; the longest tenured faculty member has been teaching there for 26 years; 20% of the faculty have been teaching at the Academy for over 10 years; and 25% were new for the 2007-2008 academic school year.

Description of the Case

Ely Cather has been around education and educators his entire life as the son of an educational administrator, as a teacher, as a coach, and as an English department/academic chair. Born in the south, but raised in New England, he has been married for about 30 years, and he is also the father of two college-aged girls. He is of average build and height in his low-to-mid 50's with salt and pepper hair. Also, he has taught, coached, advised, mentored, and administrated at a small co-educational independent school (which I have assigned the pseudonym of the Cooper Academy) in the suburbs of Washington, D.C. for 24 years, since 1983. Prior to working at the Cooper

Academy, Ely also taught and coached at two small independent schools in New England from 1977-1983 (I will use pseudonyms for these schools which I will call the Village School and Bailey Prep, respectively.) He taught English and coached baseball at the Village School from 1977-1979, and from 1980-1983. He taught at Bailey Prep for just one year from 1979-1980.

He has held his current position at the Cooper Academy, as English Department chair, twice: from 1990 to 1997 and currently, since 2005. In addition to chairing the department, he also teaches four sections of freshman English which is taken (usually) by all ninth graders. This composition intensive course focuses the students on their personal and expository writing skills by exploring a variety of literary themes and genres. In addition to chairing the English Department, Ely is also the Summer School Director and the faculty representative to the National Honor Society (since the mid 1980's). In the past, Ely has volunteered to work on the school's diversity committee, mentored several young English teachers, coached baseball, and served as the school's interim academic dean.

Ely's father was also an educator in independent schools, and when possible, Ely and his brothers and sisters usually attended the schools that employed their father. A history teacher by trade, Ely's father gravitated towards administration by spending most of his life as a middle and/or lower school principal in several prominent schools in Texas and Tennessee. Ely's mother, when she was not at home raising her children, volunteered as a patient representative for patients at local area hospitals before patient representatives became popular.

In high school, Ely attended an all boys' school with a rigorous academic curriculum and very competitive athletic department. He was an "average" student who balanced his studies with athletics: football, wrestling, baseball, and track. After high school, Ely went directly to a small liberal arts college in upstate New York with a writing intensive curriculum that emphasized critical thinking and student collaboration; three key approaches that are also currently emphasized in the English curriculum at the Cooper Academy. In college, Ely majored in religion because it involved elements of history, literature, and critical thinking and because he had "good professors." Always an avid reader, Ely placed out of his college's beginning/freshman English courses due to an "excellent" high school English curriculum. Even after placing out of his college's freshman English course, it took Ely more than 4 years to graduate as he also "worked at finding" his way "in the world." After graduation, Ely worked in various odd and sundry "blue-collar jobs" before he started coaching winter and fall sports in the middle school of the Village School.

His part-time job coaching baseball at the Village School eventually would lead him to apply for a teaching position there although he could not choose which subject matter he wanted to teach; he just applied for a job as a teacher and left it up to the administrators of the school to decide where he would fit best. He would have been content teaching history, but the school that hired him needed English teachers, and Ely happily took the job, even though he had yet to be certified as an English teacher. He taught at the Village School for three years before getting married and moving to Maine with his new wife. Ironically, as his new father-in-law was also a middle and high school

administrator, he changed jobs to work for a year at his father-in-law's school, Bailey Prep, before returning to the Village School in New England for another three-year stint.

Ely moved to the Washington, D.C. metropolitan area in 1983 to begin teaching at his current school, the Cooper Academy. Since 1983, Ely has taught English in every grade from 7 to 12, but mainly taught grades 9 and 10. Through a university accredited by the National Council for Accreditation of Teacher Education (NCATE) Ely initially earned his licensure in the mid-1980's (his license is up for renewal in 2008) when there was a push in Maryland to have all independent-school teachers certified by a higher authority. In the mid-1990's, after he applied for, but was passed over as the English department chair, Ely decided he would return to the same NCATE accredited school to earn a master's degree in curriculum and instruction. Beyond the basic need to advance his career through more education, Ely felt as though his advanced degree would open doors and aid him in developing a more research-based pedagogy and methodology. Since earning his Master's, in 1995 Ely's "eyes have been opened into research-based instruction."

In Ely's estimation, none of his fellow English teachers currently hold any current teaching licensure, and school-wide he thought there could be only a few other teachers (out of about 80) with certification to teach in his/her respective content area. Since they work in an independent school that does not require proof of certification, some faculty members could have allowed their licenses to expire. All of the teachers in the English department currently have Master's degrees and as result should have excellent content knowledge in their own discipline. One of his responsibilities as department chair is to oversee the professional development of the younger teachers by assisting them with their

own pedagogies, listening and responding to their concerns as teachers, as well as navigating the subtleties of the institution. The English curriculum encourages a lot of collaboration between teachers, specifically in the form of grade level instructional units that are constantly looking into ways to improve an already challenging English course of study.

Description of the Text: The House on Mango Street (1984)

Sandra Cisneros' book, *The House on Mango Street*, is a series of vignettes about the protagonist, Esperanza growing up on Mango Street. In these vignettes, or snapshots, Esperanza has a series of coming-of-age and maturation experiences about her early adolescent life living on Mango Street. For the benefit of the students, Ely divided the book into nine chunks, and handed out his summary/guide to the students at the beginning of the unit. I have included this study guide/summary in Appendix E.

Researcher's Bias and Observer's Paradox

While Erwin Schrodinger's (1935) cat experiment addressed observer's paradox in quantum mechanics, its principles affect nearly every aspect of research design whether quantitative or qualitative. There was, undoubtedly, a researcher effect in my observations, interviews, and document analysis; however, I took several steps to limit this bias. First, by triangulating my data through interviews, observations, and secondary documents, I was able to compare Ely's interview responses with what I actually observed in his classes and what I analyzed in his secondary class documents. Through the use of member checking I was also able to elicit feedback from Ely as to the accuracy of my data, specifically interview and classroom transcripts. Additionally, at several

points throughout the data collection phase, I will had an independent observer attend Ely's class to validate or refute my observations.

Second, I spent a total of eight-weeks time in Ely Cather's class (35 total class sessions) at the Cooper Academy, although I only formally collected data during weeks four through eight (20 sessions). In the three weeks leading up to the formal data collection phase, I used this time to familiarize myself with the school culture, including the provision for a suitable cover story ("research on metaphor"). Also, during this time, Ely and his students acclimated to my presence and appearance in their classroom. Additionally, I used the first three weeks in Ely's class to figure out the best place to sit and take field notes in his class as well as beginning to get a feel for the rhythm and pace of Ely's instructional practices.

Third, with respect to interviewing Ely Cather, I did have some prior contact with him in order to get him to consent to be my case and participate in my study. Since the topic of this case study is not highly sensitive (ie, his administrations' treatment of faculty, or the role of standardized testing in schools) I was cautiously optimistic that Ely would not have a problem sharing his understandings, his approaches, and his attitudes towards metaphor instruction known to me and the people who read my report. And, finally, with respect to collecting data related to secondary artifacts and documents (ie, syllabi, class handouts, curriculum) I tried to limit my own personal bias by having an expert panel of educational researchers independently examine, analyze, and validate the codes in these documents.

Generalizability

By implementing a purposive sampling technique that is based on an established criteria, convenience and reputation, I am limited in making generalizations to the larger population of secondary English teachers (Schensul, Schensul, & LeCompte, 1999). Rather, my conclusions are based on what I observed with this particular case. Researchers, in the future, may want to conduct additional case studies with more English teachers to support or refute my findings. However, as I am just describing this case in order to establish some baseline themes and approaches, making generalizations to a larger population is not an immediate goal with this case study.

Data Collection: Instrumentation

Since this case study will examine a high quality, high school English teacher's current understandings, instructional practices, and attitudes about metaphor pedagogy, I collected and analyzed a variety of data such as interview transcripts, classroom observation transcripts, classroom observation field notes, and secondary course documents like study guides, quizzes, and writing prompts, (Agee, 2000; Coviello, 1986; LeCompte & Schensul, 1999; Merriam, 1998) (See Table 2).

In describing my case of one experienced secondary English teacher, I used thick descriptions (Geertz, 1973) to understand how Ely Cather applies prior experience, teacher training, and daily preparation to his teaching of metaphor in literature. Through the case study, I describe how this particular English teacher understands, approaches, and then scaffolds the metaphor instruction (Vygotsky, 1978) in way that leverages students' prior knowledge. In order to better examine and understand how Ely Cather teaches metaphor, I collected and triangulated the data through three means: interviews,

observations, and document analysis (Merriam, 1998; Schensul, Schensul, & LeCompte, 1999). This intrinsic approach (Stake, 1995) encouraged me to examine the understandings, approaches, and attitudes of those agents that exert the greatest influence

Table 2

Plan for Research Question Analysis

Research Question	Instrument/ Measurement	Data Gathered	Plan of Analysis
(1) What is the case's understanding of metaphor?	1. Semi-structured interviews 2. In-class observations 3. Secondary documents/artifacts	1. Interview transcripts 2. Field notes 3. Class handouts 4. Thick descriptions	1. Item-level analysis 2. Pattern-level analysis 3. Content analysis
(2) How does he apply his knowledge of metaphor to his teaching of metaphor?	1. Semi-structured interviews 2. In-class observations 3. Secondary documents/artifacts	1. Interview transcripts 2. Field notes 3. Student writing 4. Class handouts 5. Thick descriptions	1. Item-level analysis 2. Pattern-level analysis 3. Content analysis
(3) What are his attitudes towards the teaching of metaphor, especially metaphor in literature?	1. Semi-structured interviews 2. In-class observations	1. Interview transcripts 2. Field notes 3. Class handouts 4. Thick descriptions	1. Item-level analysis 2. Pattern-level analysis 3. Content analysis
(4) How do his instructional materials reflect his understanding of and attitudes toward metaphor?	1. Semi-structured interviews 2. Secondary documents/artifacts	1. Interview transcripts 2. Field notes 3. Class handouts 4. Thick descriptions	1. Item-level analysis 2. Pattern-level analysis 3. Content analysis
(5) How do the case's understandings, instructional practices, and attitudes towards metaphor impact students' comprehension of metaphor, literature, and metaphor in literature?	1. In-class observations 2. Secondary documents/artifacts	1. Interview transcripts 2. Field notes 3. Student writing 4. Thick descriptions	1. Item-level analysis 2. Pattern-level analysis 3. Content analysis

on literal and figurative metaphor comprehension: English teachers; with the expectation that better preparation of English teacher candidates translates to potential higher-quality teachers and teaching (Fenstermacher & Richardson, 2005).

Interviews

I adapted interview questions from Agee's (2000) and Coviello's (1986) interview protocols because these two studies not only were focused specifically on English teachers teaching literature, but also because of the qualitative nature of their investigations. I conducted three formal semi-structured interviews that lasted approximately one hour each. The first interview took place before I began my observations. The second interview took place during the sixth week, which was the halfway point for *The House on Mango Street* unit. And the third, and final, interview took place on the last day of my observations immediately following the last class. The first of the three interviews was about Ely's background, the school's high school English curriculum, and teacher education, specifically how any of his coursework and/or continuing education impacts his pedagogy. The second interview was directed towards Ely's understanding of metaphor, specifically, metaphor in *The House on Mango Street*. During the second interview, I also ascertained how he used his specific approaches and strategies to teach metaphor in his classes. I conducted the third, and final interview, like an exit interview. At this point, I had some overall questions about his pedagogy that I had been developing through my observations. And, I also asked him to reflect on his participation in my study. Additionally, for five to ten minutes, on a daily basis, before and after class, I interviewed Ely about the day's topic, his goals, and procedures.

Observations with Thick Descriptions

For the second means of collecting data I conducted daily observations (Schensul, Schensul, & LeCompte, 1999) of the teacher's classroom by constructing thick descriptions (Geertz, 1973) in meticulous field notes. In total I observed 35 classes over an eight-week span. I audiotaped, and transcribed, 20 classes directly related to *The House on Mango Street* during weeks four through eight. Of those 20 classes, 11 days were devoted to direct metaphor instruction, 7 days were devoted to the final summative writing prompt, and the 2 remaining days were used for short, formative writing assessments. During the first four weeks, (the first 15 classes), I only took field notes, and used this time to familiarize myself with Ely's classroom protocol. For all of these observations, I sat in the back of Ely's classroom. I also drew diagrams of Ely's classes, particularly how he rearranges the tables in his classroom to suit his daily instructional goals (See Appendix D, Figure 2). And, I recorded Ely's notes, the students' work, and all other pertinent information from the whiteboard at the front of the class. On some occasions, Ely invited his students to the whiteboard, and I recorded what they wrote on the board, as well. Finally, I used a Classroom Observation Checklist (Stanovich & Jordan, 1998) to gauge the effectiveness of Ely's pedagogy (see Appendix C).

Document Analysis and Secondary Data

Additionally, I asked my participant for access to the curriculum guides, his syllabi, lesson plans, and other pertinent documents that shape his pedagogy. Particularly, I was interested in the various instructional goals and strategies Ely Cather used to teach his students with and the rationale for why selected he these methods. On a daily basis, Ely gave me the same copies of handouts, quizzes, graphic organizers, study

guides, and rubrics that he gave to his students. I was also given access to the Cooper Academy's homework web pages, and I downloaded many documents that Ely used in his classes but did not necessarily pass out to his students.

Threats to Validity and Reliability

As researcher bias always exists in case studies, I took several steps in this research design to limit threats to internal and external validity while also increasing the reliability of this research design. First and foremost, with any case study the researcher is the main instrument for data collection and over the past few years I have had several opportunities to hone my qualitative research skills including multiple types of observations as a supervisor for student-teacher candidates and conducting various formal and informal interviews as part of my work as a research assistant with the University of Maryland/Montgomery County Public Schools/Prince George's County Public Schools, Post-baccalaureate Literacy Coach Certificate Program.

Internal validity. The two biggest potential threats to this study's internal validity were that Ely Cather may have misled or withheld pertinent information from me and that I have reported false, incorrect, or misleading conclusions. Whether or not Ely forgets, or intentionally misleads me, I have attempted to control for both of these threats through data triangulation. Additionally I also made every effort to make Ely feel comfortable throughout this entire process by answering his questions, responding to him in a timely, and appropriate manner, and respecting his requests. Also, by conducting the entire study in Ely's classroom, it increased, and contributed to his overall comfort level because we were always in a familiar environment to him. Likewise, I used an expert panel of reviewers to review and refine my interview questions and to independently analyze my

coding techniques and results. Finally, I have saved all of our tape-recorded conversations in a locked cabinet in case I need to refer back to them at a later date.

External validity. As a large thrust of this study emphasized authentic teaching and learning in real secondary English classrooms, I have taken several important steps to increase the external validity of this case study. First, and foremost, by conducting the entire study within an authentic classroom context with authentic high school texts, in a current, high school English classroom I chose instruments and methods of data collection that can be replicated in other real high school classrooms. And, rather than create new instruments, I slightly modified existing interview protocols from Coviello (1986) and Agee (2000) through pilot testing of my interview questions with an expert panel of reviewers.

Reliability. The main technique I used to increase reliability was to have the entire case member-checked (Stake, 1995) by having the participant review the transcripts from the interviews and class observations to ensure that they accurately represent his words, actions, and intentions. Additionally, I wrote thick, objective, and descriptive field notes that described how the observations were made and under what conditions. I also invited an independent third person to check my observations and notes to determine if he/she saw and observed the same things as me. And finally, I have not extrapolated these results to other teaching and learning contexts because what I observed was unique to this set of variables in this specific school.

Procedures

Through pre-contact with Ely Cather, we identified his unit on Sandra Cisneros' *The House on Mango Street* as rich in metaphor and therefore very appropriate content

for this study. I collected all of my data on site in Ely Cather's school during regularly scheduled classes or his planning periods. In the following sections I outline how I triangulated the procedural steps in this study and how this approach increases the reliability and validity of my findings.

Data Triangulation

To increase the reliability and validity of this case study, data was triangulated through three data collection techniques (as stated above): (1) Semi-structured interviews; (2) in-class observations; (3) document analysis. Rather than analyzing each of these data-gathering techniques as separate entities, my triangulation procedures required me to crosscheck my data so that it was as true a representation as possible. The data from my interviews with Ely Cather was substantiated by my observations of his classes. And, I was able to correlate what he reported in the interviews with how he actually conducted himself in his classroom. Furthermore, my analysis of these secondary documents generated some interview questions and prompts, and I used these responses to understand how the learning environment and resources contributed to the course/lesson content.

The Unit of Study

Having identified an appropriate case, Ely Cather, the next step was to decide on an appropriate instructional unit; in this case, Cisneros' *The House on Mango Street*. As a great deal of emphasis on this study has been placed on reading authentic texts taught within authentic contexts, he and I determined that *The House on Mango Street* would be the best unit to study for several reasons: (1) Cisneros text is full of symbolism, figurative language, and metaphor. (2) Ely Cather teaches *The House on Mango Street* as a

foundational text for his freshman classes. (3) The unit is taught as the first unit of the school year when the students are still adjusting to the rigors of high school English. In other words, having successfully completed middle school, the students' prior knowledge has yet to be influenced with knowledge from their high school classes.

The School's Schedule

Ely Cather's school, operated with 12-week trimesters with each class period lasting 45-minutes; there were 7 periods in a day, and Ely taught for four periods and fulfilled the rest of his day with administrative duties. Average class size at the Cooper Academy was 15 students. Ely taught *The House on Mango Street* as his second instructional unit that lasted about 4 weeks. (The first couple of days of school were devoted to the students' summer reading lists, and the first instructional unit was about introducing students to writing and literature. I observed these classes as well, but did not audiotape them.) Even though I did not tape record these initial lessons devoted to summer reading, sitting in on these classes allowed Ely and his students to become familiar with my presence and therefore minimized the observer's paradox. During the first week of observations, I attended all four of his classes/sections with the goal of focusing on the one that will reveal the richest data. I developed a classroom selection criterion (see Appendix C, Table 1), and on the Friday of the first week Ely and I discussed and decided together which of his classes would be best to attend and to study. Our criteria was based on the students' responsiveness in the class, the time of day the class met, the discipline of the students, and their overall ability (i.e., a heterogeneous group of learners with both high and low achieving students is preferred to a homogeneous group of learners with all high or all low or average achievers).

Furthermore, I made an attempt to have the individual class demographics mimic the diversity for the entire upper school (i.e., representative numbers of minorities and gender).

The Daily Schedule

On a daily basis, Ely and I met briefly before class to discuss the lesson's goals and objectives. I had originally intended to make these briefings more formal by recording them, but due to a variety of constraints (such as time and Ely's other duties and responsibilities) I was only able to write brief summaries of these conversations. The same held true for these briefings after class. However, during class observations, I tape-recorded the class session while also writing copious field notes.

In addition to these daily briefings and observations, I also conducted three, more formal content-oriented semi-structured interviews. I used these content-oriented interviews to ascertain how the Ely Cather understood metaphor and metaphor theory; how he used this knowledge in his approaches to designing and implementing his lessons; and his attitudes towards the significance of emphasizing metaphors through the study of literature. Sample questions that have been adapted from Agee (2000) and Coviello (1986) included: "Describe your formal learning experience with respect to metaphor (Understanding). What methods do you use in your pedagogy to emphasize metaphors in literature (Approaches)? How do you scaffold this instruction (Approaches)? What are common problems students have with understanding metaphors in literature (Understanding)? How do you assist them with their understanding (Approaches)?" Additional questions were based on emerging themes from the class lessons and evolved as questions arose about Ely's pedagogy. All three interviews were

conducted during normal school hours at times that were convenient to him. The first and third interviews took place immediately after school, and the second interview was conducted during one of Ely's free periods.

As the thrust of this study is to examine authentic texts within real contexts, I did not need the participant to alter his pedagogy in any way to accommodate my research questions. The only noticeable shift that may have affected Ely was the daily opportunities for the participant and me to review his lessons through brief, five-minute, before and after class, semi-structured interviews that encouraged Ely to reflect on his teaching. On a daily basis, other than my obvious presence in his classroom, I just needed minimal accommodations in the form of a place to sit and write field notes during class observations.

Analysis and Coding Procedures

In analyzing the various types of data, I have been guided by my five research questions (see Table 1, above). I incorporated three main forms of analysis into the procedures for this study: content analysis, item-level analysis, and pattern-level analysis. Prior to performing any form of analysis, the first step in reconciling my data was to map the four elements of my conceptual framework (Schema Theory, Reader Response, Constructivism, and High-Quality Teaching) onto my collection of documents, transcripts, and artifacts. To increase the reliability and validity of my analysis and coding procedures I also performed an inter-rater reliability check that I conducted independently, with an expert panel of reviewers.

Coding

To review, I used Jenkins (1979) tetrahedral model for memory and learning as the basis for my conceptual framework. In short, Jenkins model incorporates four components of the learning process: the learner's characteristics; the nature of the task; materials and/or resources; and the strategies to account for the learning. For the purposes of this study, these four elements have been mapped onto four prevailing learning, reading, and cognitive theories (respectively): schema theory (Anderson & Pearson, 1984; Rumelhart, 1980), reader response (Rosenblatt, 1978; 1938), constructivism (Vygotsky, 1978), and high quality teaching (Fenstermacher & Richardson, 2005). First, the learner's characteristics address the relationship between prior knowledge and schemata (Anderson & Pearson, 1984; Rumelhart, 1980). Second, the nature of the task depends on Rosenblatt's (1978; 1938) reader response approach to literature in differentiating between aesthetic and efferent reading. Third, the teachers' and students' interactions with the materials and resources relates to Vygotsky's (1978) constructivist and social-constructivist approaches to learning. And finally, high quality teachers (Fenstermacher & Richardson, 2005) use a variety of formative and summative assessment to measure the effectiveness of these methods and strategies.

After assigning each element a code (for instance, Reader Response was coded as RR, Schema theory was ST, Constructivism was CO, and high-quality teaching was coded as HQT), I then hand coded each transcript, document, and artifact accordingly. After all of the data had been coded, I then identified those moments when all four elements of the conceptual framework converged in Ely's instruction. These episodes would become the basis for future content, pattern-level, and item-level analyses. I

should stipulate, however, that I did not include any non- or counter-examples in my analysis for two reasons. First, not all of Ely's instruction was related to metaphor nor was every moment high quality. Examples of these events include questions such as "Is this an open book quiz?"; "What is Esperanza's sister's name?"; and "Do you have your study guide?" Second, the purpose of this study was to gather baseline data about a high quality teacher's understandings, instructional practices, and attitudes towards metaphor instruction, and due to the authentic classroom context there were times that Ely's instruction had nothing to do with metaphor. While these moments may have been high quality in nature, in that Ely would have been both good and successful with his teaching, frankly they did not support my metaphor inquiry and I ignored them during analysis.

Content Analysis

Subsequently, I performed a content analysis of those various times when and where all four of those elements of the conceptual framework converged. Initially, I had intended to do a content analysis of the transcriptions of the interviews and observations using NVivo software (QSR International, 2007) designed for qualitative data analysis. However, after experimenting with the software I decided to hand code it instead for two reasons: first, I was extremely familiar with all of the data because I had collected it all myself; and second, I felt that the NVivo software might be excellent for analyzing transcripts I could not use the software to code all of my data, such as the secondary artifacts, field notes, and class handouts. After completing the content analysis, I developed some preliminary themes and patterns that I wanted to validate through another form of analysis.

Item- and Pattern-Level Analysis

Because I did not feel as though the content analysis was the best way to explain and describe my collection of data, I also completed an item-level analysis to detect other themes and patterns in Ely's understandings, instructional practices, and attitudes towards metaphor instruction. Again, I returned to those converging times when all four of the elements of the conceptual framework were present. In reexamining these vignettes through a different lens, other patterns began to emerge, and I described these events, activities, and exchanges in answering my research questions in Chapter 4.

Inter-Rater Reliability

I also validated my procedures for coding and analysis procedures, by conducting an inter-rater reliability check with an expert panel of reviewers. Each reviewer completed two separate tasks to increase the reliability of my findings. For the first task each reviewer was given an opportunity to code sample transcripts with codes developed from this study's conceptual framework. The second task asked the reviewer to validate my inclusion of specific vignettes as the best examples for further analysis and description.

Informed Consent and Protection of Human Subjects

The participant for this case study may have incurred some risk because he may have been asked to talk critically about or reflect on ideas and concepts that may be sensitive and not previously considered. He may also have felt anxious or frustrated at being observed. Each interview session was kept confidential and was numbered to correspond to a specific date. At the study's conclusion, I will keep audiotapes and transcripts in a safe in a locked closet in my advisor's locked office until they are

destroyed. Overall, the risk to benefit ratio was relatively low because this research did not require any treatments or any experimental procedures, although the participant may have experienced some stress and anxiety. While there were no personal benefits to conducting this research, the results of this study could impact future instructional designs through a thorough examination of current practices with little risk to the participants' emotional and physical state.

Prior to starting the interviews, I asked the participant to read and review an "Informed Consent" document (See appendix A). This document ascribed to all of the necessary rules and regulations concerning research with human subjects (confidentiality, participants' rights, purpose of research) and I have assigned the interviewed participant a pseudonym to maintain his anonymity. Additionally, as I also observed and recorded students' responses, I invited their parents to sign an "Informed Consent" document (See Appendix A). Students were also invited to sign a "Student Assent" document (See Appendix A). Overall, I had all 16 students sign the "Student Assent" form, but only had 15 of 16 students return the "Informed Consent" document. It should be noted that the one exception was not that the parents did not give consent, but rather the student, for a variety of reasons that are inappropriate for me to detail, did not return the document to me. As a result, I did not include any of that particular student's work in my observations or analysis because I did not have guardian/parental consent. The risk to benefit ratio for students was also relatively low because they were not be subjected to any treatments or any experimental procedures. However, the students may have experienced some stress and anxiety because they were being observed, although there was no obvious, outward appearance that this was the case. As this process has an inherent threat to anonymity,

minimizing researcher bias through careful coding, meticulous organizing, and descriptive field note writing was of the utmost importance.

It is important for me to keep participant confidentiality because this research potentially could bring about sensitive information. All potential sites and administrators were pre-contacted and the initial informed consent form addressed the possibility of follow-up in class observations. I used pseudonyms for the participants in field notes, interviews and observations.

Summary

In this chapter I have described the school setting, the context for data collection, and the background of the participating English teacher. My case study methodology has been triangulated using three separate types of data: (1) field notes from in-class observations, (2) in-depth interviews, and (3) secondary documents and artifacts from the classroom. While I realize there is a small amount of researcher bias with any case study, I took several steps to limit the potential threats to validity and reliability. First, by doing the study in an authentic classroom environment I was able to limit threats to the ecological validity of the study. Second, the entire case was member checked by the participating English teacher to ensure accuracy. Third, I had an independent colleague also observe class and take field notes to validate my observations. And, fourth, I used an expert panel of reviewers to validate or refute the analysis and coding techniques from the interview and class transcriptions.

CHAPTER 4

Results

Overview

In this chapter I present the results from my analysis of my collection of observations, interviews, transcripts, field notes, and secondary class documents/artifacts. The chapter begins with a description of the inter-rater reliability check of the coding and analysis techniques from my transcripts and documents. Then, I will attempt to answer my research questions, which are: (1) what is the case's understanding of metaphor? (2) How does he apply his knowledge of metaphor to his teaching of metaphor? (3) What are his attitudes towards the teaching of metaphor, especially in metaphor in literature? And, (4) how do his instructional materials reflect his understanding of and attitudes toward metaphor? Additionally, through the data collection, coding and analysis, I have also developed one more research question: (5) what are the effects of the case's understandings, instructional practices, and attitudes towards metaphor on the students' comprehension and knowledge of metaphor in literature?

In the previous chapters I have outlined the research that has warranted this study as well as provided a conceptual framework for how this study has been situated within previous metaphor research. Additionally, I also described the qualitative methods that have been implemented in this study, specifically the use of the case study to describe my case's understanding of metaphor, the instructional practices he uses in his classrooms, and his attitudes towards metaphor instruction. I collected data in 35 total classes, over an eight-week period during the fall trimester in a ninth-grade English classroom. Of

those 35 classes, 20 were devoted to Sandra Cisneros' *The House on Mango Street* (1991).

Inter-Rater Reliability

This study incorporated three types of data analysis: content analysis, item-level analysis, and pattern-level analysis. To validate my coding and analysis procedures, I performed an inter-rater reliability check with an expert panel of reviewers. On an independent basis, each reviewer was asked to complete two tasks related to my coding and analysis procedures. The first task asked each reviewer to code a sample set of transcripts according to this study's conceptual framework. The second task required the reviewer to analyze and identify those moments when all four elements of the conceptual framework were present in Ely's instruction.

Task 1

Prior to completing the first task, I explained to the reviewer how the four elements of this study's conceptual framework have been operationalized. By using an expert panel of reviewers, I assumed each person would have at least a basic understanding of each element (Schema Theory, Reader Response, Constructivism, and High-Quality Teaching). After the brief explanation, each reviewer was given a sample excerpt from a classroom observation transcript, and asked to code the document accordingly. I averaged about 90% agreement between and among the reviewers. I was not able to get 100% agreement for one main reason: the reviewers sometimes had difficulty differentiating between examples of Constructivism and the Reader Response approach to literature. If further explanation did not resolve the reviewers' confusion, I

simply told him/her to code the ambiguous section with both Constructivist and Reader Response codes.

Task 2

In addition to validating my coding scheme, I also used the first task to establish, as well as validate, the reviewers' basic understanding of this study's conceptual framework. For the second task, I gave each reviewer an entire transcript from one classroom observation, and asked him/her to identify those moments when all four conceptual framework elements were present in the instruction. As these episodes would become the basis for my descriptions, this task validated my inclusion of these specific vignettes in the Results Chapter (Chapter 4). For this task, I had 100% inter-rater reliability, as each reviewer, for each class transcript, identified the same excerpts that I had. Furthermore, one reviewer, specifically, commented that once the conceptual framework had been mapped onto the existing transcripts, that identifying the rich metaphor instruction was "obvious." As I stated earlier, not all of Ely's pedagogy was related to metaphor instruction, and it was imperative for this study that I analyze and describe the richest high quality teaching and learning instantiations. And, through these two inter-rater reliability tasks, I have been able to validate my coding scheme and methods for analysis. What follows is a description of my results.

Question 1: What is the Case's Understanding of Metaphor?

To understand Ely Cather's understanding of metaphor, I first have to acknowledge that my interest in studying how Ely teaches metaphor certainly shaped his conception of metaphor (Schrödinger, 1935). One of the reasons I conducted this study was to try to understand how one high-quality English teacher uses metaphors in his

classroom. I am fairly certain that Ely knew that my conception of metaphor and metaphor theory was different than his own working definition. That being said, I still believe that I was able to capture the essence of his understanding through his responses to my interview questions, through direct questioning from his students, and from observing the implementation of his instructional strategies.

When asked directly how he would define a metaphor, Ely Cather said "It's a comparison between two unlike or two dissimilar objects" (E.C., interview, October 15, 2007). When asked how he differentiated between simile and metaphor in his instruction, he said, "I think it's just a structural or visual cue…with the like or as" (E.C., interview, October 15, 2007). Ely basically made the same statement to his students in class on October 23, when a student cited the following passage "…and then as if he just heard the news himself, crumples like a coat and cries, my brave Papa cries" (Cisneros, 1991, p. 56). When Ely referred to "crumples like a coat" as a metaphor, a student asked, "Wouldn't that be a simile?" (Griff, transcript, October 23, 2007). Ely responded with:

> Basically, the difference between a simile and a metaphor just isn't that great. Both of them are comparing two sorts of sets. So, when we find a simile, we can also call it a metaphor. No problem with doing that. So what is this metaphor comparing? (E.C., transcript, October 23, 2007)

Even though some metaphor research suggests that similes and metaphors have different cognitive functions (Israel, Harding, & Tobin, 2004), for Ely, whether as a teacher of literature or in his own personal communication, he does not differentiate a simile from a metaphor.

Ely gave a similar definition for metaphor to his students in class on October 15. Rather than defining metaphor in reference to a simile, he was asked to differentiate between metaphor and personification. During the whole class discussion, a student cited the following text: "Until then I am a red balloon, a balloon tied to an anchor" (Cisneros, 1991, p. 9). However, another student thought this image was a form of personification. To clarify, Ely said, "So, write this down. This is good. Personification is giving human-like qualities to non-human objects" (E.C., transcript, October 15, 2007). As a student realizes that the anchored red balloon is actually a type of metaphor, Ely then gave the following definition to the class "Metaphor then is simply comparing two objects or sets that are seemingly different" (E.C., transcripts, October 15, 2007). Ely gave the same basic definition to both his students and me that a metaphor "compares" two different objects or sets that appear, at least on the surface, different. However, as I will show next, this is only Ely's understanding of metaphor when asked directly.

Ely's understanding of metaphor goes much deeper than a simple comparison between two objects or sets, especially with respect to metaphors in literature. In the above example with the red balloon, immediately after giving his definition of metaphor to his students, he asked them: "What qualities or attributes are [Esperanza and the red balloon] sharing here?" (October 15, 2007). This listing of "qualities or attributes" between the balloon tied to the anchor and Esperanza's emotional state is a cognitive strategy that Ely used repeatedly when discussing the metaphors in *The House on Mango Street*. While Ely may give one definition of metaphor when asked directly for the definition, he expressed a different, more complex understanding through responses to some of my other interview questions and prompts. When I asked him about metaphors

outside of the classroom, such as in advertising, television, or pop-culture, he said "You know, personally, I rely on metaphors to, you know, to communicate, and in some ways metaphorical thinking…makes dealing with complex or deep or unfamiliar issues a little more easy" (E.C., interview, September 18, 2007). Generally, I would describe Ely's use of language as laconic, and I heard him use many metaphors throughout this study. The fact that he "relies" on metaphor in his own communication suggests that, to Ely, a metaphor can simplify the complexity of understanding a new situation, event, or learning experience. In characterizing Ely as laconic, I observed him choosing and selecting his words carefully, and using a minimum amount of language to express a point or thought. When pressed to explain the benefits of being able to make "unfamiliar issues a little more eas[ier]" to understand, he gave me two reasons:

> One, you know, to have that skill or ability not only for grappling with new experiences…but also I think…it makes the mind a little bit more flexible and pliant which generally is a good thing. …To get people, you know students, or whatever out of the rut or out of sort of thinking the same thing. It livens, seems to, you know; people who use metaphorical language seem a little more lively and alert. (E.C., interview, September 18 2007)

I realize that in the second and third sentence from the above quote Ely begins to explain his attitudes towards metaphor (which is described below for Research Question 3). However, he also alludes to the idea that people (and presumably his students, too) who use metaphors typically have a greater ability to think critically, especially when "grappling with new experiences." Additionally, Ely's use of the word "pliant" seemed particularly noteworthy because pliancy suggests a certain amount of flexibility in

thinking; similar to the various cognitive exercises Ely uses to teach his students. While, I had never heard of anyone describing the mind as Ely used the word "pliant" to describe the advantages of learning through metaphorical thinking, I am not surprised that Ely used a metaphor to define metaphor.

In my analysis and coding of my documents, I found that in many ways Ely's understandings of metaphor were linked to his attitudes about metaphor, and that he applies this knowledge of metaphor through modeling for his students how to think critically about textual symbols (which I describe in detail below). However, through interviews and class transcripts I have established a basic lens to view Ely's understanding of metaphor when asked directly. In the following section, I describe how he applies his knowledge of metaphor to his teaching of metaphor.

Question 2: How Does He Apply His Knowledge of Metaphor to His Teaching of Metaphor?

Even if, initially, I describe Ely's understanding of metaphor as "a comparison between two sets or objects," in answering Research Question 2, I realize that he has a much deeper understanding of metaphor. However, by selecting a high-quality teacher as the subject of my study, I assumed that Ely would have detailed and extensive knowledge about the text, and that his lessons would be carefully planned; include a variety of modeling and scaffolding; and incorporate research-based instructional practices. What I did not expect to see was that he not only explicitly modeled the use of these instructional strategies, he also expected his students to use them in their own exploration and extraction of meaning from the text. Particularly with the summative writing project, Ely

modeled how to incorporate critical reading, writing, and thinking strategies into the creation of this final composition (more to follow on writing in Research Question 5).

My specific interest with this question was not so much, which strategies he used to teach literature, but rather which of these strategies was best for examining metaphor and figurative language, especially with respect to resolving the tension between literal and figurative language. One way to respond to Research Question 2 is that Ely applies his knowledge of metaphor to the teaching of metaphor through implementing a variety of before, during, and after instructional strategies (see Table 3) on a routinized 45-minute daily class schedule (see Table 4).

Table 3

Before, During, and After Instructional Strategies

Strategy	Used Before	Used During	Used After
Think-Pair-Share	X	X	
Advance Organizer	X		
Graphic Organizer	X	X	
K-W-L	X		X
Jigsaws		X	X
Formal Base Groups		X	X
2-Column Note Taking	X	X	X
Summarizing		X	X
Predicting		X	X
Directed Questioning Activity (DQA)	X	X	X

Table 4

Daily Class Procedures

Time in minutes	Teacher Actions	Student Actions
0:00 – 0:05	Instruct students to complete the K-W-L chart. Check study guides to see if students are completing them.	Complete "K" and "W" of K-W-L chart
0:05 – 0:10	Hand out reading quiz. Check to make sure students are marking their copies of *The House on Mango Street*.	Take a fill-in-the blank reading quiz based on the previous nights' chapters
0:10 – 0:25	Collect reading quizzes. Model today's team activity. Set goals for understanding the particular set of chapters. Frame the teamwork in terms of the whole group discussion.	Work in teams (formal base groups) in anticipation of whole-class discussion. (Students had a variety of prompts to guide them through the teamwork. In addition, students worked with the same teams for the duration of the trimester.)
0:25 – 0:40	Directed questioning activity. Answering student questions. Encouraging student participation and sharing of ideas.	Students participate in directed questioning activities that require them to share their team's work.
0:40 – 0:45	Collect any student work. Remind students of homework. Wrap-up.	Students complete the "L" of the K-W-L chart.

With this structure, he constantly enriches his own knowledge of metaphor by doing the same cognitive exercises, or instructional strategies, as his students. The point to be made here, especially with respect to the application of knowledge, is that Ely was able to express a deeper understanding of metaphor through his teaching, because these strategies, in and of themselves, are cognitive exercises. During instruction, Ely scaffolds the study of metaphor in literature for his students, and subsequently makes new connections, and gains new knowledge and understanding himself. In essence, Ely was learning by doing; and knowing through teaching.

The Directed Questioning Activity/Strategy

Another way to respond to Research Question 2 is through my observation of Ely repeatedly using various forms of the directed questioning strategy/activity (DQA) to teach metaphor. He relied on this strategy to activate prior knowledge particularly through word listing and vocabulary priming. During our first interview when I was asking him about the school's curriculum, Ely discussed his approach:

> Jordan Schugar (J.S.): So, how do you present metaphor to your students?
>
> Ely Cather (E.C.): Well, then again, as it arises. As students discover a particular passage, we work on that. And then if they don't, and then, I'm always asking for them to point out similes or metaphors and those kinds of things, so hopefully they sharpen up in that way. But, once they recognize, or once if they don't, I point it out to them in working with metaphor, you know, we pause on that one and then sort of, try to deepen their understanding so they see how it works, and sort of what sorts of meanings can, you know, extract from that.

> J.S.: What type of strategies do you use to kind of pull apart that metaphor? For instance, do you use the word deepening?
>
> E.C.: You know it's mostly…I like to think discovery…posing questions and letting students…an indirect approach rather than directly teaching. And certainly, you know, obviously we're in a classroom situation, so if time is limited there's that pressure, you can move to the direct. Just say this, this, and this, get in your notes, that kind of stuff. But…it's in some sense a little more fun…maybe, hopefully, it's a little more effective if they can, on their own, discover these meanings for themselves. (Interview, October 15, 2007)

With his students, Ely encouraged this idea of "discovery" through metaphor-related DQAs that took two main forms: verbal questioning as part of a individual, small, or whole class discussion, and written questions in the form of study guides and writing prompts. (The former will be discussed here, the latter I discuss further in Research Question 4.)

With respect to direct metaphor instruction, Ely repeatedly asked his students to list what they knew about a subject, image, symbol, piece of text, or experience. Usually he began with a basic type of word listing question that required students to list Ely what they knew about one specific "set", "object", or domain (usually the target domain). Then, he would do the same type of listing exercise with the other "set", "object", or domain (in this case the source domain, which usually dealt with the story's protagonist, Esperazna), before making connections between the two. Examples of these types of listing questions are: (1) "What do we associate with wild horses? What are some qualities?" (E.C., transcript, October 16, 2008); (2) "So how does this work, I mean so

she is the balloon? What qualities or attributes are they sharing here?" (E.C., transcript, October 15, 2008); and, (3) "Describe some of the characteristics or features that you see or envision or what happens to that coat?" (E.C., transcript, October 23, 2008). Ely would ask these types of questions, and then students took turns flushing out what they knew about these textual symbols. After Ely asked the above question about the coat, Ely, Becky, and Colin had the following brief exchange:

> E.C.: Describe some of the characteristics or features that you see or envision or what happens to that coat? Go ahead Becky.
>
> Becky: It gets all wrinkled.
>
> E.C.: It gets all wrinkled. Okay, good job. Colin?
>
> Colin: It like doesn't have any resistance, it just collapses onto the floor.
>
> E.C.: I like that word. No resistance. It just collapses. Okay. Excuse me. Someone else had something. What has something? [Pause] Okay, so perhaps that's all we need. We had this vision in our head of this seemingly solid object, a coat, right? It has form, it seems useful and its form is function and when we turn it loose and let gravity do its thing, and I love this, it does not resist gravity, it just collapses and its form, what happens to its form? (class transcript, October 23, 2007)

Even though Ely gave a brief final summary of the students' suggestions for part of this metaphor, this excerpt still represents a good example of how Ely begins to orally compare the two domains of the metaphor, and subsequently, applies his metaphor knowledge to his students through word listing. By priming and activating their prior knowledge, in this case, the relationship between the images of the crumpled coat and

Papa crying, he models how to make connections between these seemingly different images.

Work in Teams and Base Groups

Another example of Ely prompting his students with these word-listing questions occurred during the group/team work portion of class (see Tables 3 & 4). Ely had four prompts for each group of four students (the class has 16 students split into four teams of four). In the following excerpt, Ely questioned the students in elaborating on one of the prompts:

> E.C.: House and monkey garden. Again, working with symbols. The house is a symbol. The monkey garden is a symbol. What do they have in common? How are they connected? How do they compliment each other? How do they, in a sense, go together? We don't see them going together in the text and so you're going to have spend some time talking amongst yourselves as to how they are connected. Let me give you a tip? What do you not see in the monkey garden? You do not see….
>
> Lily: A monkey.
>
> Mary: A house.
>
> E.C.: A house. What do you not see in the house? You do not see a….
>
> Zelda: A garden.
>
> E.C.: A garden. Okay, so based on, with that tip, that might sort of get you thinking in a certain area about how the symbol of the house and the symbol of the monkey garden might compliment each other. Okay, good job. At this

point you can ask clarifying questions or questions for elaboration on these. (class transcript, October 30, 2007)

After students asked several clarifying questions about the assignment, Ely put them to task with coming up a response to his prompt. In preparing their response, each team was expected to also create an informal outline of their discussion and then present the answer to their prompt in class the following day. Because this particular team was composed of all boys, I was unable to keep track of the four speakers, Blake, Richie, Peter, and Colin, except to differentiate one speaker from the next.

Student: Does it have to be positive linking, or negative?

E.C.: I think there's a positive link. Think about what the house represents. Think about what the garden represents and then try to work out well, okay, if the garden represents this, why can't the house be there as well? In other words, why isn't the house (inaudible) and maybe that will suggest a link or a connection.

Student: That's what we're saying, like the two are contrasting, like she feels comfortable in the garden and in the house she kind of feels like an outsider, she doesn't want to be there.

E.C.: Okay, well, symbolically, though, what does the garden represent? What does the house represent? Okay, you're absolutely right that that's what occurred in there, but you need to be thinking about it at a more figurative level making those connections. Is that going to be okay?

Student: Yeah?

Student: Yeah.

E.C.: Remember, what is a symbol? What's the definition of a symbol?

Student: A what, a symbol?

Student: Something that represents something.

E.C.: Good, something that's concrete, a house, a garden, that represents some ideas [Ely walks away].

Student: Well, a house normally, is warm, a place you want to go, but Esperanza doesn't feel that way, she's kind of like caged to it. She doesn't like being in her house.

Student: In the first chapter, though, it says the house on Mango Street is ours and we don't have to pay rent to anybody or share the yard with people.

Student: I told you.

Student: They change, during the book they change.

Student: She likes it at first.

Student: During the book they change…. They're opposites. Okay, she hates the house at the end of the book.

Student: Okay, but then what does the house symbolize.

Student: Let's work on connections.

Student: Let's come up with some things the house symbolizes for Esperanza, then we'll figure out…

Student: The house is like literal safety and she's like safe from like crazy people and the garden's like mental safety.

Student: Oh my God.

Student: The house…the house is a symbol of their poverty. It says we had to leave the flat on Loomis because the water pipes broke and the landlord wouldn't fix them because the house is too old.

Student: Okay, what's next, I've got poverty.

Student: Could it be that she doesn't like the house because she moved so much that she doesn't really consider one place as a home.

Student: I think it's cause she's like growing up. She doesn't really feel like that home's hers anymore.

Student: She's growing up…like.

Student: Well, the house…

In working through these questions and answers to Ely's prompts, the students were both discovering their own meaning for this text, but also learning to differentiate literal from figurative language. While there are obvious benefits from working in small groups, in this particular case, Ely provides the students with immediate, positive feedback that encourages their thinking and discovery.

In the next day's class, Colin presented his team's work to the rest of the class and the other three groups.

Colin: Okay, guys, my question was how are the house on Mango street and the garden connected. My group thought it was a positive and negative connection because…throughout out the story it kind of changes. It started off as positive…. Like, after a while, she starts to realize that. It changes throughout the book so like the house and the garden are connected by…they both have a sense of freedom in the story, like her house.

> Zelda: How does the house have a sense of freedom?
>
> Colin: No because in the beginning she says "The house on Mango Street is ours and we don't have to pay rent to anybody or share the yard with people downstairs or be careful not to make too much noise." She says…in the very beginning, she thinks of the house as…good because she has it all to herself and she doesn't have to care for anybody else. The garden in the beginning…when they introduced the garden it says…it's a place for her to be free from her parents and stuff. So…they both introduce… freedom, but towards the end of the book, they change…. (Colin & Zelda, transcript, October 31, 2007)

Inevitably, over the next 15 minutes, with Colin leading this small portion of discussion, the class eventually decided that the connection for Esperanza is that they are both places that has helped her mature, and at the end of the novel, she outgrows them. This excerpt demonstrates how Ely creates the environment and encourages students to explore their own thinking, even if it is framed within Ely's DQA. In the end it is the class, as a whole (with many student to student interactions), that reconciles meaning from this critical reading experience. And by understanding how Esperanza's home and the monkey garden are metaphors for her emotions, the students, hopefully, create better, stronger, more lasting connections to this reading experience while also preparing them to read other texts, too.

The Gradual Release of Responsibility

During our second interview, I asked Ely "Would you mind telling me what is emphasized in the second trimester in here?" Specifically, my question was addressed towards the next text the class would be reading. Ely had the following to say:

> In terms of, well, *Raisin in the Sun* will be the text, but essentially it will be building on what we started here. Obviously, getting the kids to where they can, give them the tools and skills that we feel will help them access or respond appropriately to literature and certainly the work with figurative language, you know, metaphor, symbolism, those kinds of things are important parts of it. Point of view is important. All these things, and so in some respect, because of the age of the kids, not necessarily a lot new in terms of curriculum, but just using those same skills or tools, keeping developing and using them on a new piece of literature. (E.C., interview, November 9, 2007)

For Ely, the DQA was just one way in which he transferred his understanding of metaphor to his students. He also alluded to the fact that, one text is inadequate for developing good skills with figurative language, and that these basic skills must continue to be enriched, not only in the second trimester, but also throughout the secondary English educational experience.

One other possible interpretation of Research Question 2 is that Ely applied his knowledge of metaphor to his teaching of metaphor through the gradual release of responsibility (Vygotsky, 1978). Ely scaffolded the instruction by initially modeling these critical reading skills during the first trimester of the school year. Through the second and third semester Ely and his students work jointly together to enrich these critical skills and then by the end of the academic year the students will be expected to practice and apply these skills into their sophomore year. Ely explained:

> In other words, we're not just going to sort of drop what we've done with point of view and metaphor and move onto some other things, because in some respects,

> they're just getting a toehold, a grasp of this, and it will be much more rewarding for them, or ultimately useful for them if they build upon this. So, by the end of the year, they can take with them into the sophomore year a deeper understanding of these ideas. (E.C., interview, November 9, 2007)

Question 3: What Are His attitudes towards the Teaching of Metaphor, Especially Metaphor in Literature?

As I stated above, many of Ely's attitudes towards metaphor can be described in relation to his understanding of metaphors' function in literature. In answering Research Question 3, I mainly analyzed our interview transcripts. However, I am also able to describe Ely's attitudes towards the teaching of metaphor through analyzing his instructional practices. Ely's response to several different interview questions about his attitudes and understandings towards metaphor and teaching metaphor demonstrated to me a much broader base of prior knowledge. In the classroom, he did not specifically share his attitudes towards metaphor in literature with his students. However, my sense is that students knew their teacher thought the study of metaphor in literature was important because of the emphasis in his instruction. (Also see the Letter to Students in Appendix A). However, this question does not so much address how Ely's attitudes transfer to his students, rather how Ely's attitudes about metaphor shapes and informs his instruction.

As Ely was also the interim English department chair, I asked him some general questions about the Cooper Academy's high school English curriculum. Specifically, I was interested in knowing which units might include a study of metaphor, and how those teachers might generally structure the instruction. He said on the whole the English

curriculum emphasizes and encourages the idea of student discovery and building on their prior experience.

> Yeah, or in other words, we draw from their experience: What is this? [He gestures with his hands] and then we sort of teach what that is. The only exception would be the tenth grade where they do have a, it's probably where an explicit poetry section where they do teach terminology. Um, and so there you get a kind of the reverse where the terminology is taught and then sort of you look at models and examples to deepen understanding. (E.C., interview, September 17, 2007)

As Ely only taught freshman English classes, he was really unwilling to speak more about the tenth grade unit on poetry and figurative language. He intimated that as department chair he should have known more precisely the nature of this instruction. However, even if he did know more about the tenth grade unit on poetry, he would not feel right commenting on other teachers' instruction. It is interesting to note that Ely may view direct metaphor instruction as a type of "terminology" instruction when students learn about the formal definitions of specific figurative language vocabulary (personification, onomatopoeia, simile, metaphor, analogy, etc). But teaching the definition of metaphor, and being able to teach students how to identify and apply their knowledge of metaphor put different cognitive loads on the minds of students.

While Ely's immediate goal with teaching *The House on Mango Street* may not be for students to learn the different types of figurative language, he does expect his students to think about figurative language and its purpose with that specific text, and in this case, also with text structure.

J.S.: With metaphors, obviously, you think it's kind of an important component to literature instruction or how do you rank metaphor in terms of understanding literature, in respect to symbolism, figurative language, how do you value that, I guess.

E.C.: I think you kind of, all of figurative uses of language are very effective ways to help kids get at sort of what's going on in the text and also great ways to have the kids think. I was just talking about figurative language, I wouldn't necessarily sort of separate out different kinds of, because in some sense, they all seem very, very close, symbol, metaphor, simile, all kind of doing the same kind of work.

J.S.: What kind of work? If you don't mind me asking – pull that apart a little bit.

E.C.: What they are doing, seemingly, who knows. They're attention getters for one. Ways of saying, this is important. Certainly, like in *Mango Street*, they can also support character, some sort of qualities or traits, but also I think, importantly, they are ways for in a sense the author to interact with the audience a little bit. I was thinking at some point, it's a way to build sort of a place of trust or understanding between the reader and the author of the text and the audience kind of thing, in terms of sharing. In a metaphor, there are certain shared characteristics or aspects and I think if the reader can see those and agree with those, then, undoubtedly, the reader is going to be more accepting, more trusting of the message, the point of view…

> J.S.: Being able to relate to that a little bit more. So do you have specific kind of goals with *Mango*? I mean what do you want them to get out of reading that book, for instance?
>
> E.C.: Who knows, I mean you can say some things, but what they get out of it hopefully, is the experience, you know the engagement, wrestling with some questions, puzzling over some things. You know, it's more thinking. I don't necessarily feel that it is going to be satisfactory for them to walk off and to be able to make some large statement about the role of Latino women in culture or something like that, but in some way, it's more about they're wrestling, they're puzzling over some of the issues and I think the metaphors are great ways for them to see that there is sort of an intellectual challenge of a sort, that there are some puzzles that are intriguing, provocative, that kind of thing. (E.C., interview, October 30, 2007)

Previously, Ely used the word "pliant" to describe the benefits of metaphorical thinking, and in the above responses, he also alludes, positively, to this flexibility required when thinking about and using metaphor, especially with literature. Specifically, he stated that metaphors help: support and relate characters and character traits; connect the author with the reader; and to connect the reader to the author. For Ely, metaphors are "a way to build…trust or understanding" between reader and author, and this "sharing," at least with respect to metaphor, represents these agreed upon characteristics or qualities that Ely uses to prime his students. And, finally, Ely's attitude is not that students after somehow making a connection to the protagonist, Esperanza, that they can then go and make sweeping generalizations about shared experience. Rather, the connection students

make with Cisneros, or her characters, or her text, are "puzzles that are intriguing, provocative, that kind of thing." In other words, like his students, he expects to grapple with these reading experiences, too; especially when solving these metaphorical "puzzles" relies heavily on the use of prior knowledge in a shared classroom experience.

As Ely stated above, "personally, I rely on metaphors to, you know, to communicate," in many ways, again with respect to metaphor, the manner in which Ely communicates with his students is not that much different than the manner in which an author communicates with his/her readers. For Ely, the idea of "trust" between reader and writer is similar to the trust, or respect, between teacher and student. Trust, like respect, can be vital to motivating students to read and learn.

Question 4: How Do His Instructional Materials Reflect His Understanding of and Attitudes toward Metaphor?

Although Ely incorporated a variety of instructional materials into his classroom; my main interest with this question is describing the specific physical materials that relate and reflect his understanding of and attitudes towards metaphor instruction and comprehension. Additionally, my focus is on the daily, formative types of materials (and assessments); specifically study guides, K-W-L charts, and graphic organizers (e.g. like 2-column notes). For comparison, Ely's summative form of assessment was a writing prompt (discussed in depth in Question 5, below). In answering Research Question 4, I will also describe how Ely uses technology in a novel way, and I will conclude with a description of how he assesses and provides daily feedback to his students.

In answering Research Question 2, I described how Ely verbally questions his students through the use of the DQA. In this section I describe the primary written method he uses to question his students: study guides. (I discuss the difference between these daily *written* prompts and the summative *writing* assignment prompt below, in Research Question 5.) Ely used these study guides as before and during reading activities, and they were given to the students in the day or two leading up to the assigned reading. Throughout this unit, the students were expected to complete these study guides as part of their homework assignment; they were also expected to read the assigned chapters, as well as create notes and marginalia in the text. Rather that just assign a chunk of reading – the average reading assignment was about six chapters, or 10-20 pages – and then expect students to do process their reading experience the next day, Ely's approach encouraged active reading, and critical thinking outside of his classroom, and in students' homes. Having students read and respond to these study guides was integral, as the other in-class activities, like the daily quiz, the K-W-L, and the team/group work activity were based on these guides. It should also be noted, that Ely spent one class period modeling and teaching students how to be active readers through marking of the text. In addition, he gave each of his students a bookmark (see Appendix E) that included 8 tips for marking "the text in a way that will help you remember more of what you read" (field notes, October 15, 2007). In discussing how he scaffolds his instruction related to marking the text, I touch upon this later when I describe his use of technology as supporting his metaphor instruction.

Study Guides

I have included several versions of these study guides in Appendix B, as they are extremely dynamic and difficult to fully capture and explain through my own written descriptions. However, a question that Ely repeats for nearly every chapter asks the students: "Your questions, observations, and connections". Other questions highlight important people, events, and descriptions. He did not directly point at specific passages and say: "this is noteworthy" or "this is a metaphor." Rather, he primed them by asking a range of discussions questions from the literal to the inferential (e.g., Bloom's Taxonomy). Basic reading comprehension questions included: (1) "What is Marin's role in the family?" (E.C., study guide, October 16, 2007); (2) "What phrase does Esperanza use that indicates she feels more an American than a Mexican?" (E.C., study guide, October 23, 2007); (3) "The narrator does not know what is wrong with Ruthie. Any answer about her problem would be speculation, but good readers have good speculations. What do you think?" (E.C., study guide, October 24, 2007); and, (4) "What happens to Esperanza in this chapter? In what way is she different from Sally? Why is she different from Sally? Will she ever become like Sally?" (E.C., study guide, October 25, 2007). Examples of critical thinking questions in these study guides included: (a) "What does this vignette tell us about the role some women are asked to play in society?" (E.C., study guide, October 16, 2007); (b) "Esperanza tries to be a part of something she sees as special. What was the reality of the canteen? Describe Esperanza's shame." (E.C., study guide, October 18, 2007); (c) "Why does the author contrast the talk of developing bodies with the songs of the jump rope? What is the purpose of the juxtaposition of these two topics?" (E.C., study guide, October 21, 2007); and, (d) "How

will Esperanza make a house of her own? What confidence is Esperanza showing? What is the significance of the simile in the second paragraph?" (E.C., study guide, October 29, 2007) In short, students prepared for the following day's class, and discussion of metaphor, by not only doing the assigned reading, but also completing these guides.

K-W-L Charts

If students completed these study guides as part of the assigned reading, they were usually prepared for the first part of Ely's daily lessons, completing a K-W-L chart. Most of the time, Ely just used a generic K-W-L chart that asked students to initially write down what they "know" about the previous night's reading, and "what" they would like to know more about. However, occasionally, Ely infused the K-W-L chart with more directed questions, such as: (1) "What do you know about the structure of *The House on Mango Street*?" (E.C., field notes, October 15, 2007); (2) "According to Esperanza, what characteristics and qualities does she share with the four trees in 'Four Skinny Trees'? Categorize these characteristics as positive or negative. What does Esperanza mean by, 'They Teach'?" (E.C., K-W-L, October 25, 2007); and, (3) "List important details and events from 'Monkey Garden.' What might the monkey garden symbolize?" (E.C., K-W-L, October 29, 2007) (Also see Appendix E). It should also be noted, that Ely's emphasis in using the K-W-L chart was in activating their prior knowledge about the previous night's reading, while also serving as a warm-up activity to help students focus, engage, and prepare for the day's lesson, and metaphor conversation. As a result, Ely encouraged his students to spend more time with the "Know" section, than the "What" section. Additionally, Ely rarely left enough time at the end of class to return to the "Learned"

section of the K-W-L. I comment further on his use of the K-W-L chart during the discussion section of Chapter 5.

Graphic Organizers

Ely also used a variety of graphic organizers in his instruction, although only one (the two-column note-taking strategy) was consistently repeated and relied upon to support metaphor instruction. However, Ely did implement a variety of other types of graphic organizers such as, a roundabout (see Appendix E), a 5x5 (students were given a prompt and expected to write 5 statements and 5 questions), and plotting character experience along an x and y axis (something I had never seen before). Ely used these strategies only one time in his classes probably because explaining how to use these strategies often took up excessive class time. Certainly, Ely was marginally successful in using these strategies to support his goals. Yet, in retrospect, I think he thought that there were other, more efficient, ways to encourage critical and metaphorical thinking that these one-time, one-shot approaches. Also, these other graphic organizers were not strategies that students could really internalize, and continually use. On the other hand, Ely's continued emphasis on the two-column note-taking strategy (and to some extent, the K-W-L) took place throughout all 8-weeks of my observations. In the following excerpt, Ely explains how students can use the two-column notes for this particular class. Keep in mind, too, that students at the Cooper Academy are expected to buy their own books:

> As we start out discussion, you can probably recognize or have seen already on the back of the KWL is a place for two-column notes. For the notes during the discussion, you can put them all in this two-column page here if you are going to

> take them on a separate piece. If you would like to put them in your book, that's okay as well, if you would like to put some in your book when we refer to it and some on the two-column notes that's okay as well. (E.C., transcript, October 16, 2007)

Sometimes he would give students blank, or partially filled in two-column handouts (see Appendix E), and other times he would ask them to just take a sheet of regular notebook paper, fold it in half, and then give each column a heading (students also relied on three-ring binders to organize their notes and class materials). Also, he required his students to prepare two-column notes as the basis for the pre-writing exercises as part of their writing assignments.

According to Ely, when taking notes with the two-column note taking strategy, the main, or big idea, would be listed on the left side of the column, and the further description of that idea would be on the right hand side. Both of these columns were framed and subsequently labeled with a brief heading describing the "Title" and the "Topic", and at the bottom there was a space to write a "Conclusion" (see Appendix E). Ely not only used this structure to write notes on the classroom's white-board, but also expected his students to organize their own thinking and writing, in the same manner. These two-column lists, which were in a sense hierarchical, were very similar to the oral lists Ely had his students complete through his DQA (see above). Furthermore, this strategy forces students to relate what they read to their own prior experience and knowledge, specifically for the part that asks "Your questions, observations, and connections". Ely not only structures the input, but also the output.

Technology

Ely also extensively used technology to support his metaphor instruction. As stated earlier, Ely's classroom is equipped with a digital projector for the main teacher computer, and 16 computers set up around the perimeter of the classroom (see Appendix D for map/diagram of Ely's classroom). Rather than project his computer's image onto a white pull-down screen, he projected it right onto the whiteboard. So, that at various times, when he would project a document from his computer, he would make notes with a dry-erase marker right on the whiteboard. Oftentimes, Ely would invite students to the front of the class to write on the whiteboard, for instance, to share how they would plot character experience along an x and y axis. However, with respect to supporting metaphor instruction, Ely also projected excerpts from *The House on Mango Street*, and through a think-aloud type of activity asked students to mark the text anyway they would like (see the bookmark in Appendix E). In this way, students not only shared how they read the text, but also demonstrated how their active reading affected their thinking process. And since much of understanding metaphor requires making connections, with this technology students jointly practice and share in active reading.

Assessment

While not directly related to this research question, I did want to take a moment to describe how Ely assessed his student's use of the study guides, K-W-L charts, and graphic organizers. Interestingly, Ely did not collect any of the students' study guides, but rather marked in his grade book, whether students had filled out and/or completed them. As Ely also was interested in whether students were marking their texts, he would check both the text and the study guides during the first 10 minutes of class when

students were completing the K and W of the K-W-L (5 minutes) and taking the daily fill-in-the-blank quiz (5 minutes). For more information on how he structured his daily class sessions, please refer to Table 3. As some of the work in teams was also based on some ideas presented in these study guides, students were also expected to use their thinking with these study guides during these small group discussions. While Ely, did collect the students' K-W-L charts at the end of class, the thinking and priming done with these materials was also implemented with the small group/team discussions. So, on a daily basis, Ely had low-stakes assessments in the form of (1) marking their text, (2) completing the study guide, (3) fill-in-the-blank quiz, and (4) K-W-L charts. With the exception of the fill-in-the-blank quiz, where students were given a score based on the number they got correct, Ely only marked that students had completed the assignment, and did not record how well they had done. Rather, this aspect was manifested in other activities and materials in his class.

Question 5: What Impact Does the Case's Understandings, Instructional Practices, and Attitudes towards Metaphor Have on the Students' Comprehension and Knowledge of Metaphor in Literature?

This particular research question was developed during the coding and analysis phase, as I realized that my study of high quality teaching needed to also include some description of the learning. Therefore, in answering this question, I described what the students have learned through two contexts: writing and discussion. And, while I was unable to conduct personal interviews with any students, I was still able to triangulate my data through three sources: (1) a summative writing assignment, (2) transcripts from class, and (3) my field notes.

As indicated above, Ely's bases his metaphor pedagogy on the idea of student "discovery" which he encourages through critical and divergent questions in written and verbal forms. Another way to assess the effectiveness of Ely's instruction (see Appendix C for the Classroom Observation Checklist) is to analyze and describe students' oral responses to Ely's question and discussion prompts. In responding to this question, particularly my interest is how Ely facilitates student-to-student interactions within in this class discussion model, especially with student summaries.

Students' Oral Responses

The following example takes place at the beginning of *The House on Mango Street* unit (Day 3), and immediately follows a brief exchange wherein Ely asked his students "What do we associate with wild horses? What are some qualities?" (E.C., transcript, October 16, 2007), after a student has brought up the following passage "My great-grandmother. I would've liked to have know her, a wild horse of a woman, so wild she wouldn't marry. Until my great-grandfather threw a sack over her head and carried her off" (Cisneros, 1991, pp. 10-11) As the students work through the metaphor of what it might mean to have a "sack over her head," Ely asks them to refer to their notes from class the day before which discussed the following metaphor: "Until then I am a red balloon, a balloon tied to an anchor" (Cisneros, 1991, p. 9).

E.C.: Think back to the balloon metaphor there and in that context, what did we think the string or the anchor was when she was talking. Griff?

Griff: Um, the balloon, I'm not sure.

E.C.: That's okay.

Zelda: Oh, the anchor thing, I thought like the anchor was Nenny holding her back because she says that because she Nenny was born after her, that Nenny was her responsibility.

E.C.: Good. Nenny was her…(inaudible)

Student: Responsibility.

E.C.: Responsibility. Okay. I'm sorry.

Zelda: Nenny was like…(inaudible).

E.C.: I think Zelda is saying, that's sort of how we thought of it at the time, then Mary said that we get the idea that the anchor is sort of more broadly speaking cultural attitudes towards females.

Student: (inaudible).

E.C.: Good, excellent, how?

Mary: By saying that her responsibility is Nenny, that's more like a stereotypical woman role because the responsibility to the children and stuff, but also like it's kind of forcing her back to her responsibility when she is her responsibility because even if she wanted to do it (inaudible). Do you know what I mean?

E.C.: Excellent, absolutely. Mary has made a very insightful comment here. Make sure you understand. If you would like to repeat it, that would be great. Go ahead. Please get it in your notes.

Mary: That being responsible for Nenny is sort of like the same as the culture because it is stereotypical that women take care of children and stuff and that's what (inaudible), the culture and (inaudible).

E.C.: Excellent, that's very good the second time. Anyone want to follow-up or sort of rephrase it in your own words? That's fine. Katy, go ahead.

Katy: Well, do you want me to rephrase it?

E.C.: No, what you want to do. Whatever. I was just trying to open it up.

Katy: I was just going to say like she is hopeful for so many things, like a house and a best friend, so just the idea of her culture (inaudible). (Class transcript, October 16, 2007)

In this first part of the excerpt, Ely first asks for someone to explain how the red balloon is a metaphor for how Esperanza feels about responsibility. Then after Zelda suggested that both "Nenny and men are anchors" (field notes, October 16, 2007), it was Mary, who gave the summary that included Zelda's ideas. In fact, Mary shares her summary twice, before Ely encourages Katy to "open it up" and detail further how Esperanza relates to her great-grandmother.

E.C.: Okay, certainly she's aware at this age that there are going to be some difficulties. There is a conflict here between what she would like to do, be this wild horse. Whereas in her culture, there are going to be some actual restraints that are going to try and prevent her from being that wild horse. Okay? What happens to grandma, to great-grandma. She was this wild horse. Go ahead, Griff. It looks like you love to tell this story. Go ahead.

Griff: Let's see, she was a…was bagged.

E.C.: Whoa, whoa, she got bagged?

Griff: They said grandpa threw a sack over her and took her away.

E.C.: Interesting.

Student: She wouldn't get married.

E.C.: Do you think literally that's what happened to her? She threw a big sack over her?

Lily: No.

Griff: Yes, he did.

Lily: No, I think it's just like…

E.C.: Lily, do you want to say something?

Lily: It's not like literal.

Student: It's not?

E.C.: Go ahead.

Student: Sort of like a big baggie thrown on her and walk away.

E.C.: That's what Griff's thinking, that's what you're thinking…Lily is saying, "Guys it's more figurative than this" so listen to what she has to say.

Lily: Well, I don't know, it could be literal. I don't know. Nevermind. Everyone's confusing me.

E.C.: Well, Griff was starting off, that it's just like an actual big sack.

Lily: Well, it could be an actual big sack. I don't know. Call on someone else. Call on Katy. She knows what she's talking about.

E.C.: John?

John: Well, I guess it's sort of like a figurative sack because in the beginning, the great grandmother was sort of like this wild, out-there, sort of person…

E.C.: Well, let's see, let's see, let's not get carried away here. Was she an out-there person?

Student: No.

E.C.: No. What was she?

John: She was strong.

E.C.: She was a free, strong woman. She was a wild horse. So she's not some lunatic. There are a lot of positives. Go ahead.

John: Powerful, but then when the granddad came along, he sort of trapped her. Well, I don't know how she was trapped, but sort of….

E.C.: Why not?

John: Well, yeah, okay. He trapped her into marriage and then she wasn't free anymore, she was bound.

Student: He gagged her into marriage. (Class transcript, October 16, 2007)

While some of the above excerpt does include a fair amount of banter between the students, it also demonstrates how, through Ely's prompting, students explored this image of a sack being thrown over Esperanza's great-grandmother. Furthermore, it also shows Lily, while flustered and unsure herself, called attention to the fact that this could be an example of figurative language and that they should be looking at this passage differently. What seems to be important to Ely and his students in understanding this metaphor is finding the right word to describe great-grandmother's marriage. Also, Ely attempts to help Lily with her ideas by trying to minimize the confusion. As the class continues, they flush out this definition, through Ely's directed questions, his humor, his

positive encouragement, and his expectation that the students treat each other with respect.

E.C.: Well, you get, I think, trapped is a good word to use. Who thinks trapped is a good word to use here? Lily?

Lily: I like that one better than bagged.

E.C.: Richie, why?

Richie: Because it's kind of forcing her into a different life.

E.C.: Excellent. Griff, you have something?

Griff: I'm suggesting that she never forgave him.

Katy: (inaudible).

E.C.: I'm not sure. Katy, do you have something?

Katy: I was just going to say something like (inaudible).

E.C.: Excellent. So, Katy builds on this idea, I like that, we got the trapping idea. Talk about covering up a little bit.

Katy: We'll it's kind of like the same thing as trapped, but it's like not letting her show or even appear…

Griff: (inaudible).

E.C.: Griff, I don't think she's done. Go ahead. You're doing great. Lily, did you want to follow-up on this.

Lily: Can I follow-up on the trapped idea?

E.C.: Sure, go ahead.

Lily: I don't think trapped is a good idea, because when you think of someone being trapped, it's sort of like violent…

E.C.: Easy, easy, let's hear her out.

Lily: Like being like forced on it, which it was, but I just don't think trapped is the right word. I think it is more like persuaded or like kidnapped, but not trapped.

E.C.: Well let me just, let me just…John if you don't mind, what was the sense that you were trying to get at when you said, "trapped"?

John: Well, like I said before, she was a free, strong woman before and you know that the sense of freedom when this man came in and he figuratively put her in the bag and trapped her into a marriage.

E.C.: Did you hear what John said, he was emphasizing, he focuses on this idea of freedom. So, by using the word trapped, was trying to get a sense of the loss of freedom. That's all he was trying to do with trapped.

Katy: I actually think trapped wouldn't be the right word, only because, I know this sounds kind of weird, when I think of trapped, I think of like in a cage, I guess, so technically, you can feel (inaudible), which means like she still has a little (inaudible), like covered up and she got rid of the dreams.

E.C.: Excellent. And what, I mean this will just knock your socks off, if you have socks on… what is the image of grandma that she talks about. Grandma is where after she is married… where is grandma? Colin?

Colin: In the house, looking out the window.

E.C.: In a… how is that like in a cage?

Colin: She is inside, she is trapped somewhere.

E.C.: Not only somewhere, she's trapped in a…?

Student: Bag.

Student: House.

Students: (inaudible).

E.C.: Lily…?

Student: Oh, my socks are off.

E.C.: Lily…?

Lily: She's like caught in this…

Student: Caught is the same as trapped.

Lily: Stop… (inaudible)

Students: Ooohh…someone said a bad word.

E.C.: Lily… definitely that's inappropriate, but I see you were sorely tried on that. We need to give everyone….if someone's speaking here, you need to give that person space and be respectful, so I disagree with your choice of language Lily, but it's appropriate. Go ahead, go ahead.

Lily: She's caught in this frame of mind that she's stuck in this position for the rest of her life and she has decided to make the worst of it and not the best of it and she has decided to just sit there and sort of mope it out and I think it's more of a mindset than physical. (Class transcript, October 16, 2007)

The above example not only shows the transference of knowledge between students, but also demonstrates how Ely uses the students words in framing his own. Throughout this entire dialogue, Ely mostly rephrased one student's comments before he asked another to continue with that line of thought or inquiry. For the students, finding the right word – bagged, trapped, caged, or caught – to describe Grandma's experience was imperative,

and at times very heated. Because each student could relate differently to this image of marriage, each had his or her own interpretation. Lily's final summary and description of the event demonstrates how she used her peers' comments to understand this metaphor for herself. Also, it is interesting to note the number of students that participated in this excerpted conversation. While I was not able to keep track of exactly who said what, hence the "Student" voice in the transcript, but in a class of 16 students at least half of them contributed in some way or another to the understanding Lily conveys in her final summary.

On a regular, daily basis Ely would solicit these brief summaries from students, and what follows below, are two more examples that show how Ely transfers his knowledge and attitude to his students. In another example, Zelda explains her understanding of the monkey garden metaphor. In answering Research Question 2 (see above) I described a group/team activity that described some of the steps students were taking to understand this chapter. The following excerpt takes place during the first time the monkey garden image was brought into class. It involves Ely, Zelda, and another student working on trying to explain the absence of the monkey from in the monkey garden.

Ely Cather: Any guesses as to what this monkey might represent or be? Zelda?

Zelda: I think it's like fear.

E.C.: Talk about that.

Zelda: Like she's scared of what the monkey is and that's why they're afraid to go into the garden and when the garden did take over, like after the

monkey left, the garden was a happy place (inaudible), but when things disappear in the garden the monkey hates it.

E.C.: So what you're suggesting, and this is very interesting and you need to think about this, that somehow they monkey represents fear that we all have. Okay, it embodies or sort of makes it in the physical world, represents those fears that we have. Where do you see that in these characteristics here, Zelda?

Zelda: Well, just like these things are scary things, well not…(inaudible).

Student: Yeah, it is.

E.C.: Easy, easy, let her finish. So all of these things are pretty scary and what about the cage, what do we do about the fear?

Zelda: We bottle it up.

E.C.: Yeah, we try and imprison it. Okay?

Student: And, then once we cage it, we become the owner instead of fear owning us. (Class transcript, October 29, 2007)

As Ely usually does when tabling a metaphor for discussion, he begins with an open-ended question that is aimed at understanding the qualities or the attributes of this monkey, "Any guesses as to what this monkey might represent or be?" These exchanges begin with a directed question, and then individual students, in this case Zelda, would initially list, and/or describe what they knew about a specific topic (either from their recent reading experience, or their prior experiences). Ely, in attempt to involve as many students as possible in the class conversation, would use this line of questioning on a daily basis.

One final example that demonstrates the effectiveness of Ely's pedagogy comes from the class period that was spent discussing the chapter "Four Skinny Trees". In reference to the following quote, "Let one forget his reason for being, they'd all droop like tulips in a glass, each with their arms around each other" (Cisneros, 1991, pp. 74-75), Blake said "'Let one forget his reason for being, they'd all drool like tulips in a glass.' So it's like they all depend on each other. Kind of like people. We need people to depend on" (transcript, October 24, 2007). Interestingly, too, Blake's explanation of the image of these droopy tulips includes his own metaphor "Kind of like people," in reference to them all having to "depend on each other". Also, as this example does not include input from Blake's peers, only his own thoughts formed the basis of his explanation. During the summative unit project, a writing assignment, students demonstrated even more understanding of metaphor in literature.

Students' Written Responses

The final, summative writing project took place during 7 out of the last twenty total class periods in Ely's *The House on Mango Street* unit. Each of the 7 days, in essence, was devoted to one aspect of the writing process: (1) prewriting in the form of informal two-column outline, (2) drafting the first body paragraph, (3) drafting the second body paragraph, (4) drafting the third body paragraph, (5) drafting the introductory and concluding paragraphs, (6) revising and editing (7) publishing/sharing. The amazing aspect of the writing prompt, which is included below, is that Ely organizes the students writing for them by giving them a topic for each paragraph. I have also included the handout that included the prompt in its entirety in Appendix E:

> As Esperanza moves from childhood to adolescence, in *The House on Mango Street*, she discovers what she wants to be – a strong woman who is in control of her life. Yet, along Esperanza's journey in this novel, it was never certain that she would discover who she is or that she would choose to be the strong, independent woman she is. First, explain some of the difficulties Esperanza faced in being true to herself in expressing her own voice. Refer to specific examples from the novel to support your discussion of the difficulties. Then, discuss the importance of experimentation as a means to creating one's voice. Again, refer to specific examples of the novel to support your discussion of the importance of experimentation. Finally, conclude by predicting whether or not Esperanza will be successful. Refer to specific examples about Esperanza's character and her relationships, and about the cultural and social context within which she lives.
>
> Your audience for this well-written piece is the class of 2011. Be sure to create a pleasurable reading experience for your classmates. You should write 3-5 pages in MLA format. (E.C., class handout, November 1, 2007)

In addition to giving the students the organizing structure for their written response, Ely's writing prompt also requires the students to make a prediction about Esperanza's success. This is the first time Ely used a prediction type activity in class, and it comes at a time when students cannot be assessed whether their writing is right or wrong. Therefore, while still based within Esperanza's context, students must imagine, and connect their prior understanding of her experiences to a new, novel, and creative explanation. Also, Ely told his students that their audience is "the class of 2011" or, their fellow classmates.

In telling them to write for their peers, rather than for Ely, he also provided them the basis for their voice in their response. If you consider that that the computer helps students with writing mechanics and formatting, Ely has established 3 out of 6 traits of good writing (Spandel, 2001): Organization, Voice, and Conventions and Presentation. The other three traits: Ideas, Word Choice, and Sentence Fluency, are the three topics Ely spent time discussing during the first three weeks of the trimester (during my initial observation phase). Specifically, he taught a variety of vocabulary lessons (word choice) that were aimed at discerning subtle meanings for words (for example, synonyms for the word *thought* are muse, deliberate, ponder, speculate). And, he taught several lessons on sentence structure, specifically writing simple, compound, complex, and compound-complex sentences. Additionally, as much of Ely's instruction is constructivist in nature, students can concentrate more on relating their experience (ideas) to their audience, and less on figuring out the format for this document. The intent by scaffolding the instruction is to reduce the students' cognitive load so that they can mainly concentrate on the ideas, or the process of discovery, required in writing a good essay.

In addition to including some student excerpts, I also wanted to give a more complete description of the writing assignment, even though it may not all contributed to the student's comprehension and understanding of metaphor, for three reasons: (1) to show how writing contributed to Ely's students' understanding of metaphor, (2) to elaborate on Ely's written form of directed questioning (DQA), and (3) to further illustrate why Ely merits the label of a highly-qualified English teacher. As indicated earlier, Ely teaches in a classroom with 16 student computers lined up along the perimeter of the classroom (see Appendix D). All of the students' compositions were

completed during the 45-minute class period. Occasionally, students had to take extra time to complete portions of the assigned reading, but this was due mainly to absence or because the student did not complete the previous night's homework (which invariably was the construction of an outline using the two-column note taking strategy). Students were expected to use the two-column note taking strategy as the basis for their outlines. Ely also encouraged them to be flexible with how they used their outline. In other words, Ely told the students it was acceptable to change and update your outline if your thinking or thought process had changed. (I discussed his use of the word "pliant" earlier.) He reiterated that students were not locked into their outlines, but could adjust them as needed. Along with the final draft, students were expected to hand in their outlines with their final drafts. Each day, Ely kept track in his grade book whether or not students had prepared an outline on time, he collected their outlines, and returned them brief individualized comments and feedback.

In describing the students' writing, I have included an excerpt from each one of the three body paragraphs. Each example includes some aspect of a student understanding metaphor, and using metaphor to respond that specific part of the prompt. Students were expected to have three supporting examples for each part of the writing prompt (for a total of nine separate units, not including the introduction and conclusion). I have included just one of three student pieces/units of support. Also, in citing the students' work, I have quoted it as is, without making any editorial changes, or properly formatting for MLA or APA style. The first paragraph reads:

> Esperanza faces difficulties on being true to herself and expressing her own voice throughout the book one of which is the male dominance. Women

> cannot speak their minds or truly be themselves because of this society. In the Chapter "Rafaela Who Drinks Coconut and Papaya Juice on Tuesday's," Rafaela is kept inside by her husband because she is too beautiful, she cannot resist this because this is a male dominated society. There is a quote where Esperanza says Rafaela "Wishes there were sweeter drinks." (80) This means she wants a more lively sweeter life instead of a bitter empty life. In another vignette… (John, written response, November 9, 2007)

While this example is not one that I discussed earlier, I included mainly because John does a good job introducing the quote, in this case the "sweeter drinks" metaphor, and then he immediately gives his interpretation of what he thinks the metaphor means, and how it contributes to his understanding of how Esperanza stays true to herself and her own voice.

In this second excerpt, and second body paragraph example, the student, Griff, responds to the experimentation aspect of the writing prompt by giving examples of how Esperanza uses her imagination to feel mature:

> Esperanza uses her imagination to travel to the adult world for short periods of time to help her mature and experience life after childhood. In the vignette *The Family of Little Feet*, Esperanza, Lucy, and Rachel take several pairs of high heels and strut around their neighborhood as if the heels magically transformed them into grown women. The heels represent one of the ways that Esperanza and her friends can experience the life of an adult as they see it now. To them, being an adult means owning a house, wearing high heels, going to

> work every day and raising kids which is what their culture has told them is right. Another example… (Griff, written response, November 9, 2007)

The metaphor of the high heels was one that was discussed in class, specifically what it meant (maturity) to Esperanza to own and wear the shoes. In this excerpt, Griff is showing how he understands this event with the high heels as an opportunity for Esperanza to experiment. Griff, who earlier was having trouble with the marriage metaphor represented in the figurative language of great-grandfather throwing a bag over great-grandmother, has realized that there is more to this particular event in Esperanza's life than what is indicated on the surface.

Last, Mary's excerpt refers back to the monkey garden in her prediction of Esperanza's future success. Mary also cites a specific metaphor from the text in her explanation, and she, like Griff, also picks up on this idea of Esperanza's maturity and coming-of-age experiences:

> Throughout the book there are many examples that Esperanza will be successful. We learn from Esperanza that one of her definitions of success is to get a real house and get out of Mango Street. Esperanza will be successful, for she has learned many important lessons when she matures, she knows never to forget her background, and the way Esperanza carries herself shows her futurism success. Esperanza first example that she will be successful is the biggest lesson of maturity, the Monkey Garden. The Monkey Garden was a beautiful and fun place to play when Esperanza was younger, but as she matured she realizes that the monkey garden has become trashy and that mature games are being played in the garden. The adult games included Tito and Sally, and Esperanza did not

> understand these games. Esperanza began not to recognize the garden or herself anymore which used to be so familiar. "They didn't seem like my feet anymore. And the garden that had been such a good place to play didn't seem like mine anymore" (98). Esperanza detects that she is in an adult body and adult world and is not a child anymore. Mentally, she realizes that she needs to enter this adult world of independence. Realizing that she is too old to be playing child games and wearing children clothes shows the final step of maturity for Esperanza and demonstrates that she understands herself causing her dream of success to come easier for her. The second example…[Mary also has a third example, both of which I did not include.] Esperanza is secure, strong-minded, and she has finally grasped the she strong enough and ready to leave Mango Street. (Mary, written response, November 9, 2007)

While Mary may need some future work with shortening her run-on sentences, her ideas about Esperanza's maturity are very insightful. Mary also uses the word "mentally" to explain when Esperanza realizes she has entered the adult world. However, I think the better word may have been "figuratively". Finally, Mary also refers to, and explains her understanding of the image of the monkey garden, a complex metaphor that is repeated and referred to in a variety of ways in Ely's class.

While not directly related to Ely's metaphor instruction *per se*, I did want to conclude with a brief description of how Ely assessed the student's writing. As indicated earlier, Ely checked daily to see if students were writing outlines as a formative assessment. These outlines were also handed in as part of the final composition. However, on the last day, the "Publishing/Sharing" Ely had students take turns reading

each other's work. Each student shared their work with three different peers, and then filled out a self evaluation form that included four questions: (1) "Explain whether or not you had all the information and support you needed to complete this project successfully." (2) "What, if anything, would you do differently on the next writing project?" (3) "With regard to this writing project, what do you feel best about (other than the fact that it is over)?" And, (4) "What advice would you give to next year's freshman who will have this project?" (E.C., class handout, November 9, 2007). During the peer review/sharing/publishing phase, students read each other's drafts for two purposes: pleasure and editing. Ely concluded this portion of assessment by creating a simple rubric. He used a 4-point scale with 5 categories: (1) Text is completed. (2) Text matches informal outline. (3) Text is an appropriate response to the writing prompt. (4) Text is pleasurable to read. And, (5) text is proofread with correct MLA format (E.C., writing rubric, November 9, 2007). This rubric, out of total of twenty points, was given to the students in advance, and also returned to them with their final draft.

Summary

In this chapter I have described the results of my case study, and I have framed my findings within my five research questions. These results described Ely Cather's understandings, instructional practices, and attitudes towards metaphor instruction as I observed them over a four-week period. My descriptions also included capturing the effect Ely's pedagogy had on his students' knowledge and comprehension of metaphor. In the following chapter, I discuss the implications for this study as well as directions for future research.

CHAPTER 5

Discussion

Overview

Chapter 5 begins with a brief review of the overall study and a summary of the conceptual framework. I then discuss the findings of my research, detail some limitations of conducting a case study, as well as suggest some implications for future research with metaphor instruction. I have guided this study with the following five research questions: (1) what is the case's understanding of metaphor? (2) How does he apply his knowledge of metaphor to his teaching of metaphor? (3) What are his attitudes towards the teaching of metaphor, especially metaphor in literature? (4) How do his instructional materials reflect his understanding of and attitudes toward metaphor? And, (5) what are the effects of the case's understandings, instructional practices, and attitudes towards metaphor on the students' comprehension and knowledge of metaphor in literature?

Summary of Study

The purpose of this case study is to describe how a high quality, secondary English teacher teaches metaphor and metaphorical language in literature, specifically through looking at an English teacher's understandings of metaphors, the instructional practices he uses when teaching metaphor as an explicit concept, and his attitudes towards metaphor and teaching metaphor as part of a literature curriculum. This specific form of metaphor instruction is taught in conjunction with other forms of figurative language like similes and analogies in English classrooms only.

The rationale for this study stems from Ortony's (1984) research with metaphors. He indicated that more metaphor research should be done with instructional strategies

and less research should be done that touts the significance of metaphor comprehension in memory and learning. He identified four potential variables that influence research with metaphor: (1) non-literature based metaphor tasks, (2) unreliable methods to account for prior knowledge, (3) inadequate definition of metaphor, and (4) a lack of an authentic context and/or environment. In reviewing the literature of metaphor research, I used Ortony's lens as a framework for my discussion.

The significance of this study is that by comparing current definitions of metaphor theory to the prevailing understanding of one English teacher, there is potential to infuse reading research into literature instruction with more research based practices. As a result, I have emphasized the need to study and observe a teacher while he teaches in a regular classroom environment. I assumed that the participating teacher would use a variety of instructional strategies, and this case study describes just one English teacher's approach to one specific unit or text. Furthermore I focused on those areas of his instruction that are implemented explicitly for metaphor comprehension.

Previously, I also gave a detailed description of the case, and the methods I implemented for data collection and analysis. The methodology for this case study has been triangulated using three separate types of data: (1) field notes from in-class observations, (2) in-depth interviews, and (3) secondary documents and artifacts from the classroom. I collected all of the data on sight in an authentic ninth grade, independent school classroom. I spent a total of eight weeks observing class, interviewing the participating teacher, and collecting data. In analyzing these data, I used content-, item-, and pattern analyses. I validated my coding and analysis techniques by having an expert

panel of reviewers do an inter-rater reliability check. And, I also invited the participating teacher to complete a member check of the class transcripts and artifacts.

In the previous chapter, I attempted to answer my five research questions by describing Ely's understandings, instructional practices, and attitudes towards metaphor instruction. Additionally, I described the potential effectiveness of Ely's pedagogy by citing examples of students learning metaphor as a result of his teaching practices.

Summary of Conceptual Framework

I have based the conceptual framework for this study on Jenkins's (1979) tetrahedral model for memory and learning because of the model's emphasis on active learning and critical thinking processes. The four components of this tetrahedral model are: (1) the characteristics of the individual learner; (2) the nature of the task or activity; (3) the nature of accessible materials and resources; and (4) the measurements, strategies, and evaluations used to account for learning. I have used Jenkins's model as the basic conceptual framework for this study and then mapped four other prevailing reading, learning, and cognitive theories onto the (above) four components of Jenkins's tetrahedron. Respectively, they are (also see Figure 1): (A) schema theory (Anderson & Pearson, 1984; Rumelhart, 1980), (B) reader response (Rosenblatt, 1978; 1938), (C) constructivism (Vygotsky, 1978), and (D) high quality teaching (Fenstermacher & Richardson, 2005). By focusing on one particular teacher, I have collected a variety of data and analyzed those episodes in the participating teacher's classroom, when all four of these elements of the conceptual framework converge. In framing this research, I have described and further examined this theoretical intersection as examples of explicit metaphor instruction.

Schema Theory and the Characteristics of the Learner

When trying to extrapolate meaning from a metaphor, the learner should have some basic knowledge about at least one of the metaphor's conceptual domains (the source or the target). In creating an understanding for this new domain (the target), the learner must be able to have a basic understanding of the attributes or qualities of the source domain because this domain is the basic framework that the target domain maps onto. Subsequently, schema theory (Anderson & Pearson, 1984; Rumelhart, 1980) accounts for the prior knowledge and prior experience that a learner might use to understand a particular metaphor. Likewise, schema enrichment is vital to vocabulary development. However, students from different cultural backgrounds may have developed different schemata for a particular conceptual domain (i.e., "yellow" lemons in North America versus "green" lemons from South America).

Furthermore, in understanding the characteristics of learners, students also incorporate a variety of procedural, episodic, and heuristic schema into their acquisition of new knowledge. Procedural schema may deal with how students and learners understand the writing process, or the protocol for in-class discussion. Episodic schema may include experiences with reading specific texts (like *The House on Mango Street*) or other events like a visit to the Eiffel Tower or the Smithsonian Museum. Additionally, a learner's heuristic schema may also include experiences learned through direct, hands-on experience, like trial-and-error. Taken together, each individual learner may have different schema for the same event, activity, or concept, and in many ways the teacher's responsibility is to reconcile these different schemata into some new, greater, and collective body of class knowledge. The teacher, or experienced other, immediately

develops specific conceptual schema, but also prepares these learners to acquire new knowledge once they have left the teacher's classroom. Furthermore, one limitation to schema theory is that it accounts for every aspect of a student's knowledge base: encoding, storage, and retrieval. Subsequently, schema theory may lack the explanatory power to explain how knowledge could also be hereditary and potentially passed on by a learner's genes.

The Nature of the Reader Response Task

Even though Louise Rosenblatt first published *Literature as Exploration* (1938) over 70 years ago, her reader response approach to reading literature is still extremely prevalent in reading research today. Rosenblatt postulated that the reading experience is like a continuum with pleasure, or aesthetic reading at one end and informational reading, or efferent reading at the other end. Her approach to reading literature changed the culture of the English classroom, and the overall reading experience, from a teacher centered classroom to a student-centered classroom. Within this approach, the teacher and students collaborate to create meaning and gain understanding. According to Rosenblatt, textual interpretation depends on the goals and purposes for reading, and can be subjected to variety of dynamic factors such as emotion and prior experience. To further illustrate this difference in reading purpose, think of an eleventh grader reading a biography of Albert Einstein for homework in physics class compared to that same eleventh grader reading a novel Harry Potter novel at the beach over the summer.

When thinking about the nature of the task in Jenkins's model, mapping the reader response approach to literature onto this component suggests the teacher has created specific goals for these reading tasks. However, rather than thinking of these

goals as the teacher disseminating the "correct" interpretation for the piece of text, Rosenblatt's reading tasks suggest that each student, each person in a classroom had equal value in terms of meaning making. This process, oftentimes chaotic, collective, and fluid, is dependent on an English teacher's reasons and goals for reading that specific text.

Therefore the contribution of the reader response approach to direct metaphor instruction is that a reader's ability to appreciate and/or make meaning from a metaphor in literature may be dependent on the purpose for reading; i.e., aesthetic, efferent or a combination of both. Aesthetic reading is reading for pleasure and efferent reading is reading for information. Teacher's who model critical reading approaches to literature give instruction on differentiating between figurative and literal language, and in doing so differentiate between those metaphors that make the reading pleasurable (aesthetic), and those metaphors that contribute to making meaning from the text (efferent or informational). And, in some cases, these metaphoric instantiations and transactions are both pleasurable to read and textually descriptive.

Materials, Resources, and Constructivism

I have applied a constructivist approach to learning onto the materials and resources component of Jenkins's model. With this learning theory, the role of the teacher is to select a variety of rich materials for his/her students that support an established curricular framework. In choosing these books, the teacher is also guided by his/her knowledge about age- and level-appropriate texts. Inevitably, individual learners build their own interpretation of these materials and resources within their own zone of proximal development. However, in an environment such as an English classroom, this

process can be collective because everyone in the room is both a learner and a knowledgeable other.

In addition to books and texts, learners also have a variety of community resources such as parents, community leaders, and coaches. Some students/learners also have access to cultural resources like museums, zoos, and traveling abroad. With explicit metaphor instruction, constructivist learning is imperative because individual learners must make/create their own metaphoric connections and mappings from these various inputs.

High Quality Teaching Strategies

I have mapped onto the fourth and final element of Jenkins's model, measuring the effectiveness of the strategies and methods used for learning, the theory of high quality teaching (Fenstermacher & Richardson, 2005). High quality teaching has two essential elements: successful teaching and good teaching. Successful teaching is teaching that produces an intended outcome, or learning. And, good teaching is defined as "teaching that accords with high standards for subject matter content and methods of practice" (Fenstermacher & Richardson, 2005; p. 189). Teachers can be successful with teaching, but not necessarily teach good subject matter. And, at the same time, a teacher can teach good subject matter but not be successful with their teaching strategies or methods. However, regardless of the quality of teaching, the learner must be motivated, have willingness, an environment, and an opportunity to learn.

As this study describes moments of explicit metaphor instruction, by selecting high quality teachers who use effective learning and evaluating strategies, I have increased the chances of discovering rich data. By assuming that the teacher implements

good and successful teaching, and that the learners are motivated and willing to learn by these practices (and on their own), I minimize the impact of these common variables on the study's overall reliability and validity. I also have implemented a Classroom Observation Checklist (Stanovich & Jordan, 1998) to measure the effectiveness of the participating high quality teacher's strategies (see Appendix C).

Discussion of Findings

In reporting the findings of this case study, I have organized this discussion into three separate sections that address Ely's (1) understandings, (2) instructional practices (3) attitudes towards metaphor and metaphor instruction. In an attempt to capture the answers to my research questions, many of Ely's understandings, instructional practices, and attitudes were interrelated, and while I tried to disentangle these constructs as best as possible, I realize that part of the art in Ely's metaphor teaching can never be captured through quantitative or qualitative analysis and descriptions. I collected and analyzed a rich variety of data in the form of interview transcripts, classroom observations, and classroom documents and artifacts. However, due to this case study design, I am unable to generalize these findings to other English and English/Language Arts teachers.

Ely's Understanding of Metaphor

Simply stated, I expected Ely to give me the definition that a metaphor, in essence, is "a comparison between two things." The only difference between my expectations and Ely's own definitions was that he used the words "sets" or "objects" instead of "things": "it's a comparison between two unlike or two dissimilar objects" (E.C., interview, October 15, 2007). In actuality, he has a very deep and broad understanding of metaphor especially in literature and with his own communication. For

Ely, most, if not all of his knowledge of metaphor had been self-taught. He never received formal education in the teaching of metaphor. Nor could he recall ever taking classes specifically about metaphor. Rather, he has absorbed his understanding of metaphor through a wide variety of reading, teaching, and personal experience.

Ely seems to understand that metaphors in literature function to provide greater depth of understanding of text. For Ely, they help the reader construct images of difficult concepts or ideas, and they help to link these images to other images and experiences (a figurative "landscape" of images). They enhance, liven, and deepen the reading experience. And, they encourage the reader to respond and confront these issues in different ways. Ely stated that knowing how to make meaning from a metaphor is a "skill or ability not only for grappling with new experiences…but also I think…it makes the mind a little bit more flexible and pliant which generally is a good thing" (E.C., interview, September 18 2007). For instance, students may initially have had trouble relating to Esperanza's responsibility for her younger sister and/or the sensation of joy riding in a stolen car, because they do not have schemata for these experiences. Through high quality teaching practices, Ely's students restructure their schemata and construct individual understandings of Esperanza's colorful, coming-of-age experiences by thinking about and engaging with metaphor.

Through this study, Ely realized that metaphors are more than just comparisons between two sets or objects but may not be cognizant of current thinking on metaphor. Ely's understanding of metaphor has benefited from 50 years of avid reading and 30 years of teaching. And, over time he has had a variety of rich figurative language experiences with metaphor and analogy that has informed his thinking. In describing

Ely's high quality teaching practices, he understands metaphor to be something much more dynamic than a "comparison."

Ely's Instructional Practices

In discussing the findings of Ely's instructional practices, I address how each element of my conceptual framework maps onto and supports metaphor instruction. I wanted to begin with the labeling of Ely as a high-quality English teacher, and explain how his high-quality teaching relates to, and impacts metaphor instruction. Then, I discuss how schema theory promotes critical thinking and vocabulary development. Next, I discuss constructivist examples from Ely's instructional practices and how this approach is reflected in students' writing and composition. And, finally, I address the role of reader response in Ely's practices and how he encourages both, efferent and aesthetic reading.

High quality teaching. Ely was fortunate because he taught in an ideal teaching environment that was also extremely conducive to learning, and learning about metaphor. All of those factors that contribute to high-achieving students were present at the Cooper Academy, such as high socioeconomic status, small class sizes (and small student-to-teacher ratios), a plethora of resources, and excellent parental and community support (Darling-Hammond, 1995; Snow et al, 1991). Ely's classroom is equipped with a computer for each child. He taught with an overhead projector, an instructor's computer and a digital projector. I should also state that even if Ely did not have computers, his summative writing project would just be hand written rather than type-written, so the technology, while definitely an aid to Ely's metaphor instruction, was not necessary nor was it contingent with his label as high quality.

Additionally, I felt obligated to Ely to give him feedback, and ethically I was also responsible for sharing my findings with him once the study had concluded. Also, perhaps Ely's desire to participate also contributes to his label as high quality, as he knows his participation could potentially contribute to further research in English teacher preparation.

Schema development. Ely excels at implementing instructional practices that develop students' schema for vocabulary, critical reading and critical thinking. As I indicated in Chapter 2, schema development is vital to students' comprehension of metaphor. Ely builds students' schema for metaphor through teaching specific instructional strategies, such as two-column notes, marking the text, and self-reflection (see Appendix E). And, through questioning about metaphor, Ely involves his students in a rich, and respectful discussion about a wide variety of topics such as maturation, poverty, racism, rape, family, responsibility, birth, and death. For some of Ely's adolescent students, this may be the first time they have ever thought or talked about one of these sensitive subject matters and Ely uses the literature, but specifically the metaphor in literature, to introduce these topics to his students. Ely stated in our interviews that with metaphor "we pause on that one and then sort of, try to deepen their understanding so they see how it works, and sort of what sorts of meanings can, you know, extract from that" (Interview, October 15, 2007). In conjunction with this rich content creates new knowledge by using these reading strategies to modify old schema and develop new schema.

On many occasions metaphor research has emphasized the importance of students having rich vocabularies to improve reading and metaphor comprehension. Take for

example, the class discussion about the brown bag being thrown over great-grandmother. As students wrestle with understanding this vignette, they struggle with vocabulary: caught, trapped, bagged, or caged. Certainly in the weeks leading up to *The House on Mango Street* unit, Ely taught students specific vocabulary in context (from the poem, "The Death of the Hired Man" by Robert Frost and "The Wounds that Can't Be Stitched Up" by Ruth Russell), but Ely mostly enriched students' vocabulary through priming and word listing. When Ely asked his students about a metaphor's qualities, or attributes, he oftentimes taught students new labels for known concepts, and clarified and enriched their meanings of known words.

Constructivism. Evidence of constructivist principles in Ely's explicit metaphor instruction was abundant. Whether through written or oral responses, Ely expected his students to "puzzle" and "wrestle" with Cisneros' text in coming to their own understanding: "it's more about they're wrestling, they're puzzling over some of the issues and I think the metaphors are great ways for them to see that there is sort of an intellectual challenge of a sort, that there are some puzzles that are intriguing, provocative" (E.C., interview, October 30, 2007). Ely continually emphasized to his students the importance of generating, reflecting, and creating their own ideas before sharing them with peers through daily preparation. While Ely's instructional practices also included a variety of work in teams, prior to starting this group work, students were expected to establish their own understanding before engaging with their peers. Ely repeated to them that it was not important that they arrive at a final answer for a metaphor, but rather that they remain open to and respectful of their classmates opinions and viewpoints.

The clearest, and most direct, examples of constructivism in Ely's instructional practices is his emphasis on writing and composition as a way for students to construct their own meaning of metaphor in *The House on Mango Street*. Although I described only one major writing assignment in Chapter 4, Ely had students compose two other, short writing assignments during this four-week unit. I did not include these assignments in my description of the results, as I did not think these compositions directly supported my research questions because the writing prompts were not explicitly directed towards metaphor. However, I wanted to briefly address these two assignments in the discussion of the summative writing prompt, because in many ways they were shorter, lower-stakes exercises that prepared students for the critical, and constructivist thinking required to engage in the extended, summative response essay. However, with that being said, I think the summative writing assignment helped students understand metaphor, because composing this essay required that the students do a different type of cognitive processing. In other exercises, students had opportunities to express themselves orally about metaphor, such as to the large class or in small group/team discussion. But, with this assignment students were not only each individually accountable for creating their own interpretations, but they were also required to think critically in order to transfer their thoughts about metaphor to paper, or screen. By requiring them to prepare detailed, working outlines and by having them do all of the writing in class, the structure of Ely's assignment embodied constructivist principles, while also minimizing much of the anxiety and cognitive demand sometimes encountered by students during the (sometimes, high-stakes) writing process. Additionally, by organizing the argument in the essay and defining their audience, students could focus mainly on expressing their thoughts about

metaphor in their compositions. This summative writing project, in many ways, epitomized Ely's emphasis on student discovery and his desire to have them puzzle over new and/or novel ideas in constructing an understanding of these events.

Reader response. In teaching his students how to critically respond to literature, and metaphor in literature Ely's instructional practices emphasized both reading literature for pleasure (aesthetic) and information (efferent). The clearest evidence of aesthetic, reader response in Ely's instructional practices is his emphasis on student discovery. Ely may provide a framework for their thinking about metaphor, such as 2-column notes and K-W-L charts, but inevitably it is the student who must create, construct, and respond to the figurative language in their own individualized way. Ely does not believe he has the correct or only answer or explanation for a metaphor. However he also believed that in order for students to think independently about metaphor, that they need some guidance about interpreting a metaphor. As a result, Ely teaches his students how to be critical readers of metaphor by giving them instruction with marking the text and teaching them how to organize their thoughts in the form of 2-column notes.

Ely also requires his students to do a variety of efferent reading through some of his directed questioning prompts and assessments. Most of these questions directed towards understanding metaphor were literal questions from study guides. Examples included "What is Marin's role in the family?" (E.C., study guide, October 16, 2007) and "What phrase does Esperanza use that indicates she feels more an American than a Mexican?" (E.C., study guide, October 23, 2007). However, efferent metaphor reading was also evidenced in the daily, fill-in-the-blank reading quizzes. However, I do not think all of this relates to metaphor instruction *per se* rather the informational reading Ely

required of his students dealt with basic, daily accountability with reading, and keeping up with the reading schedule. If students had not read for information, they would lack some of the basic textual knowledge to participate in the next day's class discussion. And, since much of this discussion was aimed at metaphor, students needed to have read the text close enough to be able to cite textual examples.

Ely's Attitudes towards Metaphor

Simply stated, Ely's attitude towards metaphor and metaphor instruction is extremely positive. He believes that metaphors serve a variety of purposes, not only in literature, but also with inter-personal communication. On several occasions, he stated that metaphors in literature are used as ways of building trust between the author and the reader. In our interviews he stated that metaphor was "a way to build sort of a place of trust or understanding between the reader and the author of the text and the audience kind of thing, in terms of sharing" (E.C., interview, October 30, 2007). He also stated that "in a metaphor, there are certain shared characteristics or aspects and I think if the reader can see those and agree with those, then, undoubtedly, the reader is going to be more accepting, more trusting of the message, the point of view" (E.C., interview, October 30, 2007). And, this principle of trust is also evident in the way Ely uses metaphor and analogy in some explanations and responses to his students.

Additionally, Ely implied that metaphors in literature are like puzzles. However, Ely's attitude was that, while it would be best to complete the puzzle, the real work is done making sense of the puzzle, or metaphor in this case. Ely did not feel that students needed to come to a final resolution in trying to understand each metaphor. Rather, what seems to be most important to Ely, is that his students just engage in the activity, the

puzzling. He did not expect his students to be able to walk out of his classroom in agreement over what a metaphor meant or suggested. Ely's attitude towards Cisneros' text and her abundant use of metaphor was that it was a great place for students to play with, and puzzle over metaphor. An example of this playfulness is in the way Ely moderates the discussion of Esperanza's grandfather "bagging" her grandmother into marriage. Throughout this discussion, Ely never discloses what he thinks happened to grandma, and seemed content that this conversation epitomized a good, rich metaphor conversation. Clearly, Cisneros' chose her metaphors carefully, and Ely's attitude towards these figurative images is that they begin to give students the skills they need to talk about metaphor, literature and metaphor in literature.

Limitations of the Study

In this section I discuss the limitations of this study, specifically the case study design. And, I also address the impact of the limitations of Ely's pedagogy on this study. The main limitation with this case study is that I have only one participant, one case, and therefore cannot generalize the findings of this study to a larger population of teachers, English teachers, or high-quality English teachers. I have studied a high quality, effective, and extremely knowledgeable English teacher, teaching in a near perfect teaching and learning environment. Without having to deal with the constraints of standardized testing, and subsequently the No Child Left Behind Act, Ely's classes exclusively concentrated on and focused on reading and experiencing literature and metaphor in literature. Also, I was the main instrument for data collection my own inherent bias could have affected the validity of this study. However, I tried to limit the impact of my own bias by inviting a third party into Ely's classroom to validate my

observations, having an independent panel of experts review my analysis and coding techniques, and using member checking to ensure honesty and truthfulness in the reporting of my findings.

Limitations of the Case Study Design

In describing some of the limitations of the case study design, I wanted to include portions of my final exit interview with Ely even though his comments may not deal directly with metaphor instruction. In designing this study, and subsequently the interview questions, I knew that the case study design was inherently biased, and I wanted to acknowledge that here. Second, with respect to limiting this bias, I was aware that there would be a certain amount of observer's paradox, and I thought it was important to know what Ely thought about the impact of my presence in his classroom. I have included two excerpted portions. In the first excerpt, he and I discuss my presence in his class:

> J.S.: So, the first thing is, I was curious to know how my presence affected or influenced your planning, execution of your lessons? Would you have done things differently?
>
> E.C.: No.
>
> J.S.: No?
>
> E.C.: No, I mean your presence was comfortable. You reassured me that basically you were there…I was clear in my mind why you were here and you reassured me all I had to do was teach.
>
> J.S.: Right.

E.C.: That was it…So it was clear what I needed to do and it was good to touch base with you on occasion, you know after the class, and that's been good…It's been rewarding, enriching. I think it's been…for my own purposes, which has nothing to do with your activity, I think it's been very helpful for me.

J.S: Really, just having me in?

E.C.: Just having you in, even though we may or may not have talked about anything in great length.

J.S.: Just because there was somebody else? Could you elaborate more on that?

E.C.: Well, I mean…as teachers…we're kind of isolated…you know, close the door. It's always nice and…you made it a point to be affirming. So, I probably took that in an exaggerated way, so it was nice to get that affirmation.

J.S.: Just to kind of…okay…kind of qualifies you that you're doing a good thing and other people kind of recognize that?

E.C.: Yeah, and you know, you're coming from the perspective of educational research and you have a knowledge base there, and it was very enlightening for me to have you able to connect what I was doing in the classroom to sort of pedagogy research…those kind of things…So, thank you. (Interview, November 9, 2007)

In this conversation, Ely repeatedly used various forms of the word "affirm" to describe my presence in his classroom. While it was never actually made explicit, Ely takes great pride in his teaching, and by just approaching him as a potential case for my study, in many ways that validated some of his efforts. Also, for Ely, participating in this study,

and totally opening himself up to potential for scrutiny and criticism, is something that is difficult to do. Yet, he intimated that he was made as comfortable as possible, and he had to just concentrate on the teaching.

In the above excerpt, Ely also alluded to some of our daily conversations. Since I am a teacher myself, it was very difficult to just sit in Ely's classes and not participate in these daily rich discussions. I had originally planned on having informal conversations with Ely before and after class, but due to a variety of constraints, these debriefings often just dealt with the class protocol. However, after every class that I observed I always made sure to thank Ely for participating and helping me with my research. When he said "even though we may not have talked about anything at great length" I think he was alluding to maintaining a teacher to researcher relationship, and not the English teacher to English teacher relationship he may have been expecting. That is, he may have been expecting us to talk about metaphor, or receive constructive feedback and criticism on a daily basis about his pedagogy (which I have included in this report). On daily class basis, after class, I mostly just thanked him for allowing me into his class, complimented him on a particular area of that day's class, reassured him that I did not have any special needs, and urged him to continue doing what he was doing.

The second excerpt stems from the same interview, and addresses the issue related to authenticity with this study. From the outset, one of the goals of this research was to study metaphors in authentic environments with authentic texts. In this quote, Ely responded to my question: "Has your opinion of metaphor changed in the last eight weeks?"

> Umm, well, I think. Not necessarily in the eight weeks, but in the sense of you coming forward with this idea of research, not necessarily. I probably would not have focused on metaphor specifically unless you had come forward with this thing and we had our conversation. So, just not that I was specifically looking to do metaphor, you know, as you said with *House on Mango* or with this unit or stuff, but it did get me thinking very much and I think my idea of what a metaphor, I think I have become more knowledgeable about what metaphors are and why it would be important for students to work with them. (E.C., interview, November 9, 2007)

Ely readily admitted that had I not approached him about teaching metaphor that he probably would have done something different in his classroom. However, he still would have read the same text, but he and his students would have just read and viewed the text from some other lens. During his preparation to teach *The House on Mango Street*, he certainly kept an eye towards planning his instruction to the idea of how he might think I want him to appear teaching metaphor. He also stated that his understanding of metaphor had broadened and deepened throughout the unit progression.

Limitations of Ely's Teaching

Even when labeled as a high quality English teacher, Ely still has potential areas in his pedagogy that could be improved upon. Frankly, no teacher is perfect, regardless of his/her qualifications. Ely, however, was able to acknowledge when some of his strategies were not effective (such as the 5x5 and roundabout activity discussed in Chapter 4). Yet there were two areas in particular that I wanted to briefly comment on: Ely's frequent, incomplete use of the K-W-L and his reliance on directed teaching

activities when other strategies failed, or were ineffective. First, Ely rarely used the K-W-L strategy in its entirety by leaving enough time at the end of class to ask students to return to the L, or learned section. Research and best practice suggest that the K-W-L strategy is largely ineffective without completing all 3 parts (Ogle, 1986). On those days that Ely only had students complete the Know and the Want to Know, the strategy was mainly a warm-up activity that was used to focus students' attention. While it may have been effective in activating students' prior knowledge, it could have been more effective for metaphor if it were completed regularly.

The second limitation of Ely's teaching was that oftentimes he would just tell students the meaning of a piece of text when the students may have been confused by the task or the class period was short on time. Ely did acknowledge in our interviews that at times, "if time is limited there's that pressure, you can move to the direct. Just say this, this, and this, get in your notes, that kind of stuff" (Interview, October 15, 2007). And, definitely, there are those moments in teaching when it is beneficial to be direct with students. Ely should be commended for acknowledging that some of his strategies were less than effective for metaphor and making changes to improve the manner in which he delivers this type of instruction.

Finally, it should be noted (or made explicit) that not every part of Ely's instruction was focused on metaphor. However, the benefit of studying a high quality teacher is that I can study those other elements of Ely's pedagogy, specifically those strategies that may not have been directly related to metaphor instruction, but may have contributed to the overall quality of the instruction. Yet he should be commended for trying different strategies and differentiating his instruction. Ely is also an extremely

reflective practitioner, and he is regularly reviewing and rehearsing his teaching with the goal of improvement. He was not afraid to acknowledge that certain strategies did not seem to be working (such as the roundabout activity, and certain open ended K-W-L's), and he was not fearful to try new strategies, either.

Directions for Future Research and Practice

In the future there are several different directions, and several types of research that should occur with metaphor, however, they all end with the same inevitable goal: research in the theoretical realm of metaphor should eventually lead to an updating of metaphor's definition and understanding. Then, we need more research into the practice of teaching metaphor. Future research with metaphor instruction should continue to be studied in authentic environments, because the meaning of a metaphor, and how students create and respond to metaphor was socially constructed. When thinking about metaphor research, it is important to consider the important social dynamic created by discussing, interpreting, and writing about metaphor in literature. As I intimated earlier, I am not suggesting that we carve out specific metaphor units from existing curricula, rather include a more contemporary understanding, as expressed through modeling some yet-to-be-determined instructional strategy or strategies.

Future research with teaching metaphor should continue to be focused on the teacher and his/her actions, understandings, and lesson plans. Furthermore, research on the teaching of metaphor should concentrate on the impact reading strategies have on students' schema development and ability to interpret and comprehend metaphor in text. Specifically, future research could examine the role of the high-quality-teacher variable in metaphor instruction because of its impact on this type of student learning. Research

with explicit metaphor instruction could be studied through additional case studies or could include a survey of English teachers to determine what other strategies teachers use to teach metaphor. For instance, how much priming and word listing do other teachers do? What other sorts of anticipatory reading strategies support metaphor instruction? And, then depending on the results of a survey, researchers could design a treatment for teaching and learning about metaphor in literature. One line of questioning could deal with marking the text and/or independent reading and its impact on students' schema. Other directions could include more stringent preparation of English teachers in literary criticism, linguistics, and rhetoric, or courses that emphasize and use figurative language. Specifically, in their coursework, English teacher candidates could also be invited to read, seminal texts on metaphor such as *Metaphors We Live By* (Lakoff & Johnson, 1980), and *More than Cool Reason* (Lakoff & Turner, 1989). There is, however, a potential for a greater gap between what we know about metaphor and how this knowledge may or may not be practiced by English teachers in their classrooms if reading researchers do not act soon.

Summary

In researching the teaching of metaphor, I have designed, conducted, analyzed and reported the findings of a case study that examined and described one high-quality English teacher's understandings, instructional practices, and attitudes towards metaphor instruction. This chapter began with summary of this study, and specifically described how I collected, coded, and analyzed field notes from classroom observations, transcripts from classroom observations, interviews, and secondary documents and artifacts. I also summarized the conceptual framework for this study and mapped this framework onto

the discussion of the findings. I also outlined some limitations to the case study design and described some factors in Ely's teaching that also could have affected the reliability and validity of the study. And, finally, I outlined some directions for potential, future research.

Appendix A – Institutional Review Board (IRB) Approval Memorandum, Student Assent Form, Parent Consent Form, Teacher Consent Form

UNIVERSITY OF MARYLAND
INSTITUTIONAL REVIEW BOARD

2100 Blair Lee Building
College Park, Maryland 20742-5121
301.405.4212 TEL 301.314.1475 FAX
irb@deans.umd.edu
www.umresearch.umd.edu/IRB

August 10, 2007

MEMORANDUM

Application Approval Notification

To:	Dr. Wayne H. Slater Jordan T. Schugar Department of Curriculum and Instruction
From:	for Roslyn Edson, M.S., CIP AB IRB Manager University of Maryland, College Park
Re:	**IRB Number 07-0375** **Project Title:** "Metaphor Instruction in One English Teacher's Classroom: His Understandings, Instructional Practices, and Attitudes"
Approval Date:	August 9, 2007
Expiration Date:	August 9, 2008
Type of Application:	New Project
Type of Research:	Nonexempt (Please note: The research does not qualify for exempt review because 1) the audiotaped interview responses are person identifiable and 2) the inadvertent disclosure of some of these data outside the research could be damaging to a subject's reputation and employability.)
Type of Review For Application:	Expedited

The University of Maryland, College Park Institutional Review Board (IRB) approved your IRB application. The research was approved in accordance with 45 CFR 46, the Federal Policy for the Protection of Human Subjects, and the University's IRB policies and procedures. Please reference the above-cited IRB application number in any future communications with our office regarding this research.

Recruitment/Consent: For research requiring written informed consent, the IRB-approved and stamped informed consent document is enclosed. The IRB approval expiration date has been stamped on the informed consent document. Please keep copies of the consent forms used for this research for three years after the completion of the research.

Continuing Review: If you intend to continue to collect data from human subjects or to analyze private, identifiable data collected from human subjects, after the expiration date for this approval (indicated above), you must submit a renewal application to the IRB Office at least 30 days before the approval expiration date.

(continued)

Modifications: Any changes to the approved protocol must be approved by the IRB before the change is implemented, except when a change is necessary to eliminate apparent immediate hazards to the subjects. If you would like to modify the approved protocol, please submit an addendum request to the IRB Office. The instructions for submitting a request are posted on the IRB web site at: **http://www.umresearch.umd.edu/IRB/irb_Addendum%20Protocol.htm.**

Unanticipated Problems Involving Risks: You must promptly report any unanticipated problems involving risks to subjects or others to the IRB Manager at 301-405-0678 or **redson@umresearch.umd.edu.**

Student Researchers: Unless otherwise requested, this IRB approval document was sent to the Principal Investigator (PI). The PI should pass on the approval document or a copy to the student researchers. This IRB approval document may be a requirement for student researchers applying for graduation. The IRB may not be able to provide copies of the approval documents if several years have passed since the date of the original approval.

Additional Information: Please contact the IRB Office at 301-405-4212 if you have any IRB-related questions or concerns.

Appendix E

STUDENT ASSENT FORM

Project Title: Metaphor Instruction in One English Teacher's Classroom:
His Understandings, Instructional Practices, and Attitudes

Mr. Jordan Schugar and Dr. Wayne H. Slater are inviting me to participate in a research project with the University of Maryland, College Park. I am being invited to participate in this research project because I am in _____ English class. This study is being done to see how my English teacher teaches me about metaphors in the literature I will be reading in class. This study will also show how students, like me, understand the methods your English teachers uses as part of the metaphor instruction. This study is not designed to benefit me specifically. But, the researchers will use what they learn from talking to me to help teachers make choices about how they teach metaphor.

During this study, Mr. Schugar will observe my English classes with _____ and take notes about what he sees in the class. While the focus of this study is on the teacher, I realize that at certain times I will be asked to respond to his questions, or that I may have questions myself. I understand that Mr. Schugar may record these questions, answers, and comments in his notes and through an audio taped recording. I also understand that Mr. Schugar will not ask me to do anything that I would not normally do in the course of my English class. My name will not be on this information and Mr. Schugar will use an identification key, or a code, to identify me in his notes or on the audio recording. Only Mr. Schugar will have a copy of this identification key. This will not be part of my grade.

If Mr. Schugar needs to mention me in a report, he will use a fake name. This research project involves making audiotapes of my class so that Mr. Schugar can record the exact words of my potential question, answer, or comment. Information that Mr. Schugar collects will be stored in a locked closet in a locked cabinet in Dr. Wayne H. Slater's office and will be destroyed when the research is finished. Graduate students studying English education might help Mr. Schugar by listening to some of the tapes where they might hear my name. They will be reminded that they are not allowed to mention the names of students participating in the study. If for some reason Mr. Schugar thinks I am in danger, he will report it to the university or other government agency.

I can choose whether I participate in this study or not. If I participate in this study, I might feel tired after participating in class. If I decide to help with this study, I can decide that I do not want to participate any longer at any time. If I decide not to participate in the study or if I decide I do not want to participate anymore, I will not be punished and my grades will not be

affected. I also understand that should I choose not to participate that Mr. Schugar will not include me in any of his observations nor in any of the audio-taped analysis. If I have questions or are concerned about the study, I can tell my parents who can then contact the study investigators.

☐ I agree to work with Mr. Schugar as part of his research study.

☐ I do not agree to work with Mr. Schugar as part of his research study.

☐ I agree to be audiotaped during my participation in this study.

☐ I do not agree to be audiotaped during my participation in this study

Student Name: _____

Initials _____ Date _____

PARENT CONSENT FORM

Project Title	*Metaphor Instruction in One English Teacher's Classroom: His Understandings, Instructional Practices, and Attitudes*
Why is this research being done?	*This is a research project being conducted by Mr. Jordan Schugar at the University of Maryland, College Park under the direction of Dr. Wayne H. Slater. We are inviting your child to participate in this research project because your child's English teacher is the subject of this case study. The purpose of this research project is to describe a highly qualified English teacher's understandings, instructional practices, and attitudes towards teaching metaphor in literature.*
What will my child be asked to do?	*The procedures involve the English teacher being observed during his teaching. He will also be interviewed before and after class. Your child will be observed responding to the strategies and methods the English teacher uses to teach metaphor in literature. The observations will occur in your child's classroom through the normal course of a school day. Your child will not be asked to do anything that he/she would not do under the course of a normal English class. We will be audio-taping the class session and your child's voice maybe used during the course of the analysis.*
What about confidentiality?	*We will do our best to keep your child's personal information confidential. This research project involves making audiotapes of your child's class. These will be used by us to capture your child's and your child's English teacher's responses for analysis purposes. To help protect your child's confidentiality, audiotapes and notes will be stored in a locked closet in Dr. Slater's locked office. After five years, this information will be shredded and/or destroyed. In addition: (1) students' names will not be included on the collected data; (2) a code will be placed on all collected data; (3) through the use of an identification key, the researcher will be able to link your child's to his/her identity; and (4) only the researcher will have access to the identification key. If we write a report or article about this research project, your child's identity will be protected to the maximum extent possible. Your child's information may be shared with representatives of the University of Maryland, College Park or governmental authorities if your child or someone else is in danger or if we are required to do so by law.*

Initials _____ *Date* _____

Project Title	*Metaphor Instruction in One English Teacher's Classroom: His Understandings, Instructional Practices, and Attitudes*
What about confidentiality? ***(Please mark one)***	___ *I agree to allow my child to be audiotaped during his/her participation in this study.* ___ *I do not agree to allow my child to be audiotaped during his/her participation in this study.*
What are the risks of this research?	*There may be some risks from participating in this research study. Your child may become tired after his/her English class. Your child may also feel frustrated if he or she is unable to answer some questions posed by the English teacher. And, your child may feel some anxiety at being observed.*
What are the benefits of this research?	*This research is not designed to help your child personally, but the results may help the investigators learn more about how English teachers teach metaphor. We hope that, in the future, other people might benefit from this study through improved understanding of teachers' understandings, approaches to, and attitudes towards metaphor instruction.*
Does your child have to be in this research? **May my child stop participating at any time?**	*Your child's participation in this research is completely voluntary. Your child may choose not to take part at all. If your child decides to participate in this research, he/she may stop participating at any time. If your child decides not to participate in this study or if your child stops participating at any time, he/she will not be penalized or lose any benefits to which he/she otherwise qualifies. Additionally, should your child choose not to participate, he/she will not be included in any observations, nor will he/she's audio-taped voice be included as part of the analysis.*
What if I have questions?	*This research is being conducted by Jordan Schugar under the direction of Dr. Wayne H. Slater at the University of Maryland, College Park. If you have any questions about the research study itself, please contact Dr. Slater by mail at 2304G Benjamin Building, College Park, MD 20742 or by phone at (301) 405-3128.* *If you have questions about your rights as a research subject or wish to report a research-related injury, please contact:* **Institutional Review Board Office, University of Maryland, College Park, Maryland, 20742;** **(e-mail) irb@deans.umd.edu; (telephone) 301-405-0678** *This research has been reviewed according to the University of Maryland, College Park IRB procedures for research involving human subjects.*
Statement of Age of Parent/Guardian and Consent	*Your signature indicates that:* *you are at least 18 years of age;,* *the research has been explained to you;* *your questions have been fully answered; and* *you freely and voluntarily choose to allow your child to participate in this research project.*

Initials _____ *Date* _____

Project Title	*Metaphor Instruction in One English Teacher's Classroom: His Understandings, Instructional Practices, and Attitudes*	
Signature and Date	**NAME OF PARENT/GUARDIAN**	
	SIGNATURE OF PARENT/GUARDIAN	
	DATE	

IRB APPROVED
EXPIRES ON
AUG 0 9 2008
UNIVERSITY OF MARYLAND
COLLEGE PARK

Initials _____ *Date* _____

TEACHER CONSENT FORM

Project Title	*Metaphor Instruction in One English Teacher's Classroom: His Understandings, Instructional Practices, and Attitudes*
Why is this research being done?	*This is a research project being conducted by Mr. Jordan Schugar at the University of Maryland, College Park under the direction of Dr. Wayne H. Slater. We are inviting you to participate in this research project because you teach metaphor as part of your English curriculum. The purpose of this research project is to describe a highly qualified English teacher's understandings, instructional practices, and attitudes towards teaching metaphor in literature.*
What will I be asked to do?	*The procedures involve us interviewing and observing you during your teaching of one instructional unit. You will be interviewed before and after class for 5-10 minutes. Additionally, you will be interviewed more in depth on three separate occasions for 30-45 minutes at times that are convenient to you. You will be observed as you teach a unit on metaphor in literature. The observations will occur in your classroom through the normal course of a school day. You will not be asked to do anything that you would not do under the course of a normal English class. We will be audio-taping the class session and your voice may be used during the course of the analysis. Sample questions are: "What are common problems students have with understanding metaphors in literature? Describe your formal learning experience with respect to metaphor? What methods do you use in your pedagogy to emphasize metaphors in literature?"*
What about confidentiality?	*We will do our best to keep your personal information confidential. This research project involves making audiotapes of your class. We will use these for analysis purposes only. To help protect your confidentiality, audiotapes and notes will be stored in a locked closet in Dr. Slater's locked office. After five years, this information will be shredded and/or destroyed. In addition, we will assign you a pseudonym to protect your identity. If we write a report or article about this research project, your identity will be protected to the maximum extent possible. Your information may be shared with representatives of the University of Maryland, College Park or governmental authorities if you or a child in your classroom is in danger or if we are required to do so by law.*

Initials _____ Date _____

Project Title	*Metaphor Instruction in One English Teacher's Classroom: His Understandings, Instructional Practices, and Attitudes*
What about confidentiality? ***(Please mark one)***	*__ I agree to be audiotaped during my participation in this study* *__ I do not agree to be audiotaped during my participation in this study*
What are the risks of this research?	*There may be some risks from participating in this research study. You may become tired after teaching class. You may also feel frustrated if you are unable to answer some of the interview questions posed by us. And, you may feel some anxiety at being interviewed and observed.*
What are the benefits of this research?	*This research is not designed to help you personally, but the results may help the investigator learn more about how English teachers teach metaphor. We hope that, in the future, other people might benefit from this study through improved understanding of teachers' understandings, approaches to, and attitudes towards metaphor instruction.*
Do I have to be in this research? **May I stop participating at any time?**	*Your participation in this research is completely voluntary. Your may choose not to take part at all. If you decide to participate in this research, you may stop participating at any time. If you decide not to participate in this study or if you stop participating at any time, you will not be penalized or lose any benefits to which you otherwise qualifies.*
What if I have questions?	*This research is being conducted by Jordan Schugar under the direction of Dr. Wayne H. Slater at the University of Maryland, College Park. If you have any questions about the research study itself, please contact Dr. Slater by mail at 2304G Benjamin Building, College Park, MD 20742 or by phone at (301) 405-3128.* *If you have questions about your rights as a research subject or wish to report a research-related injury, please contact:* **Institutional Review Board Office, University of Maryland, College Park, Maryland, 20742;** **(e-mail) irb@deans.umd.edu; (telephone) 301-405-0678** *This research has been reviewed according to the University of Maryland, College Park IRB procedures for research involving human subjects.*
Statement of Age of Parent/Guardian and Consent	*Your signature indicates that:* *you are at least 18 years of age; the research has been explained to you; your questions have been fully answered; and you freely and voluntarily choose to participate in this research project.*

Initials _____ *Date* _____

Project Title	*Metaphor Instruction in One English Teacher's Classroom: His Understandings, Instructional Practices, and Attitudes*	
Signature and Date	**NAME OF SUBJECT**	
	SIGNATURE OF SUBJECT	
	DATE	

IRB APPROVED
EXPIRES ON
AUG 0 9 2008
UNIVERSITY OF MARYLAND
COLLEGE PARK

Appendix B – Individual Class Selection Criteria

Individual Class Selection Criteria

Criteria	Undesirable Traits	SCALE	Desirable Traits
Interactiveness How the students respond to the teacher's questions/prompts/ instructional strategies and their level of engagement.	• Low responsiveness • Only 1-2 student voices • Generally unresponsive • Typically negative and or low-level or response	1 2 3 4 5	• Most students responding to teacher in a positive manner • Diverse voices • Enthusiastic and engaged • Critical responses
Vocality Self generated questions/comments by students.	• Simple questions • No questions • Unmotivated • Responding but unenthusiastic	1 2 3 4 5	• Many student-generated questions • Demonstrates original thinking/questions • Sophisticated • Self-motivated learning
Ability Differences Range of ability of students within the class. Good mix of low and high achieving students (including learning disability).	• Homogenous • All high achieving • All low achieving • All middle achieving	1 2 3 4 5	• Heterogeneous • Equally stratified between high/middle/low achievers
Overall Class Ability The whole group/class level of achievement/ability. (i.e., is the whole greater than its parts?)	• Low Achieving class • Deprecating comments • Comments/questions are critical of other students • Going through the motions • Disjointed	1 2 3 4 5	• High Achieving Class • Student comments are encouraging (to peers) • Comments aimed at helping each other • Comments/questions challenging to teacher/students • Cohesive

Discipline/ Class Management How well students stay on task. How much class time is spent on managing and disciplining students?	• Lots of class time spent managing/ disciplining students • Teacher has to repeat questions • Students easily get off of task	1 2 3 4 5	• Little, if any, class time spent managing or disciplining students • Students immediately get to, and then stay on task
Time Class Meets The length of class time. Teacher student fatigue. Class meets after assemblies, or immediately before or after lunch. Class meets the first of last period of the day (i.e., tardiness/late arrivals to early dismissals)	• Students come late (1st or 2nd period) • Students leave early (last period of the day) • Teacher/students feel fatigue • Bad overall attendance • Immediately before or after lunch	1 2 3 4 5	• Class meets at a time that minimizes late arrivals and early dismissals (i.e., in the middle of the day but not near lunch) • Students fresh and/or in the rhythm of school • Teacher fresh and has had time to practice his lessons
Diversity of Class How representative this particular class is of the larger school population; specifically with respect to race, gender, and financial aid/assistance.	• Not very diverse • Too diverse • Does not mimic overall school population	1 2 3 4 5	• Diverse students • Diversity represents school population (about 25% minority)

Appendix C – Classroom Observation Checklist

Table 1
Classroom Observation Checklist
(adapted from Stanovich & Jordan, 1998)

	Yes	No	No basis for judgment
(A) CLASSROOM MANAGEMENT			
1. Arranges physical space to maintain minimally disruptive traffic patterns and procedures	X		
2. Rules and procedures exist for non-instructional events and for instructional events	X		
3. Evidence of rules that involve respect for other members of class and/or provides verbal reminders to students about how to treat others	X		
4. Students are quickly disciplined for rule noncompliance; cites rule or procedure in responding to disruptive behavior	X		
5. Positions self in room to provide high degree of visibility	X		
6. Scans class frequently	X		
7. Uses nonverbal signals whenever possible to direct students in a non-disruptive manner when teaching other groups of students	X		
8. Administers praise contingently and uses specific praise statements	X		
(B) TIME MANAGEMENT			
1. Allocates generous amounts of time for instruction	X		
2. States expectations for seatwork and transitions in advance	X		
3. Establishes clear lesson routines that signal a beginning and end	X		
4. Gains students' attention at the beginning of the lesson and maintains attention during instruction at 90% level			X
5. Monitors transitions by scanning and circulating amongst students	X		
6. Maintains students' attention during seatwork at 86% or higher			X
7. Circulates frequently among seatwork students to assist students and monitor progress	X		
8. Provides active forms of seatwork practice clearly related to academic goals	X		
(C) LESSON PRESENTATION			
1. Provides review of previous day's concepts at beginning of lesson; actively tests students'	X		

understanding and retention of previous day's lesson and content	
2. Provides a clear overview of the lesson	
a) Explains task in terms of teachers' and students actions	X
b) States the purpose and objective of lesson	X
c) Tells students what they will be accountable for knowing or doing	X
d) Introduces topic(s) of the learning task	X
e) Activates prior experiences and knowledge relevant to the topics, strategies, or skills to be learned	X
3. Actively models and demonstrates concepts, learning strategies, and procedures related to effective problem solving in the content area	
a) Provides an organizational framework that will help students organize the lesson information	X
b) Points out distinctive features of new concepts and uses examples and non-examples to show relevant and irrelevant features of the concept	X
c) Points out organization, relationships, and clues in learning materials that elicit learning strategies	X
d) Models task-specific learning strategies and self-talk that will help students achieve	X
4. Maintains a brisk pace during the lesson	X
5. Provides frequent questions to evaluate students' mastery of lesson concepts	X
6. Evaluates students' understanding of seatwork tasks and cognitive processes by asking students "what, how, when, why" questions related to the targeted skill or strategy	X
7. Maintains high accurate responding rate (70%-90%) in teacher-led activities	
a) Repeats practice opportunities until students are not making errors	X
b) Delivers instructional cues and prompts	X
c) Provides error correction procedures	X
d) Uses prompting or modeling following errors rather than telling the answer	X
8. Provides error drill on missed concepts or review of difficult concepts during and at the end of each lesson	X
9. Gives summary of the lesson content and integrates lesson content with content of other lessons or experiences	X
10. Summarizes the lesson accomplishments of individuals and group	X
11. Forecasts upcoming lesson content	X

Appendix D -- Class Map/Diagram of Ely's Classroom

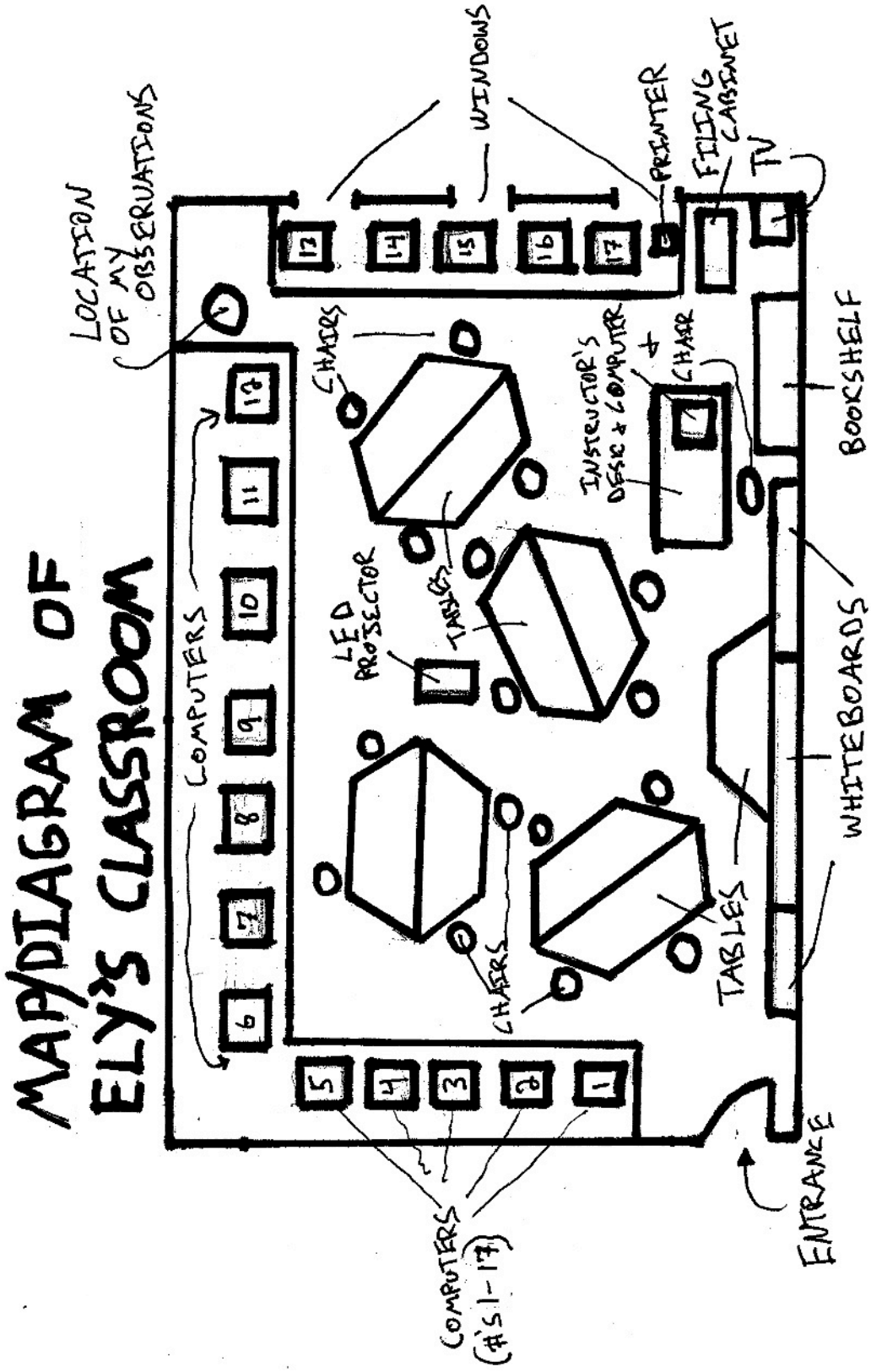

Figure 2. Map/Diagram of Ely's Classroom

Appendix E – Secondary Class Artifacts and Documents: Bookmark/Highlighting and Underlining Tool, Study Guide (Chaps 1-6), Study Guide (Chaps 14-19), Blank 2-Column Note Organizer, Teacher-Directed 2-Column Note Organizer, Monkey Garden K-W-L, 4 Skinny Trees K-W-L, Roundabout Activity, Summative Writing Prompt, Nine Chunks of *House on Mango Street*

Highlighting & Underlining Tool

Use these suggestions to help you mark the text in a way that will help you remember more of what you have read.

1.Read **one paragraph** or one **short section** at a time.

2.Read first; underline or highlight **after** you have read.

3. Mark only **words or phrases**-never an entire sentence or paragraph.

4. Remember that it is **better to mark too few words** than to mark too many.

5. Use **circles, squares, arrows,** and **other symbols** to identify important terms, people, or places.

6. Put **numbers** in the margins where the author has listed specific information. This will help you find and review information.

7. Make all marks **neat** and easy to see; mark only what is **useful**.

8. Strive to **create a system** that is fast, effective, and works for you.

House on Mango Street Study Guide 1-6

1.The House on Mango Street

Dreams, expectations, hopes, desires, poverty, disappointment, ownership, relationship between ownership and identity. What other topics are covered in this vignette?

Your questions, observations, & connections	

2.Hairs

What is this vignette about? Answer this and don't mention the topic *hair*. When you have done so, you will have mentioned theme.
Exercise: Re-write this vignette and break it into lines as if it were a poem. What are some of the most poetic images?

Your questions, observations, & connections	

3.Boys and Girls

This vignette is important! What do you learn about the narrator's culture from the way the children are thought of and the way children behave? What does this vignette tell about the relationship between males and females?
"Until then I am like a red balloon tied to an anchor" (9). What is the anchor? What is the thing in her life that is holding her in place? What will free her?

Your questions, observations, & connections	

4.My Name

This is another prose poem. Find some of the important images that refer to how the narrator thinks of herself. What has caused her to think negatively about her name?
What do you learn about Esperanza's Mexican culture that was foreshadowed in "Boys and Girls"?

Your questions, observations, & connections	

5.Cathy Queen of Cats

What do you learn about bigotry from Cathy?
What do you learn about Alicia? Why do you think Alicia stopped being friendly with Cathy?
What do you learn about Esperanza from the way she accepts the stories from Cathy?

Your questions, observations, & connections	

6.Our Good Day

Rachel and Lucy: Who were they in "Cathy Queen of Cats"? What choice does Esperanza make in this vignette? What does it mean?

Your questions, observations, & connections	

House on Mango Street Study Guide 14-19

14.Alicia Who Sees Mice

Alicia from "Cathy Queen of Cats" is the subject of this vignette. What are some of the obstacles she must overcome to continue to improve herself? How does the culture of her family hold her back?

Your questions, observations, & connections	

15.Darius & the Clouds

What is the theme of this prose poem?

Your questions, observations, & connections	

16.And Some More

Who is the speaker of each line? Can you attach a name to each?
What is the destructive element involved in this scene?

Your questions, observations, & connections	

17.The Family of Little Feet

What is happening in this vignette that is so powerful that the girls want to forget that it happened? Where does the power lie?
There are many things that are dangerous that are described here. Mr. Benny from the corner grocery notices one danger. Are there others? Think back to "Marin" and "Alicia Who Sees Mice" or look forward in the book follow the character of Sally. What are the dangers are there in Esperanza's world?

Your questions, observations, & connections	

18.A Rice Sandwich

Esperanza tries to be part of something she sees as special. What was the reality of the canteen?
Describe Esperanza's shame.

Your questions, observations, & connections	

19.Chanclas

What is the significance of the last two lines of this vignette?
Consider the events in "The Family of Little Feet." What is the ambivalence the character has about her growing sexuality?

Your questions, observations, & connections	

Informal Outline

Title:

Topic:

*	—
	•
	•
*	---
	•
	•
*	---
	•
	•

Conclusion:

Discussion Prep & Two Column Notes

No Speak English-Explain the significance of these two quotes. What are two other significant quotes?
The taxi door opened like a waiter's arm (76).
To break her heart forever, the baby boy...starts to sing the Pepsi commercial (78).

Rafaela- Explain the significance of these two quotes. What are two other significant quotes?
Rafaela...wishes there were sweeter drinks (80).
Rafaela...getting old from leaning out the window (79).

Sally-Explain how the last sentence of this chapter expresses Sally's tragedy. What are two other significant quotes?

Minerva-What quotes support the idea that Minerva and Esperanza are similar? What quotes support the idea that women (and men) are socialized (trained) to take on particular attitudes and roles?

Bums-Explain the significance of these quotes.
Staring out the window like the hungry (86).
One day I'll own my own home (87).
I'll offer them the attic (87).
I want a house on a hill (86).

Title

KWL

What you KNOW.	What you WANT to know.	What you LEARNED
List important details and events from "Monkey Garden". What might the monkey garden symbolize?		

KWL

What you KNOW.	What you WANT to know.	What you LEARNED
According to Esperanza, what characteristics and qualities does she share with the four trees in "Four Skinny Trees"? Categorize these characteristics as positive or negative. What does Esperanza mean by, "They teach"?		

35.Roundabout

Complete the chart. Pass the chart to your teammate on the left. Read all 5 statements, check any that are the same as yours, respond to one. Read all 5 questions, check any that are the same as yours, answer one. Pass the chart to your teammate on the left and continue until you get yours back. Now, read the responses and answers.

√	Five statements about 40-44	√	Five questions about 40-44

Writing Prompt for *The House on Mango Street*

How does on create one's own voice?
How does one be true to oneself?

As Esperanza moves from childhood to adolescence in *The House on Mango Street*, she discovers what she wants to be- a strong woman who is in control of her life. Yet, along Esperanza's journey in this novel, it was never certain that she would discover who she is or that she would choose to be the strong, independent woman she is. First, explain some of the difficulties Esperanza faced in being true to herself and in expressing her own voice. Refer to specific examples from the novel to support your discussion of the difficulties. Then, discuss the importance of experimentation as a means to creating one's voice. Again, refer to specific examples from the novel to support your discussion of the importance of experimentation.. Finally, conclude by predicting whether or not Esperanza will be successful. Refer to specific examples about Esperanza's character and her relationships, and about the cultural and social context within which she lives.

Your audience for this well-written piece is the class of 2011. Be sure to create a pleasurable reading experience for your classmates. You should write 3-5 pages in MLA format.

Email the final draft to _____ by 3 pm Friday, November 9, 2007 and print out a hard copy.

The Nine Chunks of *House on Mango Street*

chunk	chapters	description
A	1-4	Esperanza introduces herself-her hopes and dreams; her independence and strength; her spirit.
B	5-10	Esperanza socializes easily and makes some "temporary" friends of some younger children, but importantly, she sees the world and herself in a way that is different from those around her.
C	11-14	Esperanza tells us about several older women who role model possibilities for Esperanza's future. We see the powerful influence of cultural and social norms.
D	15-19	The silliness of early adolescence; the silliness of being between childhood and adolescence.
E	20-24	As she moves away from childhood, darker, more mature issues enter Esperanza's life. Internal and external contradictions and tensions arise.
F	25-29	Making meaning is difficult as the world and people are filled with mystery and ambiguity. Esperanza finds a symbol.
G	30-34	Esperanza tells us about several women who are unhappy because of the relationships they are in. Esperanza feels tension: Esperanza feels the need for a relationship, yet she sees that a relationship can be a trap, especially for a woman.
H	35-39	The end of childhood-misplaced loyalty, betrayal, disaster; then, a strong response.
I	40-44	Esperanza, focused on how to become the adult, the strong woman who controls her own life, receives guidance from older women.

Appendix F – Interview Transcripts (N=3)

9/17/08

JS: So, E.C., can you tell me, um like what classes you teach, how long you've been teaching, kind of give me a little background on your kinda education?

E.C.: Okay, well I've been teaching since [he looks up towards the ceiling, pauses and thinks, an action that was repeated continually throughout the interview] 19…77 I believe

JS: Okay

E.C.: so this is getting on towards 29-30 years, altogether. The first six years or so were in a New England boarding schools, and in 1983 came down here to the ____ (city) suburbs and I've been here since then about…22 years or so teaching English, mostly in the high school. I have taught a couple years, I did teach some 7th and 8th grade sections, but, um mostly I've been teaching 9th and 10th graders, um, um, um, throughout my career at Cooper.

JS: Okay

E.C.: And I have a…I graduated from _____ College, and finally got out of there, and then I got I master's degree in Education, a master's degree in education from _____ University.

JS: And what year was that?

E.C.: I believe that was 95…96 something like that.

JS: Really, Okay.

E.C.: So there was quite a time where I was teaching but didn't have a master's degree.

JS: Okay, so, how did you find the Master's degree program at _____?

E.C.: Outstanding!

JS: So you went back to school to try to refresh your pedagogy a little bit by going through their program?

E.C.: No, actually acquire some pedagogy by going through the program, so there was nothing to refresh actually, um, you know, it's, it was really terrific and I think it really improved my abilities as a teacher.

JS: HmHm

E.C.: Um, it gave me, you know, some practical but some philosophical foundations that I hadn't had up to that point.

JS: So, how many teachers here at Cooper do you think are certified teachers?

E.C.: One.

JS: Really? You think you're the only one?

E.C.: Yes.

JS: And, how confident are you?

E.C.: Very Confident.

JS: How about in a percentage range?

E.C.: Percentage?

JS: 75, 85, 90%?

E.C.: Confident?

JS: Yeah. That you're the only…

E.C.: 90% . In the past, and that's that's a reflection of the present. In the past, when I first came here being certified in the state of _____ was an explicitly desired goal for the administration, so we were all encouraged, and we felt that we needed to get our

certification and hold our certification. At some point between, you know, probably when ____ left as headmaster that disappeared.

JS: How much freedom do you have to choose texts?

E.C.: Well it's kind of a group thing. So it's like there's three teachers that teach English pretty much in tenth, eleventh, and twelfth there are about three to four teachers. And they are expected to work together um and certainly within certain bounds if as a group they come to a decision to select a text than that's fine. Obviously that's vetted by the larger department.

JS: Okay.

E.C.: But yeah a lot of what we teach is the conservative and canonical type of stuff. And in one sense it's there because it's easy for teachers to do.

JS: Hmmhmmm.

E.C.: Okay, um, and obviously with our particular…um, you know, you gotta deal with what the teachers are able to deliver.

JS: Figurative language is obviously emphasized in all these years that they have here - they touch upon figurative language? In what capacity do they experience the figurative language? Do they find text that have figurative language in them, or find the figurative language and you look out for those texts, or is it just naturally occurring?

E.C.: Um, we wait for, um...the text. If it appears in the text….

JS: So you get it to kind of conform to the text.

E.C.: Yeah , or in other words we draw from their experience: "What is this?" and then we sort of demonstrate or teach what that is. The only exception would be the tenth grade where they do have a, um, it's probably where an explicit poetry section where

they do teach terminology. Um, and so there you get kind of the reverse where the terminology is taught and then sort of you look at models and examples to deepen the understanding.

JS: They only do that through the poetry though? They don't look at figurative language in prose?

E.C.: Right.

JS: Okay

E.C.: Yeah, you know.

JS: Okay, then how do you think teachers infiltrate their class with instruction of metaphors?

E.C.: I don't think it's extensive at all. I don't think it's….I think it's metaphor instruction, as it arises, it is used to help understand a particular point or issue among [unintelligible word], um, how that transfers to a larger domain of understanding, I don't think that is made, you know, explicit.

JS: Okay. But then again, they would just really get specific instances of metaphor in the tenth grade year, right? I mean they talk about it…

E.C.: Yeah, yeah. Kids, students should know what a metaphor is.

JS: Okay. How important do you think metaphors are in, I mean you're only personal experience, in terms of like communication and general speaking, I mean just general language outside of the classroom.

E.C.: Yeah, I know personally I rely on metaphors….

JS: You do?

E.C.: …you know to communicate, and in some ways metaphorical thinking is, makes dealing with complex or deep or unfamiliar issues ah, a little more easy.

JS: Do you think, do you think that's important for students to have the same preparation in high school?

E.C.: I think for two reasons…um. One, you know to have that skill or ability um not only for grappling with new experiences for whatever whatever [he gestures with his hands]

JS: Okay.

E.C.: Um but also I think it, um, you know makes the mind a little bit more flexible and pliant, which generally is a good thing. Um, you know to get people, you know students, or whatever out of the rut or out of sort of thinking the same thing. It livens, seems to, you know, people who use metaphorical language seem a little more lively, and alert.

JS: Okay. Able to communicate a little better you say too?

E.C.: Much more effective.

JS: Or maybe express themselves a little bit better.

E.C.: Sure.

JS: Now how does Cooper do in terms of preparing students for this. I like the word you use, pliant. Kind of a pliant mind. How well do you think the current curriculum prepares students for…that kind of…I guess that lifelong learning, experience, pliancy or communication perhaps. Do they do a sufficient job here?

E.C.: In terms of metaphor or more generally?

JS: Specifically metaphors, I guess.

E.C.: Yeah, yeah, I don't…I don't know, it's clearly not an explicit, you know kind of, strand in the curriculum.

JS: Okay. How is it taught here…I mean what is the…how do you understand metaphors let's put it that way in terms of the poetry. I mean if they get the specific terminology in the tenth grade year, how is that presented to them?

E.C.: Um, you know, it's a, you know…there's, I couldn't really answer that directly.

JS: Okay

E.C.: You know I haven't observed that or…seen it first hand.

JS: Okay, so how do you present metaphor to your students then?

E.C.: Well, then again, as it arises.

JS: Okay.

E.C.: As students discover a particular passage, we work on that. And then if they don't, and then, I'm always asking for them to point out similes or metaphors and those kinds of things, so hopefully they sharpen up in that way.

JS: HmmHmmm

E.C.: But, ah, once they recognize, or once if they don't, if I point it out then in working with that metaphor, you know, we pause on that one and then sort of, try to deepen their understanding so they see how it works, and sort of what sorts of meanings can, you know, extract from that.

JS: What type of strategies do you use to kind of pull apart that metaphor? For instance, do you use the word "deepening"?

E.C.: You know, it's mostly, ah, you know, you know I like to think discovery. You know, posing questions and letting students…

JS: Okay

E.C.: You know, an indirect approach rather than directly teaching.

JS: Okay

E.C.: And certainly, you know, obviously we're in a classroom situation, so if time is limited there's that pressure, you can move to the direct. Just say this, this, and this, get it in your notes, that kind of stuff.

JS: Right, okay.

E.C.: But you know it's in some sense, a little more fun you know maybe, hopefully it's a little more effective if they can, on their own, discover these meanings for themselves.

JS: I guess it's the difference between teaching for understanding or teaching for regurgitation, I guess. Or have it in your notes so that you can be able to almost kind of show evidence that you have learned or experienced it in the future.

E.C.: Well, yeah, I think it's the sense. I don't know if I exactly agree, but in that sense if you discover it on your own, there's a better chance you will make that part of yourself, okay, then again, if it's just in notes. Then again, well, you know if you're a good student you'll go back and learn it, you know?

JS: Yeah, okay, I think that's…I, I, I your sense of discovery and my teaching for understanding is you know…we're creating an environment for our students to learn on their own.

E.C.: Right, right.

JS: Discovery or teaching for understanding it's kind of the same thing.

E.C.: Yeah you want them to understand at the particular level so that they feel mastery over this…this concept, sure.

JS: Okay, okay. Sure. Then how do you differentiate simile from metaphor with your instruction? How are they different?

E.C.: Well, that, ah…um, I think it's just that ah a structural or visual cue

JS: Okay

E.C.: Um, with the like or as.

JS: Okay. So it's still…how else would you kind of, how would you define it off the top of your head? Simile or metaphor.

E.C.: Well it's a comparison between two unlike or two dissimilar objects.

JS: Do some students have an advantage over others I guess in terms of how you think they understand it before they get to your class like prior knowledge and prior experience?

E.C.: With metaphors and similes….

JS: Yeah, yeah…

E.C.: At least with ninth grade, and that's what I see the most of and I really couldn't comment on others because I haven't taught them for so many years.

JS: Okay, sure, that's fine.

E.C.: But certainly in ninth grade, it's the non-Cooper kids, you know, the new kids to Cooper [he's referring to those kids that have gone through the middle school here at Cooper versus those students that begin at Cooper in ninth grade.] that seem to know a lot of this stuff about metaphors and similes. You know they know how to identify them. So, it's the Cooper kids really who have come up through our middle school who are less sure, you could put it that way.

JS: Really, so it's the kids that come from outside of here that know this stuff?

E.C.: Yeah, they know this stuff.

JS: Really. That's interesting

E.C.: Yeah, yeah.

JS: So maybe the middle school doesn't necessarily prepare them properly.

E.C.: Yeah, you'd have to sort of draw that conclusion

JS: Yeah, well…

E.C.: Based on…

JS: One could, I assume draw that conclusion.

E.C.: They could [intelligible] maybe it's a metaphor.

JS: What about, you had spoken here a little bit about socio-economics and things of that nature. Do you find that kids that are of lower SES or the 10-15% do you find them to be advantageous or disadvantageous in terms of their cultural experiences that they bring to this conversation you have whether it's about texts and writing and things of that nature?

E.C.: Well, I think that ahh…in ah, yes and no. Well certainly they have their experiences.

JS: Okay

E.C.: You know, whatever however they are framed.

JS: Okay

E.C.: However I think there is a social element that plays into it.

JS: Okay

E.C.: In other words, so, you know, the kid, the homogenous group so dominates in numbers that becomes really sort of the template for the whole conversation for the basic [unintelligible]. And so it is, it can be intimidating for a kid. You have to be a real

special kid to, you know, to put out even in the most positive and open environments where the kid will know he's not really going to be ridiculed. And stuff like that, but to put out your experiences as equal or on par with the norm. Um, I think it is viewed that way. You know, as an example, they do writing, right? and a lot of the kids write about their skiing weekend.

JS: Right

E.C.: And various things that have happened them have caused them to write about that.

JS: Hmmhmm.

E.C.: Of course if you've never been skiing, you know, that's kind of "what's that all about? How can I even begin to understand how this is working?" Um, and then, obviously, for your own self-esteem you begin to diminish, you know, devalue your own sets of experiences which is are probably, if you think about it the real world, are more variable than the skiing ones, but at this age it's tough for kids to draw that conclusion.

JS: So you're kind of saying, if I can rephrase, that some of the kids in here in your particular classes, the ninth grade classes that in terms of their capacity to understand figurative language or metaphor being able to converse, bringing their experiences to class, sometimes they can't necessarily voice their opinions because of the social nature of the class kind of suppresses or quells that kind of individualist or kind of creative spirit.

E.C.: Yeah, despite the fact that you know it is an open, a welcoming

JS: Right

E.C.: Positive environment

JS: Right, right

E.C.: It's just sort of the nature of the beast of the numbers.

JS: Ahh, what kind of, what kind of steps do you take to kind of try to bring those voices out into class a little bit more?

E.C.: Well, well being aware of it and you have to judge on the kid.

JS: Yeah, hmmhmm

E.C.: If the kid is, if you…you gauge that a child has the courage, you can, and sort of is extroverted to a degree

JS: Right

E.C.: You can gently try to lead that child out, and then encourage, maybe not the full story, but at least get part of that out there, so that in the eyes of the class that student is viewed as a positive contributor, okay? Obviously it's more problematic with the more inwardly looking kids, it's, ahh, tougher to draw them out into it.

JS: Hmmhmm.

E.C.: But, you know, clearly to encourage kids to do that and to talk about their experiences. And you know in conferencing about their essays which is mostly where, you know, we get to experiences.

JS: Right, okay.

E.C.: That's a one on one

JS: Okay

E.C.: There, certainly, to encourage that experiences there that they want to tell stories about are valid.

JS: Sure, sure.

E.C.: Are important, and they're doing a good job of that.

JS: Okay

E.C.: So that's one way to give them some positive feedback.

JS: That is, that's a really interesting point. Um…what about gender differences? Do you find that to be any…do you find males and females… do you notice any differences?

E.C.: I know. I think, generally, at this age, again, for the most part girls are, um, verbally more developed.

JS: Okay

E.C.: They're more comfortable. Um, in the sense with the producing of texts; verbalizing in class. Obviously you know we happen to get a lot of boys who are, I don't know the technical term, but they're immature.

JS: Okay.

E.C.: They act fine, but physically and mentally they're immature for their age.

JS: Okay

E.C.: Um, well within the norm, okay.

JS: Sure, sure.

E.C.: You know, they're not freaks or anything but they just haven't…..

JS: Right, right.

E.C.: But you know, over time they turn out, you know, just immature.

JS: Right, sure.

E.C.: But at the ninth grade level, that seems to be, for a number of years, the type of kids we've gotten.

JS: So you'd almost say that the ninth grade is kind of like a melting pot between the, um, boys and girls that are different…some are more mature than others…different than other grades you think? More prevalent in ninth grade?

E.C.: I would think it is….

JS: In terms of like let's say difference between students, general difference, yeah general difference, sure.

E.C.: Yeah, I think it's more stark at the ninth grade. You know clearly the girls at the ninth grade…you know physically they're more mature ah, a little ahead of guys, and also in terms of their verbal skill I think it's pretty standard that they also develop facility more quickly.

JS: But you could also have those immature girls in your classes as well, too?

E.C.: Sure, of course.

JS: But you could also have those mature girls in those classes too?

E.C.: Sure, sure.

JS: But you could also have a mature boy in there too, right?

E.C.: Sure.

JS: Okay, good. Another good point.

E.C.: That's to say that the girls tend to be sort of the, quote, visible leaders in the classroom situation, um.

JS: Okay. [Pause] Okay. I think that's pretty much everything I have on my list here. Oh, one more question that's kind of unrelated. Do you have, um, in the class, do you, we talked about books and literature, do you have other texts that you use in here besides

poetry and prose? I mean I realize this is an English course, it's titled English right? Not English Language Arts or ELA?

E.C.: No, it's English.

JS: Okay, are there other texts, movies, books, I mean movies, um, um, movies, music, pop culture, media, those types of things, are they…?

E.C.: Yeah the only thing we have, we don't study any of that,

JS: Hmmhmm

E.C.: The only thing we do is watch a modern version of *Macbeth* in the spring.

JS: Okay, hmmhmm.

E.C.: But there's no attempt at media literacy or there's no enrichment with music or anything of that sort or looking at artwork or stuff like that. The only place that would, that occurs is in the ninth grade, excuse me, in the twelfth grade regular section

JS: So they would get something kind of different?

E.C.: Teachers bringing in music art, those kinds of enrichment type things.

JS: Okay.

E.C.: And then of course in other courses they watch films I guess everyone watches films these days.

JS: Okay, thank you.

E.C.: Excellent.

10/15/07

JS: Initially, I just want to talk a little bit about your background and how you got into reading and what you read as, I guess, like a child. What was your interest in reading? Do you remember?

E.C.: Not really. I remember reading was encouraged in school and, of course, not of course, in the sense of a personal history. Both of my parents were college educated. My dad was a teacher so reading was encouraged and both my brother and sister were readers, so that was sort of the environment of the household. You know, we went to the library in classes and checked out books and, so there was always that expectation for reading.

JS: Okay. Is there a particular topic or genre that interested you?

E.C.: Not really, no.

JS: How about currently?

E.C.: Not really.

JS: No, you just read everything?

E.C.: No, I don't read everything. It's just whenever things come by and seem interesting.

JS: Fiction or nonfiction or just whatever.

E.C.: Whatever comes…I enjoy nonfiction more and more. I never read much nonfiction before but it's very interesting.

JS: What kind of examples?

E.C.: One I read which was just laying around the house, <u>They Were Soldiers Once and Young</u> about one of the first major battles in Vietnam, 64-65, the first major encounter between the North Vietnamese and the United States and I think that I knew nothing about it and it was just an awesome reporting of what occurred, very informative and very moving at the same time and all very real.

JS: Is it because the topic or the author that was interesting to you?

E.C.: The topic, the author…. I mean the facts were the facts. I mean it wasn't necessarily terrific writing or anything, but it was certainly crafted.

JS: You weren't old enough to go to Vietnam, were you?

E.C.: I was old enough to get a lottery number and my number was sort of in that gray area so I could have been called, but I would have been like early 70's, sort of the tail end but nearer the end. They were winding down the draft at that point.

JS: Has what you read changed over the years?

E.C.: I think so, yeah. I mean I used to enjoy science fiction a lot, now I can't stand it.

JS: Kind of got over saturated?

E.C.: Yeah, you know Bradbury I used to love that, but now I go back and read it and it's like, oh my gosh.

JS: I imagine with school going on too, do you read much during the school year?

E.C.: No it's very difficult. With the personal reading we are doing, that's very nice because it gives me a chance to maybe read a book a year or something like that, at that pace. As an example, Into the Wild, I haven't read that.

JS: Oh really.

E.C.: So I have a copy and I will be able to work that in personal reading.

JS: That's a great book, by the way, Into the Wild.

E.C.: So I have heard.

JS: It's real interesting. It's thought provoking. When you think about whether the guy was crazy or really was kind of motivated. I mean really that's what it comes down. I'm sure you have heard the discussion.

E.C.: Yeah, saint or sinner.

JS: Yeah. I mean, it's like did he want to die? Was it that passive? I mean was he suicidal. I mean it's one thing to put a gun to your head, it's another to put yourself in situations where…

E.C.: With a little common sense, you could have brought a map, you could have done some things that are pretty basic wilderness type of things.

JS: Right, right. Did you read Into Thin Air, too?

E.C.: I did. I loved that. I thought it was a great book.

JS: Yeah. Cool. Okay, so you were going to say something after you were reading Into the Wild or is that just more nonfiction.

E.C.: Oh yeah, last year, I read what is it Eats Shoots and Leaves. That was terrific. It took me about three or four months to read it.

JS: Yeah, that's a good book. Did you bring that into your class at all, some of the stuff from that?

E.C.: I don't think so, no.

JS: Your mom wasn't an educator, too, just your dad?

E.C.: My dad was in teaching and administration. My mom was a mom and housewife, but then she did a lot of volunteer work, so she was always doing other stuff outside the house and then by the time, I was out of the house at the time, but my younger brothers and sisters, she was one of the first patient representatives at Mt. Sinai Hospital, so she got into sort of the medical field and did that.

JS: How many brothers and sisters do you have?

E.C.: Two of each.

JS: Where are you in that, in the middle?

E.C.: I'm the oldest.

JS: You're the oldest?

E.C.: I'm the oldest.

JS: Really. What's the age range?

E.C.: My younger sister is like 40-something. I think 12 years younger. My youngest brother's 10 years younger. Three of us were sort of bunched and then there was this hiatus. I don't want to look too closely at that, and then the last two.

JS: So when you were talking about your brothers and sisters always reading, I mean, you as the older brother were probably always a model for…I mean who were you looking up to when you were young?

E.C.: My sense of it was that we were so close in age, I mean a year or two apart, that it was more just sort of what we were doing.

JS: More like a group?

Student comes in for quiz.

JS: Did you have any influential teachers growing up, high school, I guess other than your dad, potentially?

E.C.: Oh yeah, yeah.

JS: Any people in particular?

E.C.: Actually, I think I was very lucky. In high school, my sophomore, my junior and my senior English teachers were just fabulous teachers. We got the American, the British and sort of the world curriculum in that order.

JS: Are those all teachers, or just English teachers.

E.C.: English teachers. Yeah, yeah, they were just awesome, very motivating, very passionate about what they were doing and then just took, you know, for the particular age that I was at the time, very age appropriate, really took it to another level and another place and made us sort of think about things that were like, oh my God, what's this all about. I was very lucky in that regard.

JS: As it is no surprise, I think I had a very similar experience during those critical years, you just get opened up to a whole world of things that you had never. So when you were growing up, when you were in high school, was it assumed you were going to college or…

E.C.: College prep school, yeah.

JS: I mean growing up around here, for instance, I mean it was never a matter of if I am going to college, it was a matter of like where I'm going to college. So it was a similar situation where you were?

E.C.: Yeah. Absolutely. I think everyone in the senior class went to college.

JS: Like 100%?

E.C.: Yeah, something like that.

JS: Okay. Did you know what you wanted to study in college when you were in high school.

E.C.: No.

JS: No idea?

E.C.: No.

JS: So you went to a liberal arts college?

E.C.: Liberal arts.

JS: So did you even have to declare a major like early on?

E.C.: Well you had to sort of say for advisory purposes, hook ups, so I went to education.

JS: Oh, you were education? Really?

E.C.: Well, as a freshman, you say, what do you want to do, education seems easy and stuff like that so…

JS: So did you take ed courses there?

E.C.: Yeah, a couple of education courses. They were horrible. I mean, the teacher was, he was a great, sweet, old guy, but he was like a 1930's guy and the 1930's curriculum is very dry, it's like you know…

JS: Yeah, a lot has changed. You were in college in I guess what…

E.C.: Early 70's.

JS: Early 70's.

E.C.: To the mid 70's. (Laughs).

JS: So you were an education major?

E.C.: No I wasn't an education major. I took education courses.

Someone comes in an asks a question.

JS: So you were taking education courses, you didn't actually have to declare it.

E.C.: I only took two or three and I think when I had to declare a major, I went with religion.

JS: I guess you had taken some religion classes, too.

E.C.: Yeah, and those seemed easy. You can see my attitude coming through. (Laughs).

JS: So you selected your major largely on the easy from which you could navigate through college.

E.C.: Well, yeah, the religion courses were interesting to me. The professors were just awesome so by the time I had taken so many of the classes, by the time it came to declare a major, you know, the path of least resistances, you know, just do this. Not that I had any idea what I was going to do with religion, though.

JS: Right, similar experience. I mean, you know, I went to school as an engineer and I was just not really prepared for that. A lot of computers. I figured I could spend four years in a windowless computer lab, or reading a book under a tree, so I think that was a little better of an approach to have.

E.C.: (Laughs).

JS: So you had actually had some formal education courses before you actually started treating them.

E.C.: Yes.

JS: If you want to call them formal, but they were outdated.

E.C.: Yes, they were like the history of education and foundations of education. Maybe education psychology.

JS: So how did you learn to then teach? Where did you…

E.C.: Like we all do, trial and error. Mostly error. (Laughs). But then…

JS: But you went in with some more knowledge about, I mean how did you, what were those experiences that had shaped your, when you were planning a class for instance?

E.C.: When I started teaching, it was really an unusual situation. It was a boarding school and class size was like 6.

JS: Really?

E.C.: You know it was just tiny, not a tiny room, but it was an appropriately sized room so you know you sat around a table with your class. I mean if you have eight kids in a class it was considered a large class and, oh my gosh, how are you going to handle this kind of thing. You could have classes of four kids and stuff like that, so obviously, there was a very personal connection going on and it was more like a conversation that you were having with them in individual work which, I guess, in some broad sense, sort of imprinted me to preference those types of...

JS: Interpersonal relationships being kind of important in terms of getting them to learn.

E.C.: Sure.

JS: So this was just a regular boarding school or was there some religious agenda or just a boarding school with very small classes.

E.C.: Boarding school, small classes, just trying to survive during that time.

JS: Okay, so it wasn't that they had limited their enrollment, it's just that they did not have that many students.

E.C.: No, at that time, independent schools were not limiting enrollment. Anyone could come. The philosophy of the school was small classes, I mean very small classes, in other words, in all disciplines, in all departments, that was the class size. Even now, that's the class size. They still don't have sort of…

JS: So you still stay connected with the school.

E.C.: Yeah. And then so moving, I did that for about six years or so, and then after an unfortunate experience in Maine, I came down here and that was my first real experience with class sizes of 20+. Because when I got here, that was what you did, I mean I taught all the freshman. There were classes of 22, 25, and you know four sections, and that's the way they did things so that was that.

JS: Four sections of 22 or….?

E.C.: Whatever the freshman class was, they took the freshman class, created four sections, divided it up, whatever it came to, that's what you did. There was one sophomore teacher, same thing. That's how it was done.

JS: So there was one English teacher?

E.C.: Four in the school.

JS: Four English teachers in the upper school so each English teacher had the whole grade.

E.C.: Yep.

JS: Really. That's how you started here.

E.C.: In 1983, that's how it was.

JS: Who were the others?

E.C.: Well, the sophomore had a string of bad luck because the first three guys that came with me left after a year, you wonder why. D.L. Steinbeck was here, of course.

JS: He was here before you were here?

E.C.: Yeah, yeah. He hired me, he interviewed me. He hired me.

JS: I guess he started in 1979 or something.

E.C.: Yeah, or earlier. Anyway, and John O'Connor was the other one. He was the other guy.

JS: I do remember that name.

E.C.: Yeah, he was a terrific teacher. He went onto _____ School and I think he is still in the area. But soon after that, the school moved to deliberately having smaller classes which they defined as having 15 or 16 and then, of course, with that, that created more sections, more staff, etc., etc., but there was a deliberate move fairly soon after I got here to move in that direction as sort of a…

JS: So how do the experiences in the small school that you started with with 6 to 8 students, prepare you for larger classes of like 22 to 25, I mean what was the difference between those two that you reflected on or how did you change in your approach, I guess?

E.C.: I think of it as more planning, that was one thing. Certainly with a larger group, there was a need to be more organized because there are obviously more factors in play if you will, and also when you have a small class, you can create sort of the cumbersome activities or assignments or whatever, you know your time, since its just a number thing, but of course, you can't do that or if you design things that are somewhat cumbersome or somewhat complex for a larger class, then some point, your stuck.

JS: Right.

E.C.: You've got to assess it, you've got to do all those things. But soon after that, there was also a sense at that time, that you had to be certified. The head master wanted you to be certified.

JS: That's here or at the other school?

E.C.: Cooper.

JS: Right. Okay.

E.C.: At Cooper. And this got me to the University in search of certification.

JS: When roughly was that?

E.C.: Middle 80's.

JS: Really. So you started taking classes there, you were part time, right?

E.C.: In the summer I would take a class or two and would somehow find out what I need to do. I think I worked toward certification and then at some point got it and so all those courses were very useful and very helpful in helping me figure out how I should manage, how I should design, how I could…

JS: So you were taking those classes as you were teaching, so you had a lot of material and questions from which to kind of shape your, so it almost makes for kind of like a perfect, really good, kind of mating between. So you did it all in the summer, you didn't do it like during classes, or anything like that?

E.C.: No at some point, and I forget whether this was for the masters or whether this was for certification, I did take one in the fall and it was like…

JS: Chaos.

E.C.: Yeah, there was no way.

JS: So you went to the University and got certified. How long did that take you?

E.C.: Oh gosh, I don't know.

JS: I guess cause I'm ….

E.C.: Not that long, maybe three or four years. I didn't need that many classes or course work. There was a reading class.

JS: Did somebody come in and observe your teaching and everything?

E.C.: No.

JS: No?

E.C.: For certification, all you had to do was for the State was send them a transcript that demonstrated that you had taken these classes and you would receive certification at that point.

JS: How frequently do you renew that?

E.C.: I think it is good for four, five or six years. I've kept that up and so I've kept going back, but this year, I'm going to let it lapse because it expires this January.

JS: It's good that we got in here in time then.

E.C.: So I'm certified right now, but next January.

JS: You won't be certified.

E.C.: I won't be certified.

JS: So that was your first time and then you went back for the master's degree afterwards? I thought that was on experience or kind of was a commingled experience. Two separate?

E.C.: I forget. A couple of years, three or four years and what happened was I felt I was ready to do department chair stuff and without a master's I wasn't getting sort of the good feelings or the "come on, let's talk" kind of thing so I figured I needed to get the master's and, so, reluctantly, because I was reluctant to invest the time, the school was going to pay for it.

JS: They did help you out with some of the schooling, with the certification, too?

E.C.: Yep, all of it at that point, they were willing to pay 100%.

JS: For everything?

E.C.: Yeah, so it was a really great deal. So it was just a matter of if I was willing to put in the time to do it.

JS: So they paid for 100% of your master's, too, huh?

E.C.: I don't know if that's the case nowadays but they would pay that up front. It wasn't as though I would have to put up and they would reimburse me. They would just…

JS: That's a sweet arrangement, rather than having to put it up. Cause I know some things places are linked to grades. If you get an A, we'll pay 100%, if you get a B, we'll only pay 80%, something ridiculous like that.

E.C.: Oh, my god.

JS: So when you went back for the master's, did you feel as though, obviously it was more than just having the master's it was the experience that kind of went with that, as well. So, did you feel as though that that had prepared you for coming to discussion with the school here about becoming a chair or moving up the administrative ladder?

E.C.: Oh sure, yeah, because once you have a master's, it really doesn't matter what kind of master's you have, even though it wasn't in English, it was in education supplement instruction, that was enough to get you in the door. You can look at resumes from others, it is just the master's, they don't really fuss about what it's in.

JS: Do you remember how you were, I guess this is a good background, I was going to transition a little bit to a kind of some metaphor conversation in particular, you may or may not remember any of this, but do you remember when you were taught about metaphor when you were growing up or what your exposure was to it. Do you remember in college learning about metaphors in the more complex text or making relations between some of the religions that you were studying. No? So where did you learn about metaphor then? Why don't we start there?

E.C.: I had a vision. (Laughs).

JS: Okay.

E.C.: Who knows? It's a basic, just knowing what it is. Then through educational career seeing it, exposed to it, nothing memorable. No teacher made a huge deal about it. Here's a metaphor, here's a simile, here's some symbolism, whatever, you know, meaningful whatever. Some text you are encouraged to look for those kind of things, others not.

JS: I was just thinking what you said at the beginning, you know your teachers in high school, opened you up for the whole world of, and how much of that may have been, I mean the texts you were reading I'm sure for the most part were canonized.

E.C.: Sure.

JS: So, you know, it would be interesting how much of that was kind of internalized in terms of shaping your kind of thinking to be abstract, I guess, or to make those kind of connections. So you never got anything about teaching metaphors or learning about metaphors in your masters or your certification work or anything like that.

E.C.: I don't think so.

JS: Okay, so it's just through your own…

E.C.: Trial and error.

JS: Trial and error.

E.C.: Mostly error.

JS: So with your pedagogies that you come to class with like these strategies that you have where did you pick those up from? I mean did you formally learn those? They say young teachers when they first start teaching and they don't have a big repertoire, they will do things that they have seen other teachers do in the past, without really truly understanding what they are doing, just mimicking almost. So I guess, how

much of the pedagogy or the strategies that you use here are mimicked versus those that you have kind of learned and explored.

E.C.: I think they're all learned and explored.

JS: I guess you're beyond mimicking.

E.C.: The teachers I've had, I don't see much of what in terms of the classroom that I'm doing that is what they, they were mostly stand and deliver types of things. Frankly, I haven't observed too many teachers who, or I haven't observed teachers for the purpose of or picked up much of anything from observing anyone.

JS: So it's really just your own experience.

E.C.: Yeah.

JS: Hmmm….with metaphors, obviously, you think it's kind of an important component to literature instruction or how do you rank metaphor in terms of understanding literature, in respect to symbolism, figurative language, how do you value that, I guess.

E.C.: I think you kind of, all of figurative uses of language are very effective ways to help kids get at sort of what's going on in the text and also great ways to have the kids think. I was just talking about figurative language, I wouldn't necessarily sort of separate out different kinds of, because in some sense, they all seem very, very close, symbol, metaphor, simile, all kind of doing the same kind of work.

JS: What kind of work? If you don't mind me asking – pull that apart a little bit.

E.C.: What they are doing, seemingly, who knows. They're attention getters for one. Ways of saying, this is important. Certainly, like in Mango Street, they can also support character, some sort of qualities or traits, but also I think, importantly, they are ways for in a sense the author to interact with the audience a little bit. I was thinking at some point, it's a way to build sort of a place of trust or understanding between the reader and the author of the text and the audience kind of thing, in terms of sharing. In a metaphor, there are certain shared characteristics or aspects and I think if the reader can see those and agree with those, then, undoubtedly, the reader is going to be more accepting, more trusting of the message, the point of view…

JS: Being able to relate to that a little bit more. So do you have specific kind of goals with Mango? I mean what do you want them to get out of reading that book, for instance, I mean what is there.

E.C.: Who knows, I mean you can say some things, but what they get out of it hopefully, is the experience, you know the engagement, wrestling with some questions, puzzling over some things. You know, it's more thinking.

JS: Okay.

E.C.: I don't necessarily feel that it is going to be satisfactory for them to walk off and to be able to make some large statement about the role of Latino women in culture or something like that, but in some way, it's more about they're wrestling, they're puzzling over some of the issues and I think the metaphors are great ways for them to see that there is sort of an intellectual challenge of a sort, that there are some puzzles that are intriguing, provocative, that kind of thing.

JS: Would you have the same goals if you are reading, what's the next book that you guys read in here?

E.C.: Raisin in the Sun.

JS: Raisin in the Sun:

E.C.: Like a Raisin in the Sun:

JS: Like a Raisin in the Sun. So do you have goals that are different for Mango Street versus Raising in the Sun? How might they be different?

E.C.: Not so much different.

JS: Okay.

E.C.: In other words, the approach to literature is not to arrive at sort of a consensus of what it means or that kind of thing. Certainly, there has to be certain agreement on what happens in the plot, some certain character traits that need to be sort of firmed up, but, beyond that, it's really if they can take away sort of the critical thinking, the engagement, sort of those attributes from it. Hopefully, so that when they come to the next book, they will look forward to that opportunity to engage in that same way.

JS: That types of kind of discovery I guess.

E.C.: Yeah.

JS: Have you ever read Louise Rosenblatt, The reader and the text, the poem?

E.C.: Name sounds familiar.

JS: How about beyond literature, students thinking about other mediums, other texts, let's say movies or advertising that they may get or even relationship that they have with their friends or things on the sports teams, something like that? Do you think what you do in here with literature translates outside your classroom?

E.C.: Absolutely.

JS: Do you know how it might translate, or just in terms of getting students to think about the inputs that they have?

E.C.: No, I mean, you don't know, you can hope that some of the messages some of the ideas that you bring forward about how people relate to each other, how an individual relates to the people around them, some of those positive messages will rub off you know and become part of who the kids are. Certainly, you hope the engagement, the critical thinking will continue, so you would like to think that what you are doing in here is a part of sort of a larger conversation that the kids have and live because of their environments. Certainly, you know, welcoming personal stories or experiences from outside the text or the classroom as a way to support and make sense of it.

JS. I notice it a lot when students are having trouble with some ideas, you will ask them a question that's a personal question, like something that they can relate to and then you will use that analogy, you are able to spin it instantly so that they can kind of relate to their own personal type of experience and make that connection cognitively normally between, "Ah this is just like" or "This is different than". I did notice that, preparing them for that kind of larger conversation as you say. I guess part of it's teaching them about Mango Street but it's also teaching them about growth beyond Mango Street I guess, as well, to use that kind of analogy. What's your daily schedule like around here or in general? Like what time do you wake up here? Like one day, what time do you wake up?

E.C.: 5:30.

JS: 5:30. What time are you like out the door?

E.C.: 6:30.

JS: And you're here from?

E.C.: 7:00-5:00.

JS: 7:00-5:00? Really, okay. Not all teachers are here 10 hours a day. Okay. Moving on. Then when you do, you go home?

E.C.: Yes.

JS: Do you cook? Do you plan at home? Do you read at home? Sports?

E.C.: Well, I've got some time with my mother-in-law. She can't do her meds and I've got to do her medications.

JS: She lives with you?

E.C.: Fortunately, she's 15 feet away. There's a little structure behind.

JS: Like a mother-in-law unit.

E.C.: Like a mother-in-law unit, yeah, so she's there. I have to do that duty. Generally, it depends. If I can get the planning done here, but, if not, it's got to be done sometime after I've eaten and after the mother-in-law, any grading, sometimes, you know, you've got to prioritize and try and plan it out.

JS: So you go to bet early then if you're up at 5:30?

E.C.: Got to, yeah. 9:30's late.

JS: Really.

E.C.: Yeah.

JS: I'm getting to be the same way, too. Then, up here, daily schedule, you arrive at 7:00. You have I guess like a half hour, 45 minutes before kids float in.

E.C.: Yeah, yeah something like that. Running off things.

JS: Then you teach four classes.

E.C.: Four classes, study hall.

JS: You monitor a study hall, too?

E.C.: Yeah, study hall. Then there are supposed to be two periods that are free, but invariably, they are filled with meetings, whether with students or other teachers, or regular nonsense.

JS: Do you have your own kind of career goals in terms of being a teacher or an administrator or do you have another step you are trying to get to?

E.C.: Oh no, it's over. I'm old. I may have thought that in the past that there was a career, but this is it.

JS: No, well, I mean you've made a career out of teaching, but, I mean, do you want to move into more administrative?

E.C.: That's what I'm saying, it's over. Whatever aspirations I may have had.

JS: You're locked into this. You're going out.

E.C.: I'll do department chair this year, maybe next year. Some youngster might want to come in and take it hopefully and I will say, "God Bless Him."

JS: You're not like Vick, your not going to go out of here on a gurney are you? At some time in the conversation with him, are you planning on retiring or anything like that, and he said, "They're going to take me out of here on a gurney."

E.C.: If I get a startling question or something, I may just drop to the floor. But yeah, I have no aspirations of doing any more administrative work. I'm looking to get rid of administrative responsibilities.

JS: So you just want to be a teacher straight up.

E.C.: You know, you get, you know, there's a certain amount of time and energy level that are just not available.

JS: What about with money with being a department chair? I mean you have two girls in college.

E.C.: It's $1000.

JS: Is that it? That's all?

E.C.: That's it, for $1000 and you have to do like $10,000 worth of work. I mean, good Lord. I also do the summer school and I get some money for that and it's worth the aggravation to do that. I mean $1000.

JS: Nine months, versus like two months. Yeah, well I know other coaches and people around here that do summer activities. It's lucrative. I mean, you know I think one of the things with private school, on paper, you may not be getting paid as much as public school, but there are other ways to kind of accrue other, whether it's driving a school bus like CDL or coaching, summer school, stuff.

E.C.: The summer director thing is not lucrative. It's $5000 but, you're right, it's a pretty easy $5000. I used to work at Huntington part-time to get that $5000. You know, at $10 an hour, that's a lot of hours.

JS: Right, right.

E.C.: It's a lot easier to make $5000.

JS: So, it would be safe to say that you didn't get into education then for the money.

E.C.: You've found me out.

JS: I think most of us are like that. What about your administrative duties on a daily basis what do you have in terms of responsibilities with that?

E.C.: On a daily basis, you know, you can go days without really doing anything as a department chair, but obviously, there are certain responsibilities, expectations and all that kind of stuff. What's a big thing is evaluations. I had to do two last year, I have two this year and that's an involved process, observing several times, writing things up, having conversations and that kind of stuff.

JS: Is that a newer program, getting formal evaluations?

E.C.: Yeah, about three or four years old.

JS: Because I remember when I was here, they talked about it, but it was never like a department chair came by, being a faculty, I mean I think I was here, the department chair came by one time and the Dean of Faculty stopped in and that was it and you know, I was a rookie teacher for two and third's trimesters. So, it's a little more formal.

E.C.: Yeah, it's very, very formal. The designate who's going to be evaluated when. There's a whole sort of paper trail that's.

JS: Accountability, I guess, probably that they have…

E.C.: Exactly.

JS: Is that tied to some higher funding or is that just kind of an internal school policy in terms of accountability.

E.C.: It can be, it's a process you have to go through at one stage, like a second year teacher, you get the evaluation and that's really going to be critical about whether you are going to be asked back, and stuff like that. Then there's several stages in the pay scale where you get evaluated and that enables then you to bump up to the next level otherwise, you sort of continue there.

JS: So it's a more formal structure that they've implemented.

E.C.: Very much so.

JS: Does that mimic what other independent schools are doing or is this just their own policy?

E.C.: I have no idea.

JS: So what other kind of primary responsibilities do you think you have in terms of department chair, that's people, what about content?

E.C.: Yeah, I was just going to say, being aware of what's going on in the classroom. I should know, I should be able to tell you right now what each teacher, each class is doing. I'm not able to actually do that, but that's sort of the expectation that I have. That's sort of knowledge of what's happening in the department.

JS: Do you have any responsibility of mentoring any of the younger teachers?

E.C.: Right now, yes I do. One teacher. That's not always the case. Last year, it wasn't but this year it is the case.

JS: Is that just being a veteran teacher or being the department chair.

E.C.: I don't know, it's as a mentor. I guess generally, even if I don't have a specific mentoring role, I would be expected to be aware of what's going on and have conversations.

JS: What about the curriculum here, curriculum goals? You talked about curriculum maps? What is your role with those as department chair?

E.C.: It's my responsibility to make sure that all the teachers have their maps up to date.

JS: Okay, so that's not a department wide thing, that's on an individual basis?

E.C.: Individual teachers create individual maps on the software for their class or classes.

JS: Really, okay.

E.C.: And it's my job to oversee that.

JS: Really, okay.

E.C.: Make sure it's done and to be the first one to say where's the map, what's going on?

JS: I guess that gets submitted as part of their evaluations, as well.

E.C.: I'm not sure if it's a specific piece, but it's going to head to that, because we're not really sure what we're going to do with the maps. The academic dean is a big fan of maps and we're going to do something with them.

JS: It may not be formally taught.

E.C.: Yeah, there's a big push this year to get them up and being useful kinds of things.

JS: So it's not done in like a kind of English unit, like the sophomore teachers, the freshman teachers?

E.C.: No.

JS: It's all on an individual…

E.C.: All on an individual…

JS: Would your curriculum map maybe look similar to another freshman teacher's?

E.C.: Well, what we have are collaborative maps. So Doug and I both teach, actually for English, the freshman, the sophomore and the junior are all collaborative maps, in other words, the teams put together and are responsible for these classes. The seniors are different because those aren't collaborative which is fine. In other disciplines, it's not that way. In other words, you have Spanish I teachers, each Spanish I teacher does his or her own curriculum map and so there is not as an example a History or a Spanish…

JS: It's not standardized, I guess.

E.C.: No, it's not. It's an option that we as a department decide to go with and folks really like that approach, the collaborative approach.

JS: The collaborative approach versus going on your own type of approach.

E.C.: A lot of benefits.

JS: Do they get some training in using a curricular map if they haven't had an opportunity?

E.C.: Yeah, it's real easy. It's just really getting on and then it's just filling in data.

JS: Okay. Do you keep up with current research and theory?

E.C.: Not really.

JS: Not really?

E.C.: We get a couple of workshops at the beginning of the year.

JS: Do you get any journals that you read?

E.C.: Well, I signed up for ASCD, or whatever it is, but they never sent me anything, you know.

JS: I ordered one book from them. I must get every other work some mailing from ACSD.

E.C.: I paid $25 and I got nothing.

JS: You can have all of my mail.

E.C.: (Laugh).

JS: So you are a member of ACSD or is it ASCD.

E.C.: Association for Supervision and Curriculum Development.

JS: What about NCTE?

E.C.: No.

JS: Not NCTE?

E.C.: No.

JS: Really, okay.

E.C.: It's not a political thing.

JS: No, no, I'm just, yeah. That's fine.

E.C.: I've been a member, got their nice little magazine, it's great.

JS: But you're ready for something else.

E.C.: (Laughs).

JS: So you don't subscribe to really any journals. You don't keep up with current research and theory but you do take some continuing ed classes?

E.C.: No.

JS: Do you do anything?

E.C.: Just workshops that come up, stuff like that.

JS: Do you find those yourself, or those that the school recommends that you go to?

E.C.: Probably both, a mixture of both.

JS: And they reimburse you for these, too?

E.C.: Yes.

JS: Ok. Thank you. I think that's about it.

11/09/08

JS: I just had some questions, kind of, I guess kind of part of like maybe a little exit interview type thing. So, some questions I've had as we kind of were developed, as this was going on a little bit, but also just kind of general procedural things. So, the first thing is, I was curious to know how my presence kind of affected or influenced your planning, execution of your lessons? Would you have done things differently, I guess.

E.C.: No.

JS: No?

E.C.: No, I mean your presence was very comfortable. You reassured me that basically you were there…you know, I was clear in my mind why you were hear and you reassured me all I had to do was teach…

JS: Right.

E.C.: That was it.

JS: Okay.

E.C.: So it was clear what I needed to do and it was good to touch bases with you on occasion, you know after the class, and that's been good.

JS: Okay.

E.C.: It's been rewarding, enriching. I think it's been, you know for my own purposes, which has nothing to do with your activity, I think it's been very helpful for me.

JS: Really just having me in.

E.C.: Just having you in, even though we may or may not have talked about anything in great length.

JS: Just because there was somebody else… could you elaborate more on that?

E.C.: Well, I mean, as you know, teachers, you know, we're kind of isolated, you know, close the door. It's always nice and you know, you made it a point to be affirming. So, I probably took that in an exaggerated way, so it was nice to get that affirmation.

JS: Just to kind of…okay…kind of qualifies you that you're doing a good thing and other people kind of recognize that.

E.C.: Yeah and you know, you're coming from the perspective of educational research and you have a knowledge base there and it was very enlightening for me to have you able to connect what I was doing in the classroom to sort of pedagogy research, you know, those kinds of things. That, again, was affirming.

JS: Right, sure that the things that you're doing, that you've done or created or done it's validated by what I kind of see through that. That's great. Okay.

E.C.: So, thank you.

JS: My pleasure. Well this is only the first half, too, because we're going to write all this up and you'll get the full picture. So, that will be helpful, too, I think to kind of being able to step back. It will take me a little while to put that all together, though. Okay, well, that wasn't necessarily the intended outcome, but I think that…talk about researcher paradox and observer paradox and, so, if anything, I thought that would have had a negative effect, but it seems to have had a kind of more positive effect, so, that's great. I know we've talked about this in the past, but just for the purposes of this, would you mind telling me what was emphasized in the second trimester in here, or where do we go next.

E.C.: In terms of… well, Raisin in the Sun will be the text, but essentially, it will be building on what we started here. Obviously, getting the kids to where they can, give them the tools and skills that we feel will help them access or respond appropriately to literature and certainly the work with figurative language, you know, metaphor, symbolism, those kinds of things are important, are parts of it. Point of view is important. All these things… and so, in some respect, because of the age of the kids, not necessarily a lot new in terms of curriculum, but just using those same skills or tools, keeping developing and using them on a new piece of literature.

JS: Would you use the word enrichment to describe what you guys….

E.C.: Yeah, in some sense.

JS: Elaboration.

E.C.: Enrichment, elaboration. Yeah. In other words, we're not just going to sort of drop what we've done with point of view and metaphor and move onto some other things, because in some respects, their just getting a toehold, a grasp of this, and it will be much more rewarding for them, or ultimately useful for them, if they build upon this. So, by the end of the year, they can take with them into the sophomore year a deeper understanding of these ideas.

JS: Okay. What with the writing, is it the same type of…same thing you do with the literature, it's a similar type of prompt, similar type of structure, similar protocol.

E.C.: Right.

JS: So it's just kind of repetition.

E.C.: Again, yeah, reinforcing the writing process, getting them comfortable using it, and, hopefully, at some point getting that transfer as they go on in 10th and 11th grade, where they don't need the specific structures to hold that, some of these pre-writing, some of these…

JS: Begin to internalize that.

E.C.: Exactly.

JS: And the third semester, same type of thing.

E.C.: Same thing.

JS: And the text that guys you read there….

E.C.: MacBeth.

JS: MacBeth in the third?

E.C.: Yeah.

JS: Great. Okay.

E.C.: Obviously more challenging, but in some regard, they'll be ready for it.

JS: Are there areas of your pedagogy that you consider to be very strong? Areas that you think you do well in? There's going to be a follow-up question – areas of weakness, too – if you wanted to think about that in advance.

E.C.: Well, I think those pedagogical things I do, I do well. You know, I think there's always an effort, an interest to expand those strategies, techniques. You know, I don't feel that it's necessarily a cohesive sort of package of pedagogical tools or whatever.

JS: What about areas you think need improvement or are weak or you would like to…

E.C.: Well, all of them, I'd like to continue to evaluate, reassess. You know those things…always looking for good ideas, different ways of doing things.

JS: Okay.

E.C.: I think, particularly, with regard to technology, not that technology needs to be used, but you know, there's a lot of pressures out there. It's there, it's available and

it's always questionable how do you best use or integrate technology. There's a temptation, you know, just to throw the kids on the computer and do something, but again, as you know, that may not be….

JS: Similar with group work. Like, oh, they'll just run it themselves, same thing with the computer.

E.C.: Yeah.

JS: So you find that is a weak area for you?

E.C.: We'll, I'd say, that's…

JS: Or need for improvement, I guess?

E.C.: A cautionary area. You know, 'cause the temptation, of course, is to just throw them at the computers, but I'm not totally satisfied that our use of technology is the most effective, that we can use, that I've been able to do so…

JS: I would say that I consider that one of your strengths actually that you do use technology in a fairly seamless kind of manner, that it supports your pedagogy, it doesn't contract. As an analogy, sometimes Powerpoint presentations are too many bells and whistles…you avoid the content. I've seen some teachers get into the whole technology and they spend so much time with it, but I think you are really able to, not really spend… and especially with the setup you have in here, you'd think you would have more technical glitches to cause you to almost say, "I don't want to deal with this so much." I think this is what happens a lot of time….I mean I think teachers have the idea of technology being good and wanting to use it but there's just practicality of it just makes it… but I think you do a great job and you're very knowledgeable about, at least what you do in here, in terms of knowledgeable about how, you know the Citrix is sometimes a little…printer…

E.C.: Finicky, yeah.

JS: And even setting up tables and all those things, not necessarily all teachers have that much kind of confidence in what their doing. It doesn't seem like any question that they ask you, you get flustered by. You're like, oh, let's just take a look and sort it out, so I thought that was a strength. Okay. Has your opinion of metaphor changed in the last eight weeks? That may not be such a good question.

E.C.: It's a great question. Umm… well I think just broaden that, not necessarily the eight weeks but in the sense of you coming forward with this idea for research, not necessarily, I probably would not have focused on metaphor specifically, unless you had come forward with this thing and we had our conversation, so, just, not that I was looking specifically to do metaphor you know as you said with House on Mango or with this unit or stuff, but it did get me thinking very much and I think my idea of

what a metaphor, I think I have become more knowledgeable about what metaphors are and why it would be important for students to work with them.

JS: That's an important distinction. Have you noticed a change in the students with, I guess, this relates to the first question, with my presence in here between one class to the next or maybe those random Fridays that I wasn't here? Did they seem to be effected by having somebody in here? Not at all?

E.C.: Not at all.

JS: Okay.

E.C.: Just my take on it. Laughs.

JS: I found I was asked one question, and that was how to spell naïve in all the time that I was in here. So, I thought that was pretty good. They didn't look to me as another type of… that's good to know.

E.C.: Yeah, they felt very comfortable being raggedy and ….

JS: Right, regular, themselves.

E.C.: Unfocused and just however they had to be that day.

JS: The last questions have to do with kind of public and private and I was just curious to why a private and independent school as opposed to why you never worked in a public school, or why this…

E.C.: Umm, well, I supposed, just accessibility first. First of all, my father was in independent education and I'm sure that had some influence, you know, to get me to be aware that there were independent schools first, but also in looking for teaching, the independent schools, to be able to be hired by the independent school was much easier to go that route with an undergraduate degree. There weren't sort of these hurdles to go through as far as certification or course work. You know, there's less of a process in place.

JS: Well, what's funny is that you went through that process on your own.

E.C.: Well, yeah, yeah, once I got here, at Cooper, once I got to Cooper, at that time, the expectation was you need to get certified, which was fine, but I was already in the door. I had a teaching job. I had not gone through as an undergraduate gone through a teacher's certification program, so all I had was a BA and looking for teaching jobs and there were more opportunities, at least the way I was thinking, there seemed to be more opportunities, more likelihood and then once you got in, you know the difference, obviously, you're fairly independent in an independent school. There isn't a great deal of…

JS: You mean from like a teaching perspective?

E.C.: Yeah, yeah, basically, you're fairly independent in determining curriculum and all that kind of stuff and it's for the most part a very positive environment. So, there's no great drive to leave that. So, you can be perfectly satisfied, have a perfectly enriching experiencing, positive experience, you know, to stay there.

JS: Were you ever interested in teaching at a public school?

E.C.: Once I had my certification, you know, I did explore that a little bit, but at that time, the way it worked out, I'd have to take a pay cut or drop down on the county school. They weren't going to give year for year credit working at an independent school so I would have fallen down on their pay scale and you know with two kids, you know that kind of situation, you know, you don't want to take that…

JS: Are there specific advantages you see to working in an independent school and what are those advantages?

E.C.: Well, I don't know. You know a couple of weeks ago, I probably would have given a different answer to something like that…

JS: You mean you weren't as jaded as through the trimester, you were fresher.

E.C.: I mean, working at any place, you know, there's a relationship, a spoken or unspoken sort of relationship that you have with an institution and that's never, like any relationship, it's always in flux, it's always changing and, at least at this particular, Cooper in particular, is really turning you know sort of more in a sense entrepreneurial and so it's losing, at least for me, much of the feel that it had for the 20 years that I have been here. It's losing sort of a great sense of community and collaboration that was here, so, but you know, that'll continue to evolve, that relationship.

JS: What do you mean by entrepreneurial?

E.C.: Well, basically, I'm not really sure, that's the "buzz word".

JS: That's the word they're using.

E.C.: Oh yeah.

JS: That's not you're word.

E.C.: That's not mine…. An entrepreneurial education. I'm not sure exactly what that means but, obviously, or maybe not so obviously, it's like an entrepreneur going out

there and discovering or finding some thing, whatever that is, and sort of promoting it, selling it, delivering that as a product of some sort.

JS: How would you have described it in the past, like 10 years ago?

E.C.: Well, it was more the model of or sort of the theme or the idea of basically, we want kids who are willing to work, maybe not necessarily the smartest kids whatever or kids who needed a second chance at something, not because it's necessarily a second chance school, but a place where effort and hard work, if the kid, regardless of his or her background wanted to work, then that could be rewarded and we were very happy to, you know, do whatever it took to support that and work with that.

JS: Right. I don't know if it was Gary or the General who would talk about the potential he would see in those students.

E.C.: Yeah, and at least for me, I had a strong affinity for that sort of, respected…

JS: Sure. That's an interesting shift. I hadn't realized they had put a label on that, but, it's good to know. What about any disadvantages to working at an independent school?

E.C.: Well, I mean, nothing really, that you wouldn't find anywhere else and, again, you know, obviously with sort of a small community, there are personalities you can work effectively with, there are personalities you cannot. You know, like any work place. There's nothing special about an independent school or Cooper. You know, sometimes there are folks here you know you can get along with perfectly well, but there isn't, you know, a lot of collaboration or a sense of you can work or move forward in any positive way. That's not really about independent schools, more about you know, work in general. You'll find that anywhere.

JS: Right, yeah, I know some of the students that I've had, student teachers that I've had, they come into schools, they have trouble, because it's the first time they have had a real job, working with real people and they think, well this has to do with the teaching profession and I'm like whatever job you have, you're going to meet people that are abrasive, that are whatever you want to describe and so it's not so much an education and they're like, "Well, I don't want to teach if I have to deal with this." It's like, you know what, you're going to find that if you sitting in a room in cubes with people doing all sorts of things. One of the big disadvantages I always talk about with independent schools is usually lacking a kind of diversity, being a kind of higher socioeconomic status, that these kids are going to be successful no matter what they do, that there is a kind of lack of diversity in terms of backgrounds and experiences and races. How do you think that…

E.C.: Well, that's absolutely true and that, in some sense, I mean you'd like it to be otherwise, but I understand that the nature of independent schools, that's the way it is. You know, we need tuition money and certain people have tuition money and certain

don't. I think for the most part, Cooper, this particular school, is making a pretty good, you know I'm not saying an excellent job, but is making a pretty good effort to create a diverse student and faculty population. You know, you can always criticize and stuff like that, but for the most part, I think the instincts, the intention, is to do that, and I think you can see it a lot… and I think it is an important thing to continue forward with and try to improve that because you probably observe yourself some of the attitudes of some of the kids towards you know, just differences, you know, not even the big ones, you know, just differences and just a lack of contact, lack of exposure, lack of knowledge. If some of these kids went to public school, they would be eaten up alive, so that's a concern obviously, because, as you said, they will be at some point out in the larger work force. You're concerned about those values or attitudes that they're going to develop and carry with them.

JS: That's pretty much all I have, thank you.

Appendix G – Class Transcripts (N=11)

#1 – 10/12/07

Instructor: "Your main task this weekend is to participate responsibly in as many homecoming activities as you can. You have games, dance, whatever, that would be terrific. For Monday's class, to be best prepared, please bring your personal reading and your House on Mango. Is there some problem with my talking….it's okay. Personal reading, House on Mango, and continue working with your vocabulary. Once you have that down, put that away, take out something to write with. Get those bags off the table, come on. I'll need your focus today. We have a relatively short period of time. I would like to do an introduction to House on Mango Street with you. I have three activities for you to help get you connected to the text. Starting in your teams and we are going to do some mixing. I think you will find this enjoyable and, by the end, I think you will have a good connection, a good feeling about Mango. Clear the desk of that stuff, come on. Get down the assignments and clear the desks. The first thing you need to do as your team is you need to choose in your group or have in your group, choose the number 1, 2, 3 or 4. Obviously, what we are going to do, as you know, is break apart our teams and go to some temporary groups and then you will reform into your teams again and bring what you have completed to your team. So let's have now, since you have all the numbers, is have all the ones – move quickly please – at this table, let's have all the twos at this table over there, threes over there with Blake, let's have the fours right up here. Come on, let's get focused here.

What I would like you to do, you are now in a temporary group, you are going to return to your teams in just a second. What I would like for you to do in these groups, I would like for all of us to imagine that we are creating a Power Point presentation. Clearly, with a Power Point, that deals with images. So each group is going to receive an image to work with. What you need to do, however, is to create some text, whether it's spoken or written in our actual Power Point, it doesn't matter, but what you need to do is create some written text for that image. What I have here is I will give each group a sheet like this, it will have your image. Obviously, there will be four different images. Here are some questions to guide or frame the narrative or the piece that you will construct from your imagination about this picture. You are to imagine that that image is of you. Okay, here are some questions that will guide you about how to respond to that image to help you create that narrative. You are in a group. Let's imagine this group here – pay attention please – you are to create your own individual narrative about the image. However, if you need to help each other out to clarify the questions, you can do that, but create your own narrative for the picture. Who would like to say what we are doing now? Zelda?"

Zelda: "We are creating our own narrative for each of the pictures."

Instructor: "Excellent, well done. You have some guiding questions right here. So, I will pass these out, take one, you can write on here and you will have a few minutes, get to work. There will be extras. I will come around and get the extras later."

Instructor: "Some of you are off task already, look at the picture. It says, "Here I am. Put yourself in this picture." The guide questions to help you create the narrative: Why do you want to share this image? Where are you? What are you doing? How are you feeling? Why is this a special image or a special occasion? Be as detailed as you can. If you need clarification on the questions, you can talk, but create your own narrative for your own story. Be as descriptive as you can, give as much information as you can. This is going to be really good. I encourage you to go back and build a picture in your minds, describe, elaborate on what you have. Bring this to life."

Students: Discussion amongst themselves.

Instructor: "All right, if you would please, even if you are not finished, that's fine. You had some good time to get some good details down. Return to your team. Take you picture and your story with you please. Get moving, please. What I would like you do and obviously now – can you keep focused please – what I would like you to do now, obviously now you are putting your Power Point together and now you have your four images. Take a few minutes and share with each other the stories that you have to tell about these images."

Students: Discussion amongst themselves.

Instructor: "All right, if you could wrap it up. Good job. What you have – excuse me – you should hear me just fine…we've ended. What you've had now is a chance to share some of these studies and you are making a Power Point. You have your four images. One thing that is missing, one thing that you need. What do you need for your Power Point now? What do you need to create?"

Student: "Words"

Student: "Computers"

Student: "Things to connect the words to the pictures".

Instructor: "Excellent…something like a title or something that would connect these images. If you would please now, discuss amongst yourselves, what would be an appropriate title for your images, that is one title for all four of the images."

Students: Discussion amongst themselves.

Instructor: "All right, wrap it up please. Let's get ready for these titles. Good job. Peter, let's just put out the titles of the groups, I will write them up here. Peter, what's your title please?"

Peter: "Childhood memories."

Instructor: "All right, it's a great occasion to address you as a group and some of the comments you are making, as an example, when Peter offers up the title of his group, it is not appropriate for anyone to make any comments about that. You need to be respectful of what a group or an individual brings. I have heard a number of those kinds of comments, they are not welcoming comments, please don't use them. Thank you for bringing forward, what was it you said, childhood…."

Peter: "Memories"

Instructor: "Thank you. John, your group please."

John: "Seriousness of Nature"

Instructor: "Thank you. Becky, your group."

Becky: "Memories"

Instructor: "Memories, thank you. And, Lily?"

Lily: "Adventures"

Instructor: "Well, it's obvious by looking, and good job on the titles, it's obvious by looking at the titles that they are all different. But wait a minute, the pictures are the same. Each of you had the same, identical set of pictures and yet, somehow, we got very different titles for them. Who can offer some ideas or some explanations about how that was possible, to have the same identical pictures or images, and yet, ultimately, come up with very different types of titles for them. Okay, we have a number of ideas here. Go ahead, Emily."

Emily: "Everyone looks at things differently, stuff that they've done, they think about that or things that they want to do. Like Grover said, the "Water (inaudible)", so you would think he wanted to go surfing in Hawaii or something, like what made you think about that."

Instructor: "Excellent, so different points of view. We all bring different points of view, different experiences. Katy?"

Katy: "It's kind of like point of view, but everyone sees it a different way. It's kind of like our vocabulary words, they all mean basically the same thing."

Instructor: "Nice comparison. Go ahead."

Katy: "But there are like more meaningful. Like, when he said 'Childhood Memories' they are more relaxed than 'Adventures'."

Instructor: "Good, so there is a different feeling or sense that goes with them, as well. Good job. So, telling different experiences but different feelings are with them. Griff?"

Griff: "Opinions."

Instructor: "Okay, good. Can you just talk a little bit about what you mean by that?"

Griff: "For example, one of the pictures of kayaking. Some people may love kayaking and may have been describing the feelings like, 'Yeah, it's awesome, I'm having so much fun.' Somebody who doesn't do kayaking, whose scared of kayaking might have a different opinion."

Instructor: "Excellent, is one of those right and one of those wrong?"

Student: "No, they're just opinions."

Instructor: "Excellent, so we see what we need to see in there depending on our point of view and our opinions. Well, you guys did a terrific job with that. Let me make a direct connection now to House on Mango Street. If you would like to write some of this down, that's fine. HMS is House on Mango Street. House on Mango Street is a story but there is not what we call a strong narrative line. There is not a clear series or sequence of events that is easy to follow. First thing happens, then the next thing happens, then another thing happens. Okay? What we see or what the author gives is, is usually a story is sort of a straight line series of events that happens. This would be a strong narrative line. But what you are going to see when you get to Mango is exactly what you have in front of you. You are going to have snapshots, separate images, that are going to look kind of like this. They are going to be chronological, in other words, they are going to be in time order, but there is really going to be focus on like your picture there, the time where you are sitting in the tent with your buddy, the next time is the one where you are belaying down. There is no clear connection between them. It's a snapshot, a snapshot in time. What we will want to do is to show that there is a connection between these snapshots, it's not random. There is an organization to it. So, we are going to try to make visible to you an invisible order. Okay, where do you suspect that would be? Let's go back to here. Can you take some guesses as to what would organize these snapshots."

Student: "Different experiences."

Instructor: "Okay, I'm not sure exactly what you would mean about different experiences."

Student: Asks inaudible question.

Instructor: "Yeah, what would you imagine would organize these snapshots in the story?"

Student: "Feelings towards things."

Instructor: "Excellent. So the point of view in the story would be consistent. The narrator, Esperanza, she will be speaking, so she will remain constant. It is always her voice that we hear throughout the snapshots so go job, excellent, good guess. Lily?"

Lily: "The same situations has different meaning for each person, like a problem."

Instructor: "Good, I like how you said that, so there will be sort of an essential problem that she will be focused on. She may not come to it every time, but we will see that in the story there is a fundamental issue that she is dealing with and you are absolutely right. At one level, she is looking for that special friend. Okay? So, as we see these snapshots, we know she has always got in the back of her mind, "Is this the friend, is this the person." So, in this case, the problem is looking for her friend. Good, other guesses as to what else or what might connect these ideas. These are excellent: the point of view, the problem. I am going to suggest this to you, just the overall sense of a journey. Cleary, she is moving forward in time, clearly she is focused on a problem, and we will come to learn, or course, that this is a coming of age story. Okay? So, she is growing up. She is coming to learn about the world, herself, those types of things. Okay, so it's a search, it's a journey for herself, a journey to understand the world around her. Becky?"

Becky: "Is this a true story?"

Instructor: "It's based on the author's live, that is Cisneros, and much of it reflects her life, but at another level, it is in a sense also some fiction. There are issues that she wishes to address that are beyond just her individual experiences. That's an excellent question. So we call this an example of fiction. Good job on that. Lets go back and see, another way of looking at this. Today, in ninth grade, you are all, of course, Ninjas. In 10th grade, what?"

Students: (Inaudible).

Instructor: "What's next?"

Students: "Pirates".

Instructor: "Next?"

Students: "Spartans"

Instructor: "Okay, so each grade is a different theme or idea. So, what is next, so what am I going to say next about these?"

Student: "They are all the same type of…."

Student: “Fighting group”.

Student: “Well, no, not fighters.”

Student: “They’re all soldiers.”

Instructor: “Look at each other’s shirts. What does it say right there, right above homecoming?”

Student: “Conquering (inaudible).”

Instructor: “Okay, that’s the theme. That’s the theme of these. In other words, “I came, I saw”, and these are examples of that theme. Tyler, get your head up. So that’s where we are. So we are talking about these snapshots that she gives us are connected to a broader theme or an understanding. What I would like you to do now and, where the heck is it, here it is. What I would like you to do now is to start your own journey, right here. There will be four questions for you. This is about you as an individual, and again in your team if you want to help each other clarify the questions. There are four areas I would like for you to explore or write about, about the beginning of your journey.

Number one, and if you want to come up with a title for number one, that would be excellent. Number one: “How did you come to live in the building you are living?” What is it about the building you live in that makes you happy? Excuse me, I’m still talking. “How did you come to live in the building where you live? What is it about the building you live in that makes you happy or unhappy to be living there? And describe some part of the building you live in?” Okay, have fun with that.

Number two: “Describe the hair of your family members?” This would be a good way, your description, to help us understand the personality of that individual and also how you might feel towards them.

Number three: “What is your role”, each of you is either the oldest or the youngest or you are in the middle somewhere if you have brothers and sisters. You may be an only child. Describe how that experience is. What does it mean to you? How do you feel being the oldest, the youngest, or an only child, something along these lines.

Finally, the fourth one: Your name. What is it that you like or dislike about your name?

Take a few minutes, write some responses to these ideas right here.”

Student: “Your whole name, or just part of your name?”

Instructor: “You can take any part of your name. Whatever you would like to talk about. Give you some freedom here to go where you would like to go with this?”

Student: “How long does each answer need to be?”

Instructor: “You need to answer this fully and appropriately. You’ll be fine. Katy?”

Katy: “When it says, ‘How did you come to live in the building where you live?’ I don’t understand that question.”

Instructor: “Where do you live now?”

Katy: “In my house.”

Instructor: “How did you come to live in that house?”

Katy: “I moved.”

Instructor: “Okay, good, so you moved. Talk about that. You moved there are some point from somewhere.”

Student: Inaudible question.

Instructor: “Yeah. No, no you are finishing this here.”

Student: Inaudible question.

Instructor: “No you don’t. Good question. Becky? Excuse me, just a second, you need to focus on this right here.”

Student: “I am focusing on it.”

Instructor: “Don’t talk back like that. You are chatting about, you know, conversations. Get your work done. Becky, you had a question?”

Becky: “How does your hair (inaudible)?

Instructor: “Describe your hair. How you feel about it. Describe the hair of your family members. Describe dad’s hair.”

Students: Discussion amongst themselves.

Student: “What’s the hair of your family members?”

Student: “Oh my God, like the hair on my head.”

Instructor: "I'll take it. Start with your hair. Describe your hair. Take your dad and your mom, describe their hair. If you don't want to go to all of your family members, that's okay. What's it feel like? What shape is it? What style?"

Students: Discussion amongst themselves.

Instructor: "I wish we had another 15 minutes in class. Unfortunateely, we don't. You guys are doing a terrific job. I am seeing a lot of great stuff getting written down for this particular activity. If you could please, stop, or come to a pause, in what you are doing. I would like to get your attention up here on the board so I can sort of draw this into what we are doing with House on Mango Street. Here, is in sort of black written on the board is your story. You were writing about your home, your family, your brothers and sisters, and your name. This models exactly what you are going to see when you start House on Mango Street. It's not going to be your story, but it's going to be Esperanza's story. The first section, the first chunk, the first snapshot that she is going to give us is a snapshot of her house. That is what's going to open the story. The second snapshot is going to be of Esperanza's family. It is going to be describing the hair of her family members. The third snapshot is going to be Esperanza's brothers and sisters. As you can imagine, then she will be talking about her name. So, what do these all have in common? What do these four snapshots have in common? Richie?"

Richie: "Her family."

Instructor: "Okay, that's a part of it. What's the whole? Lily?"

Lily: "They have to do with her life."

Instructor: "Yeah, good. She is introducing us to who she is right here. So that's what we have been talking about, how these shapshots do have a structure that can be made visible to them. Richie, can you help us out? What's the take away, what do you understand about House on Mango Street that perhaps you didn't about 40 minutes ago? I know there are two Richie's. Sorry about that."

Richie: "It's going to have a lot to do with the point of view of the character and how things go together."

Instructor: "Okay, so what I hear you saying is, there is not a clear, sort of linear connection between, they are not actually chapters, they are snapshots. Blake, what do you have?"

Blake: (Inaudible).

Instructor: "Yes, you will learn about her family, that's true. Stop moving please. What are we taking away about <u>House on Mango</u>? John?"

John: "We are going to learn about her life and what she does on a daily basis and how she goes through her life."

Instructor: "Good job. What is the structure of House on Mango that you are taking away with you?"

Blake: "It's going to be more like snapshots of her life, it's not going to be like a complete story, it's going to be snapshots."

Instructor: "Okay, you know if you see like a whole series of snapshots, after a while, it's going to get confusing, isn't it? What I've given you and that's this sheet right here is a chunking or a separating the chapters into an order for you. It gives a brief description of what sort of those chapters have sort of in common so you can help see what that structure is. Be sure that you get one of those. Good job. Thank you very much."

#2 – 10/15/07

Instructor: "What do you know about the structure of House on Mango? The question is on the board. This sheet here is designed to be in three columns. If you would like to make it more visible, go ahead and draw in – stop talking please – draw in the lines. Respond to this under the far left hand column: 'What do you know?' and just go back and recollect what you can about last Friday's class about the structure of House on Mango? This is not a quiz. Just put your mind on House on Mango, put your mind on structure, what do you know about structure?"

Students: Quiet discussions.

Instructor: "This is not a quiz. Just write what you know. Okay, that's good. The point of this is just to get your mind focused a bit on House on Mango, get those brain circuits going, get all warmed up, so good job. Turn this sheet over and, right now, turn the backside into two column notes. You will need that later – so go ahead and while it's out here, turn that backside into two column notes."

Student: "Yeah, there's nothing – no lines."

Instructor: "Yeah, I know, it's a blank sheet. Help each other out. Alright, then let's follow Becky's lead, get your assignment notebooks out and, if you would, get your three parts of the assignment down for tomorrow. For tomorrow, you will start your reading on House on Mango Street and remember that while they are not strictly speaking chapters, they are really snapshots – we call them vignettes. Nevertheless, chapters, vignettes, snapshots, read the first six chapters, first six vignettes. As you

read, be sure to mark the text and we will review that today, how to mark the text. There is also a study guide over on the table. When you leave today, be sure that you pick up a study guide. These are some very broad, general questions about the chapter. You should read these before you read the chapter to sort of give you some structure or frame within which to do your reading. Then, there is space for you to make some responses, not only to the questions that are here but also some questions, comments or observations that you might make. Pay attention! I am going to want to see this tomorrow and I want to see written evidence that you have thought about and responded to the questions. You don't need to respond totally fully. Okay. You want to show me that you have worked through some of these ideas, some of these questions, and come up with some of your own. Okay? Are you making a note of that? Peter, are you getting that in your assignment notebook? Make sure you get that. Also, this document and all other documents will be on Cooper Online. So go check Cooper Online and get familiar with how it's set up and what information is there. Richie?

Richie: "Are you going to give us that?"

Instructor: "Pick this up as you leave. Okay. If you forget it, it will be on Cooper Online. Write that down. Not now. You are not leaving now. Put that on your assignment sheet and you will be sure to get it.

Instructor: "That's a study guide. Good job. Other questions? Claudia, did you get your assignment down? Good. Mary?

Mary: "So when you say, check Cooper Online, should we check out the homework part, or is there going to be a new…"

Instructor: "There will be a new block. I don't know which one it is. It will be the last one. I don't know if we are up to 8 or 9 or what it is, but it will be titled, House on Mango Street."

Mary: "So do you want us to just look at it?"

Instructor: "Nothing you have to get, but I suggest you go there, get familiar with what's there, so you'll know if you need something where it is and how to get there, just to check all that good stuff out. Colin?"

Colin: "These are chapters, right?"

Instructor: "Yeah, they're kind of like chapters. Friday, we said they are snapshots, vignettes, but you can call them chapters, that's fine. Not something we really need to fuss over. Blake are you okay?"

Blake: "Yeah."

Instructor: “Is the excitement building?”

Blake: “Yeah.”

Instructor: “Gosh, I can feel it too. Easy Peter, easy. Any other questions about your assignment, good job. Okay. I would like to review with you right now, we talked several weeks ago about a marking strategy. Okay, how to go about marking text. I would like to review with you some of the points. There were eight points that we were making all together. If you forget these, you should probably write them down.”

Student: “Should we put them on our notes?”

Instructor: “You can put them on your notes if you want. In other words, the question is, what have you learned about how to mark you text, how to highlight the text. I’ll take some volunteers on this. Blake?”

Blake: “Only read a short section at a time, don’t try and read the whole thing at one point.”

Instructor: “Good job. Read a short section, then mark it. So essentially…. That’s an excellent point. Essentially you are going to be reading this twice. So read it, and then re-read it and as you re-read, mark the text. You can break it up into chunks. Katy, did you have something to say?”

Katy: (Inaudible)

Instructor: “Good, thank you. Lily?”

Lily: “Less is sometimes more.”

Instructor: “Good, what does that mean?”

Lily: “Mark what you really think is important, not like everything.”

Instructor: “Excellent. That’s a good point to make. You could really spend hours marking up the text. That’s not the point, to do such a thorough job. Read it through a second time. Whatever sort of strikes your attention that’s seemingly important or valuable to take away sort of the first time through, get that. You don’t need to go back and pour over these things endlessly. Good job. Richie?”

Richie: (inaudible).

Instructor: “That could be important and what I’m hearing there from you is to identify a word or words to mark. Okay. You are certainly not going to be highlighting or

marking sentences or multiple sentences; big chunks of it. So that's an excellent thing to take away. David?"

David: (inaudible).

Instructor: "Okay. Good. So you definitely want to create marginalia, okay that is notes or markings or words on the sides and to that extent, you want to use symbols, abbreviations and numbers as ways to cut down on the amount of writing that you do. Okay? Good job. What else? Recollections? Lily?"

Lily: "Create a system."

Instructor: "Okay, what's that mean. Good job."

Lily: "Come up with things like circles or squares or anything to help you find …"

Instructor: "Excellent. In other words, you are to create a system that is meaningful to you. It's not important that I be able to look at it and make sense of it. It's not important that Katy be able to look at it and make sense of it. It's important that you understand what these markings mean. Good. Anything else that someone would like to bring forward. Richie?"

Richie: (inaudible).

Instructor: "Excellent. Very important. Again, as you know, it's a waste of energy and time to do all this very careful and thoughtful marking and then to come back and not be able to read it. You don't gain anything. So, take your time. Make sure it's neat and legible and you will be in good shape. Okay? Good job. So those are the general ideas about marking. I have given you a little bookmark – oh my gosh a bookmark – so you can actually us it. Oh good, Lily's modeling it. You can put it and use it to keep track of where you are. This will be just a reminder for you until you get the hang of it about how you should be marking the test. Good job. Alright, we are going to practice this right now. Blake, the excitement is building here. Remember, I would like to draw your attention before you start reading tonight or like today, you really need to go back and look at the sheet I gave you on Friday called the "Nine Chunks of House on Mango Street". It's coming up for us, very slowly. Remember this chunking will give you the basic sense, the basic ideas of what those chapters are concerned with. Today, we are going to read chapter 3, the third chapter, the third vignette, Grover stay with us. As you see here, we know from the description that in these chapters, 1-4, Esperanza is introducing herself, so when we read "Boys & Girls" we know that somehow, she is letting us know who she is. Additionally, we will probably get some idea of what her hopes or dreams are, a sense of her character, we might see her independence and her strength and also a sense of her spirit. So, before you start reading tonight, go back and review these chunks. Okay? This will give you just a general idea about what those chapters are going to be concerned with. Do you want to turn the red button on please while I turn

this off? Actually, you don't have to do that. What I'd like you to do now is open up to page 8 and simply read "Boys & Girls". Okay? Then you are going to go back. Read it and then after you read it the first time, keep right on going and go ahead and mark the text. That's what we are going to model right now. Go to page 8. Read "Boys & Girls" once then after you are finished reading it, go back and mark the test. AJ?"

AJ: "Is this a chapter?"

Instructor: "Yes, 'Boys & Girls'.

AJ: "I thought you were talking to us, like 'Boys and girls".

Instructor: "Easy Grover. Easy. Peter, where's your book?"

Peter: "I just, I don't have it yet."

Instructor: "Colin, where's your book?"

Colin: "I don't have it."

Instructor: "Blake and Colin, would you reprimand each other, while I make a copy. Peter, Colin, reprimand each other."

Students: Discussion amongst themselves.

Instructor: "Let me see what you did. Mark the text."

Student: (Inaudible).

Instructor: "Yeah, mark the text."

Student: "Should we use pencil or pen to mark the text?"

Instructor: "I like pens because ink does not smear and it stands out, although I do like pencil because you can erase it."

Instructor: "Why did you underline this?"

Student: "Because I felt it was important."

Instructor: "What's important about it?"

Student: "Um…"

Instructor: "See what's happening…if you underline that, that's great, but then you have to go back and reread it and figure out what you are doing. If you write a word or symbol out here as to why it's important, that's what you want to practice doing. Put words or symbols in the margin. Why did you underline this? What's important about it? You need to answer what's important. Yes, you can underline things that seem important, but the second step is to try and connect to what makes this important to you."

Instructor: "Good. You guys have done a good job and, again, towards the less is more, you do want to capture a couple of things that would be important here. As you can tell, you can really spend quite a bit of time analyzing and marking up the test. That's not really the idea. You want to look for the information that seems most important. I'd like to have a little fun now if you don't mind. You don't mind that?"

Student: "Nope."

Instructor: "Not Richie anyway. What I'd like to do is just to continue the modeling of marking the text. Come on, get your head up. I'd like to get some of you guys to volunteer to come forward and not mark everything, but to mark a few of the things that you might have done. I'd like to have several folks up here. I'd like for you when you come up to mark and talk at the same time, talk through or explain what you are doing, as you are marking. Dave come on up, Lily, everyone who really wants to can get a chance. Go ahead and start marking and talking and I will step aside. You don't need to add this to your text. If you want to, that's fine, but this is just really to see how they approached this. Go ahead, mark us off. Grover pay attention."

Student: "I underlined we because when you read it, it says, 'The boys in their universe and we in ours.'"

Instructor: "Okay, good job. Griff, do not harass the presenters. Lily, jump in."

Lily: "I underlined separate worlds because it's so dramatic."

Instructor: "Just write what you write, you don't need to explain. Just write and talk while you are doing it. Okay good job. That's good. Katy."

Katy: "I underlined Nenny and put a question mark because we don't really know enough about the book to know who Nenny is and why is she concerned."

Instructor: "Okay, something you would like to find out more about. Excellent. Thank you. Richie."

Richie: "I underlined 'can't be seen talking to girls'".

Instructor: "Okay, that's a big chunk of words, what did you do that for? What did you write down?"

Richie: (Inaudible).

Instructor: "Okay good, good. Griff, let's go. Pass it off to someone."

Griff: "It says, 'can't play with those Vargas kids' and it gives the suggestion that they are bad or there is something wrong with them."

Instructor: "How'd you note that?"

Griff: "I underlined the key phrase and wrote bad reputation."

Instructor: "Okay, good job. Becky jump in there."

Becky: "I underlined (inaudible)."

Instructor: "Okay, yeah, what did you write?"

Becky: "Not a lot of friends yet."

Instructor: "Okay good job, good job. Go ahead, Grover, what do you have?"

Grover: "'Red balloon' because (inaudible)."

Instructor: "So, what did you write, symbol on the side?"

Grover: (Inaudible).

Instructor: "Is that what you did, good job, okay. John, last one."

John: "I underlined responsibility because Esperanza has a sense of responsibility to protect Nenny from the Vargas people."

Instructor: "Okay, good job, excellent John. Thank you very much. You guys did a terrific job up here. This is kind of what your text should look like in the sense of the amount that you should have. Clearly, we could go on for another 5 or 10 minutes and find out some terrific things here. But really, you should go through and identify as sort of your second glance, some of the key ideas about character, about plot and the characters in the play that seem to be important. You did a good job putting some notes. It is really no good to simply underline words. You need notes to go with them to help you when you go back to understand why you underlined. Certain symbols or markings for new characters can be standardized, so you might put asterisks next to Carlos or Kiki or circle them, whatever special symbol you use to mark new characters when they are introduced. What I would like you and Richie

can you cut that off please, what I would like you to do now is to look at the guide questions to the chapter and I would like you just to think about them on your own for a few minutes, then you will come to your team. What did we learn in this chapter that you just read? What did you learn about the speaker? What can you figure out about the speaker that is not written? To whom is the speaker speaking and what did the speaker mean, 'Until then, I'm a red balloon, a balloon tied to an anchor.' Take a minute on your own, think to yourselves, about these questions. Jot down some notes so that when it comes time to share with your team, you can refer back to them easily. You can start anywhere on these questions."

Student: "Can we write it in our book?"

Instructor: "Yeah, if you want to put it in your books, that's fine or if you want to put it on your notes, that's fine. Take you time and think about these questions, come up with some responses."

Instructor: "Okay. If you did not finish, that's fine. You have had some good time to think about some of these. Take a few minutes now and share your responses to these with your team. If there is some sort of disagreement or if you see things a little differently, try and sort that out. Maybe you will come to a new understanding. Begin discussing with each other how you might respond to these questions."

Students: Discussions amongst themselves.

Instructor: "Alright. Good job. You may have more that you want to talk about in your group. What I would like to do now is bring it to the entire class. Please, particularly, Richie and Peter, just move your seats or your own selves just so you can see everybody. If you have to stand up, Richie, and move, John, as well, make sure you can see everybody. Go ahead and move your chairs so you can get a good look at everyone. Okay, where I would like to base our discussion is basically beginning with these questions here. We can go wherever you would like, your interests are. You have two column notes. You should get some of the information down in that form. What would you like to bring forward? What are some of the things that seemed interesting to you and your group that you would like to bring forward?

Instructor: "Thank you. That's excellent. Can you point to someplace, I mean it never says lonely anywhere in here. Where do you get that idea? What word or what words give you that idea? This is not just for…, but if you want to go ahead…., go ahead."

Instructor: "Okay, I understand the line, but again, can you connect the dots for me. I mean how can we understand…how do you get lonely from that?"

Student: “Yeah but she’s hopeful….”

Instructor: “Easy, go ahead.”

Instructor: “Sure, broadly, is there a word that if we took that word out that we might not get that sense that she is lonely.”

Instructor: “Someday, so when you see someday, that’s probably the word that sort of speaks to loneliness or a desire for that friend. Did you all mark that in your text? That’s something you may have marked as you went through, but get that. Good. Katy?”

Katy: “For the last sentence, ‘Until them I am a red balloon, a balloon tied to an anchor.’ I said this is basically like how she can’t like express herself. She can’t like, like she’s tied down because she can’t like go anywhere or do what she wants to do and she’s struggling.”

Instructor: “Okay, now we might have some fun with this. Help me out here, I mean, it doesn’t say anything about that. It says she’s a ‘red balloon, a balloon tied to an anchor’ so how do you get that?”

Katy: “If a balloon was not tied to an anchor, it would float.”

Instructor: “Okay, I understand that.”

Students: Talking (inaudible).

Instructor: “Go ahead, Katy, you’re doing fine.”

Katy: “Because it’s not floating, it can’t go where it’s supposed to go.”

Instructor: “Good start. Let’s get some thoughts there. Excellent topic to bring forward. Becky?”

Becky: “I said that she felt like something was keeping her down.”

Instructor: “Wait a minute, where did we get she? It says, “I am a red balloon.”

Student: “The author says that she is a red balloon.”

Instructor: “So what is this here? What kind of construction do we have?”

Student: “I have proof that she’s a she.”

Instructor: “Okay, go ahead.”

Student: “There is proof that she’s a girl, right in the beginning, because it says, ‘The boys in their universe and we in ours’.”

Instructor: “Grover. What do we have here? How do we know that she is a balloon?”

Student: “It says, ‘I’.”

Instructor: “It says that I…”

Student: “Personification.”

Instructor: “Personification, is it giving human-like qualities? What is this?”

Student: “Isn’t that right?”

Student: “Yeah.”

Student: “I agree with _____.”

Instructor: “Okay let’s do this now. We have two things, we have she or Esperanza, we have this balloon. What’s the connection between the two here? How’s the author connecting them?”

Student: “She is the balloon.”

Instructor: “She is the balloon. Okay. But of course, she’s human, she’s not a balloon, okay? A balloon, of course is a balloon, it’s not human.”

Student: “She is comparing herself to a balloon.”

Instructor: “So this is a comparison, isn’t it?”

Student: “Metaphor.”

Instructor: “Metaphor. Okay?”

Student: “But why can’t it be personification.”

Student: “It is.”

Student: “It is personification.”

Student: “Metaphor sounds better.”

Students: Discussion.

Instructor: "I'm not going to make Mary happy? Why is this not personification?"

Student: "It's not giving it any human-like qualities."

Instructor: "Good. Mary, that's an excellent question. When we talk about these terms that use language figuratively, there are some differences there. So, write this down. This is good. Personification is giving human-like qualities to non-human objects."

Student: "Is metaphor…..(inaudible)."

Instructor: "Good job, you got it. No their not. Personification is giving…."

Student: "Peter your just a _____."

Students: "Oh, oh."

Instructor: "We don't need this kind of discussion. Giving human-like qualities to non-human objects or things. Okay? So, if we say, "The trees sighed" that's personification, why?"

Student: "Because it's giving human qualities to an object."

Student: "Grover stop."

Instructor: "I'm sorry. Good. So, metaphor then is simply what it is comparing to… go ahead."

Student: "Objects."

Instructor: "To objects to sets that are seemingly different. Okay? Personification's right here."

Student: "What's a metaphor?"

Instructor: "Right here. Comparison of two, so the difference between making attributes or qualities to or demonstrating comparisons. Okay? So how does this work, I mean so she is the balloon. What qualities or attributes are they sharing here? I don't really get this."

Student: "The speaker feels like she has responsibility and she wants to be free, like the balloon is tied down, but she wants to be let go."

Instructor: "Alright, so in some sense, you think of the balloon as free. That sense of imagining it when it flies up in the sky, in some sense, it is free. Okay? What else do you see in that balloon? We are just looking to focus on the balloon right now"

Instructor: "What we are trying to see, how can we think of Esperanza as being the balloon? How does that make sense to us?"

Instructor: "Okay, what I hear you saying is that the balloon is a distinct object, you kind of see this picture in your mind of just one balloon that really stands out. It's red. It's actually not just a balloon, it's a red balloon. Colin?"

Colin: "I think she feels like if she has a best friend, she can do whatever she wants and she would be free."

Instructor: "Okay, so again, you are going with the idea that the sense of the quality of the balloon that Esperanza would like to have is that sense of freedom. Okay? Are you okay with that? That's an excellent start. We are going to pick this up and look at other metaphors. You guys did a terrific job. Don't forget your study guides. Thank you."

#3 – 10/16/07

Instructor: "Write down 1-6, this is not a quiz, this is not a test. Do not look at any notes or any study guides, just write down what you know about the first six chapters. At some point, take your illegal jackets off. This is not a quiz. This is not a test. Don't look at your notes, though. What do you know about the first six chapters?"

Student: "Do we put what we learned?"

Instructor: "What do you know about the first six chapters? Keep going, you know more than that. Write down everything you know. It doesn't need to be organized. Be specific, be general. What do you know about the first six chapters? All that you know about the first six chapters. Katy, what do you know about the first six chapters? That's a good way to get you sort of focused on what we will be doing today, House on Mango, time for our, very exciting, our first reading quiz. Pretty straight forward, pretty easy. A place for your name. The title…pay attention…the title, if you will notice, that the quiz is in the form of a little paragraph so the title should be a title you come up with for the little paragraph. You should not put down

House on Mango Street. Then the rest is just fill in the blank. I notice that the author, fill in the blank, sets up several contrasts. One example of a contrast is the two languages, fill in the blank."

Student: "What did you say for the title?"

Instructor: "The title should be a title for this little paragraph that you have here. You have about two minutes. There is extended time, so it will actually be about four minutes."

Student: "Is this open book?

Instructor: "Raise you hand please if you have a question. No it's not."

Student: "Is it open notebook?"

Instructor: "See what you have done, Peter. Is it open notebook should have no response."

Peter: "My bad."

Instructor: "No, it's not open book, not open notebook."

(Students take quiz.)

Instructor: "You've got plenty of time left in the extended time, about two minutes. When you are finished and you will finish, what we are headed for next is a period with your team, about 10 minutes with your team. What you need to do generally is prepare for our discussion which will follow right after your team meeting. Several things that you should probably do to prepare for the discussion. Ask and answer any questions that you might have from the reading, about Esperanza, the story, of this, that or whatever. Look at the study guide, check over and share some of your responses. If there is anything that you need to have clarified, or get explained with a little explanation about that. Also, you are responsible as a team for bringing forward at least one point for us to discuss. So, have something that you would like for us to discuss, an interesting observation, something you would like us to look at, pay attention to. That's what you need to do in your team. Alright, quiz is over so go ahead and get started. Thank you, thank you, thank you. I'll be coming around if you have questions, happy to answer them. Also, I want to check your marking and your study guides. Do you have them all here? Good job. Okay let's go."

Students move into groups.

Instructor: Asks students about study guides, texts, etc.

Instructor: "Come on guys, get organized here. Get to work, please. Okay, you need to in the margin do it like this. As you go on, you will get more like that. That's what we talked about, making it useful. Remember less is more. Gauge your work. If you need to cut down the amount that you mark, that's fine. Understand?"

Instructor: "I don't hear a lot of conversations going on. Get prepared for our discussion."

Students: (Discussion amongst themselves.)

Instructor: "You've got about 60 seconds left. I need you to slam on the brakes. Make sure you have at least one point that you want to bring forward to the class to discuss, perhaps two… an interesting quotation, an idea, an observation you've made, an interesting character or use of language."

Instructor: "Okay, good job. As we start our discussion, you can probably recognize or have seen already on the back of the KWL is a place for two column notes. For the notes during the discussion, you can put them all in this two column page here if you are going to take them on a separate piece. If you would like to put them in your book, that's okay, as well, or if you would like to put some in your book when we refer to it and some on the two column notes, that's okay, as well. I would like to also draw your attention to each of the nine chunks. Like for the first four chapters, we said that the point of these four is that Esperanza introduces herself. We may or nay not need to talk about it today, but be sure that you understand who Esperanza is. She introduces herself to us, so be sure that you can talk about who she is, not only sort of the facts of her life, but also her character, her personality, her motivation, her interests. She does all of that in these chapters, so be sure that you can do that. To have a discussion of course, you need to look everybody in your eye, so particularly, you guys in the middle here, will need to stand up out of your chairs and move off so that you can do that. Yes, Becky, I'm talking about you. So, get yourself so you can see everybody. Lily, let's go. Colin, you need to move. Claudia, you'll need to move, as well. Be sure you can look everybody in the eye. Lily, are you able to see Colin, no. Claudia you're not able to see Becky. Richie, I don't think you can see John."

Student: "I can see Blake."

Instructor: "Don't tell me that. Come on. I know everyone wants to go all at once, so we don't fall into a chaotic situation. I have a number 1-4, come on, wake up, don't zone out yet, and each group will get a chance. So, what's the number here. 3. That is the number. You guys get to start so go ahead."

Student: "Okay, it was pretty interesting that Esperanza really doesn't like her name."

Student: "We thought that she really didn't like her name because it meant too many things and also because like her grandmother had the same name and she didn't really like her grandmother or great-grandmother or what she heard from her."

Student: "She liked her grandma."

Instructor: "Just a second. I'm a little confused as to what you're bringing forward. Can you really focus this question? What do you make of the fact that she doesn't like her name? What do you think about that? It says it right there, she doesn't like her name. I mean what's going on?"

Student: "What do you mean?"

Instructor: "How are you responding to this? Why don't you think she likes her name? What might she be thinking?"

Student: "Uh, okay. I really don't think she likes her name because her great-grandmother had the same name and because her great-grandmother was such a wild kind of person and she was carried off by her grandfather and kind of forced to sit in the house and look out and wonder what color she could have been. Esperanza really does not like the idea of that."

Instructor: "So what I hear you saying is that because Esperanza and her great-grandmother have the same name and Esperanza knows the story of ultimately what happened to great-grandma and doesn't like that outcome so there's some connection that perhaps my name will need to that."

Student: "Yeah."

Instructor: "Excellent idea. Why is that so? Katy."

Katy: "Um, well, Esperanza…"

Instructor: "Excuse me. I didn't see a lot of folks writing down this big idea. Lily, come on, stop the attitude. You're here to discuss. Come on. Go ahead."

Katy: "Well, Esperanza is all about having all these hopes and dreams and Esperanza has had a lot of disappointment in her life, so she is also born in the year of the horse which means she is also wild. Because she doesn't like the idea of being disappointed, like her great-grandma, so her name just reminds her of being disappointed, I guess, like the grandma was."

Instructor: "Excellent, excellent. What is the interesting point that Katy is bringing forward here? What is the interesting point Katy is bringing forward."

Instructor: "She starts with that. Certainly. Well, I don't know if she doesn't like her grandmother."

Instructor: "What do you mean by… what are you thinking about here. What doesn't she like?"

Instructor: "What's disappointing in great-grandma's story."

Instructor: "So go ahead, say it six times."

Instructor: "So, Esperanza doesn't want to turn out like great-grandmother did. At some point, someone's going to need to talk about what happened to great-grandma at the end. Go ahead, Griff."

Griff: "Um…"

Instructor: "But you don't have to talk about that."

Griff: "I was just going to say, she's disappointed in the way her culture treats women."

Instructor: "Okay, is that a broader or more specific issue to what Katy and Blake have been bringing forward."

Griff: "I think it's similar if not a little bit broader."

Instructor: "Good, so this would be a broader, that would be a broader idea. What was that again? This is good. Everyone needs to write this down. Go ahead."

Griff: "She is disappointed in the way her culture treats women."

Instructor: "Good, an example of that would be who?"

Griff: "Her great-grandma."

Instructor: "Good. Do you want to address that a little bit? You have a great idea, this broad idea. Of course, the question is how does her culture, which of course is Mexican, what are the cultural attitudes towards women. Do you want to pick that up? Okay. Grover, do you have something?"

Grover: "Yeah, um, I was thinking about the actual house on Mango Street, and…"

Instructor: "Okay, well, we're on sort of culture, so, you know…you'll get that in. Zelda?"

Zelda: "She said that because she was born in the year of the horse, she (inaudible). It doesn't mean anything (inaudible)…."

Student: "It's bad luck."

Zelda: "It's bad luck... (inaudible)"

Instructor: "That's a great example, but why are you bringing that forward."

Zelda: "How the culture treats women."

Instructor: "Good, so what is that again? What's the attitude again?"

Student: "Because she was born in the year of the horse, if you're a man, that means your strong, but because you're a women, your not."

Student: "You're strong but it is bad luck."

Student: "They don't want their women strong"

Instructor: "So the cultural attitude is to do what to women?"

Student: "To pull them down, but she wants to live like a wild horse, but she knows she won't be able to."

Instructor: "Excellent. That's the dilemma right there. I mean "wild horse" that's a wonderful sort of, that's a wonder point to talk about what? What's that mean, 'wild horse'?"

Student: "Like herself, her personality."

Instructor: "Her personality. Now that's a good thing, isn't it? We tend to think that's good. What do we associate with wild horses? What are some qualities? Yes?"

Student: "Freedom."

Instructor: "Freedom, good."

Student: "Strength."

Instructor: "Strength."

Student: "Enthusiastic."

Instructor: "Enthusiastic. These are all wonderful qualities. So if a person is strong, free and enthusiastic. We would think, why in the world would we want to…get your head up, sit up…why in the world would we want to hold that person back. And, yet, that's exactly the situation that Esperanza feels she is going to face."

Student: (inaudible).

Instructor: "How so, good."

Student: "House, because she was like tied down, like a balloon, but (inaudible), she felt like a balloon tied down, but she wants to be like a wild horse (inaudible)."

Instructor: "The culture, the culture is sort of tying her down. Think back to the balloon metaphor there and in that context, what did we think the string or the anchor was when she was talking. Griff?"

Griff: "Um, the balloon, I'm not sure."

Instructor: "That's okay."

Student: "Oh, the anchor thing, I thought like the anchor was Nenny holding her back because she says that because she Nenny was born after her, that Nenny was her responsibility."

Instructor: "Good. Nenny was her…"

Student: "Responsibility."

Instructor: "Responsibility. Okay. I'm sorry."

Student: "Nenny was like…(inaudible)."

Instructor: "I think Zelda is saying, that's sort of how we thought of it at the time, then Mary said that we get the idea that the anchor is sort of more broadly speaking cultural attitudes towards females."

Student: (inaudible).

Instructor: "Good, excellent, how?"

Mary: "By saying that her responsibility is Nenny, that's more like a stereotypical woman role because the responsibility to the children and stuff, but also like it's kind of

forcing her back to her responsibility when she is her responsibility because even if she wanted to do it (inaudible). Do you know what I mean?"

Instructor: "Excellent, absolutely. Mary has made a very insightful comment here. Make sure you understand. If you would like to repeat it, that would be great. Go ahead. Please get it in your notes."

Mary: "That being responsible for Nenny is sort of like the same as the culture because it is stereotypical that women take care of children and stuff and that's what (inaudible), the culture and (inaudible)."

Instructor: "Excellent, that's very good the second time. Anyone want to follow-up or sort of rephrase it in your own words. That's fine. Katy, go ahead."

Katy: "Well, do you want me to rephrase it?"

Instructor: "No, what you want to do. Whatever. I was just trying to open it up."

Katy: "I was just going to say like she is hopeful for so many things, like a house and a best friend, so just the idea of her culture (inaudible)."

Instructor: "Okay, certainly she's aware at this age that there are going to be some difficulties. There is a conflict here between what she would like to do, be this wild horse. Whereas in her culture, there are going to be some actual restraints that are going to try and prevent her from being that wild horse. Okay? What happens to grandma, to great-grandma. She was this wild horse. Go ahead, Griff. It looks like you love to tell this story. Go ahead."

Griff: "Let's see, she was a was bagged…"

Instructor: "Whoa, whoa, she got bagged?"

Griff: "They said grandpa through a sack over her and took her away."

Instructor: "Interesting."

Student: "She wouldn't get married."

Instructor: "Do you think literally that's what happened to her? She threw a big sack over her?"

Student: "No."

Griff: "Yes, he did."

Student: "No, I think it's just like…"

Instructor: "Lily, do you want to say something?"

Lily: "It's not like literal."

Student: "It's not?"

Instructor: "Go ahead."

Student: "Sort of like a big baggie thrown on her and walk away."

Instructor: "That's what Griff's thinking, that's what you're thinking…Lily is saying, 'Guys it's more figurative than this' so listen to what she has to say."

Lily: "Well, I don't know, it could be literal. I don't know. Nevermind. Everyone's confusing me."

Instructor: "Well, Griff was starting off, that it's just like an actual big sack."

Lily: "Well, it could be an actual big sack. I don't know. Call on someone else. Call on Katy. She knows what she's talking about."

Instructor: "John?"

John: "Well, I guess it's sort of like a figurative sack because in the beginning, the great-grandmother was sort of like this wild, out-there, sort of person…"

Instructor: "Well, let's see, let's see, let's not get carried away here. Was she an out-there person?"

Student: "No."

Instructor: "No. What was she?"

John: "She was strong."

Instructor: "She was a free, strong woman. She was a wild horse. So she's not some lunatic. There are a lot of positives. Go ahead."

John: "Powerful, but then when the granddad came along, he sort of trapped her. Well, I don't know how she was trapped, but sort of…"

Instructor: "Why not?"

John: "Well, yeah, okay. He trapped her into marriage and then she wasn't free anymore, she was bound."

Student: “He gagged her into marriage.”

Instructor: “Well, you get, I think, trapped is a good word to use. Who thinks trapped is a good word to use here? Lily?”

Lily: “I like that one better than bagged.”

Instructor: “Richie, why?”

Richie: “Because it’s kind of forcing her into a different life.”

Instructor: “Excellent. Griff, you have something?”

Griff: (inaudible).

Student: “Griff, I was serious.”

Instructor: “Suggesting that Griff is not.”

Griff: “I’m suggesting that she never forgave him.”

Student: (inaudible).

Students (laughter).

Instructor: “I’m not sure. Katy, do you have something?”

Katy: “I was just going to say something like (inaudible).

Instructor: “Excellent. So, Katy builds on this idea, I like that, we got the trapping idea. Talk about covering up a little bit.”

Katy: “We’ll it’s kind of like the same thing as trapped, but it’s like not letting her show or even appear…”

Griff: (inaudible).

Instructor: “Griff, I don’t think she’s done. Go ahead. You’re doing great. Lily, did you want to follow-up on this.”

Lily: “Can I follow-up on the trapped idea?”

Instructor: “Sure, go ahead.”

Lily: "I don't think trapped is a good idea, because when you think of someone being trapped, it's sort of like violent…"

Instructor: "Easy, easy, let's hear her out."

Lily: "Like being like forced on it, which it was, but I just don't think trapped is the right work. I think it is more like persuaded or like kidnapped, but not trapped."

Instructor: "Well let me just, let me just…John if you don't mind, what was the sense that you were trying to get at when you said, 'trapped'?"

John: "Well, like I said before, she was a free, strong woman before and you know that the sense of freedom when this man came in and he figuratively put her in the bag and trapped her into a marriage."

Instructor: "Did you hear what John said, he was emphasizing, he focuses on this idea of freedom. So, by using the word trapped, was trying to get a sense of the loss of freedom. That's all he was trying to do with trapped."

Katy: "I actually think trapped wouldn't be the right word, only because, I know this sounds kind of weird, when I think of trapped, I think of like in a cage, I guess, so technically, you can feel (inaudible), which means like she still has a little (inaudible), like covered up and she got rid of the dreams."

Instructor: "Excellent. And what, I mean this will just knock your socks off, if you have socks on… what is the image of grandma that she talks about. Grandma is where after she is married… where is grandma? Colin?"

Colin: "Into the house, looking out the window."

Instructor: "In a… how is that like in a cage?"

Colin: "She is inside, she is trapped somewhere."

Instructor: "Not only somewhere, she's trapped in a…?"

Student: "Bag."

Student: "House."

Students (inaudible).

Instructor: "Lily…?"

Student: "Oh, my socks are off."

Instructor: "Lily…?"

Lily: "She's like caught in this…"

Student: "Caught is the same as trapped."

Lily: "Stop… (inaudible)"

Students: "Ooohh…someone said a bad word."

Instructor: "Lily… definitely that's inappropriate, but I see you were sorely tried on that. We need to give everyone….if someone's speaking here, you need to give that person space and be respectful, so I disagree with your choice of language Lily, but it's appropriate. Go ahead, go ahead."

Lily: "She's caught in this frame of mind that she's stuck in this position for the rest of her life and she has decided to make the worst of it and not the best of it and she has decided to just sit there and sort of mope it out and I think it's more of a mindset than physical."

Instructor: "Good, so it sounds like one thing you are going to be looking for as you read is trying to understand why women in this story generally seem to passively accept sort of what the cultural norms or cultural ideas that are imposed on them and why women do not resist more or change around and make something of it. That's an excellent thing to be looking for as we read this story because clearly this is an issue of concern to Esperanza. You guys have been doing a great job discussing. We need to go to what the learned section and write down what you have learned today. If, as you were going along and thinking about our discussion there are things that you feel you would like to talk about or think you would like to learn more about, put that in the middle column. I will collect this after the period and return it to you tomorrow, so write down what you have learned and also, if appropriate, write down some things you would like to learn more about. Your assignment for tomorrow is to read 7-13, pick up the study guide before you leave. You guys did a terrific job with the discussion."

Student: "What if someone took my paper, I can't find it."

Instructor: "You had it somewhere. I don't know what you did with it."

Student: "Alright, I'll look."

Student (asking assignment related questions).

Instructor: "It's on Cooper online. Hang on a couple of minutes. You can write down more."

Student: "Found it."

Instructor: "Good job. Peter, get down everything that you've learned, things that you perhaps want to find out more about. You still have some time you can work, you don't need to stop abruptly. Be sure to sort of wrap it up. Good job, thank you."

#4 – 10/17/07

Instructor: "Get started on what you know about 7-13."

Student: "Wait, I have a question, what was up with that fake chapter?"

Instructor: "Excuse me. Don't come in here yelling at me."

Students: Talking amongst themselves.

Instructor: "Sit down, what do you know about 7-13? Come on guys, you should be on this. What do you know about 7-13? This is not a test, not a quiz. What do you know? Take you illegal jacket off. What do you know about 7-13? Just write down what you know. Get your minds focused on the text, what do you know about it."

Student: "Is this like all of what we know now."

Instructor: "No, just 7-13, just from your reading last night. What do you know about 7-13. It's not a quiz, just what do you know. Get focused. Lily, did you do any reading at all?"

Lily: "I didn't have my book."

Instructor: "Keep focused on what you know. You had almost 20 pages of reading. Just what you know. Details don't have to be in any order. Could be details, broad, topics. No talking please. Engage your brain. Anything that you know, anything that you recollect. Come on, get your pen out. Tell me what you're doing. Details, very specific things, broad things, anything you can recollect. It doesn't need to be organized. Alright, let's start focusing our class today on House on Mango. It's important that you engage yourself for the full five minutes. It's a great way to warm up, to orient your self towards what we will be doing. You are likely to uncover some, remind yourselves of some important details or points that you will want to come back to during our discussion or your team meeting. Here is a quiz. Go ahead and take it. You have five minutes. Again, save the title for last. The title should be a title for the particular paragraph on the quiz so you should not use House on Mango Street. It should be a title that represents what the paragraph is about. Tyra and

Richie, you have a quiz to make up from yesterday at some point. Be sure to put your names on these."

Inaudible conversations between instructor and students.

Instructor: "You still have about a minute left in the extended time. When you finish, no rush, you have 50 seconds, get the assignment down for tomorrow. Read and mark 14-19. Also, there is a study guide to complete that. It is on Cooper Online. There is also a hard copy on the table next to the door. You can pick that up when you leave. Be sure you don't leave that. Once you have the assignment down, the quiz will be over in just a second, move to your team or stay with your team and move to the activity of preparing for our discussion. Again, a number of activities that you can engage in, some could be asking and answering questions that you have about the reading or the text, the entire novel, not just last night's reading. Another activity, you can review/share responses to the study guide. You also need to prepare a question, a comment, bring forward a line, an observation or comment or connection that you make, something for us for our discussion that you are going to offer to us. So, spend some time and do that. The quiz is now over. Thank you. Start talking amongst each other. Come on, get going. Get going here. Start talking. Peter, your study guide?"

Students talk amongst themselves.

Instructor: "Thank you very much. Please wrap up. Time for our discussion. While you are getting out or organizing your two-column notes, while you are moving your chairs or your physical bodies so that you can see the eyes of everyone in the class, I would just like to draw your attention to the chunks again. Look at that chunking sheet that will help guide you through these various snapshots. As a reminder, in chapters 5-10, in these chapters, we see Esperanza making friends and interacting with younger children. Kind of interesting, with a couple of younger kids. (Students laugh). Must be a generation thing. I don't know. Peter, I don't know. It's like a joke if you miss it and you have to explain it, it's just not funny. So anyway, Esperanza befriends younger children. We see that she has a very different take on the world, so, lots of great information there. Richie, you need to continue moving your chair. In 11-14, that chunk, interestingly, we see Esperanza meeting and getting to know some older women who will be able to serve as role models for her, for Esperanza. So we begin to get into that point right there, so that's very interesting. Now if you can adjust your seat, Richie so Colin can see you and I think we're about ready to get underway. So, Katy, why don't you get started? What do you want to bring forward."

Katy: "Well, I thought that instead of it being about like role models, the older women, I thought that it was about like being afraid and the differences between people and how like being different (inaudible)."

Instructor: "Where are you getting this from, what are you referring to?"

Katy: "Well, the one who doesn't like going into other people's neighborhoods, then like the one that likes to (inaudible), and then like with the one with the furniture store, whatever, how they were discriminating and people were so dark that you could only see his glasses."

Instructor: "Okay, so Katy's onto something here. What it is that seems to connect or what might connect these three different pieces and perhaps other pieces that Katy has brought forward. What are you sensing going on here? Becky?"

Becky: "7-13 were like talking about like the races and everything, like when you drive through a different neighborhood…."

Instructor: "So that's like 'Those Who Don't", that chapter right there?"

Becky: "Yeah."

Instructor: "Okay, go ahead."

Becky: "People who visit the neighborhood are scared of them and when they drive to a neighborhood that not like the same race as them, they get scared."

Instructor: "Okay".

Becky: (Inaudible).

Instructor: "Have we seen this before in the story, before last night's reading. Have we seen this idea?"

Student: "Yeah."

Becky: "Yeah."

Instructor: "Where have we seen this idea before?"

Griff: "Cathy and her family who were originally (inaudible) in the neighborhood, but she said that because Esperanza and her family moved in, they would have to move away, before more people like her moved in."

Instructor: "Now, when Cathy said that, people like you, people like her, how did you understand that or what did Cathy sort of mean by that?"

Griff: "I think she was referring to one, their race, and two, their economic class because it seemed like Cathy's family had a lot more money than Esperanza's family."

Instructor: "So, perhaps pointing out differences in race and socioeconomic sort of status. Good. Would anyone like to support that or offer some support or offer different views of that? Colin."

Colin: (inaudible), and those who don't, I kind of got the feeling like she was comfortable like where she was and she knew everything…"

Instructor: "Esperanza?"

Colin: "Yeah, and she was comfortable and everything, but when she went somewhere different, she got like anxious."

Instructor: "Good. I think that's helpful. I don't see a lot of folks other than Becky writing stuff down. This is an important topic, obviously that Katy's bringing up and we're all discussing here. Why would she feel, or what sense do we get, or why does she suggest that she feels uncomfortable? She recognizes that others feel uncomfortable coming to her neighborhood and in sort of reciprocity, she also feels uncomfortable, go ahead Colin, to go to other neighborhoods."

Colin: "Well, I guess that she's not used to it. Like when she goes to a different neighborhood, she doesn't know anybody and she's kind of alone."

Instructor: "So, it's just unfamiliarity? Is that it?"

Colin: "Kind of, but she said like she was brown and like the other people are different, so it made her feel uncomfortable."

Instructor: "Okay, so she's focusing perhaps on racial or ethnicity as points of difference. Okay. So, that's interesting. So what's being brought forward then is our differences between people. Whether it's a race, ethnicity or cultural, socioeconomic, that differences seemingly create feelings of discomfort or are areas where conflict can come in. I wonder what this means for the story, why she is bringing this forward, sort of plays into it, helps our understanding. Katy, you also mentioned the Cadillac and Gil's furniture store. How would these connect, Lily, to sort of these ideas we're talking about?"

Lily: "Well, like especially with the furniture store what might come up later on in the book is why he wouldn't sell the music box and why he wouldn't sell it and why he would keep it dark and (inaudible), may explain it (inaudible)."

Instructor: "Okay, so that's good. You've got some questions out there. This is a great way to read, where you read something and you sort of question to yourself and you may not be able to answer it right then and there, you know, why does say Gil keep the lights off, it may be a simple explanation. Why won't he sell the music box and it is good to make a note of it and, hopefully, on down the road, we'll be able to answer

it. Anyone have any guesses or want to address this music box. Colin or do you have something else?"

Colin: "Well, I had something else."

Instructor: "Go ahead."

Colin: "I think like the Cadillac and the store made me feel like they have a shortage of money, because when they get in the Cadillac, they see like automatic windows and the FM radio and stuff and they thought that was cool and that they had never seen it before and then like the junk store, he's kind of selling stuff that's like used, not really new. But the music box, like Esperanza and Nenny like think that's pretty cool and they wanted to buy it."

Instructor: "There was a difference, though, Nenny's and Esperanza's sort of concerns were slightly different."

Colin: "Esperanza doesn't like to talk that much to like the older people, but Nenny does."

Instructor: "Okay, good. You have something? What about this Cadillac, that Colin and some folks mentioned the Cadillac? It's clearly from that other place, isn't it. It doesn't belong. In what sense does it not belong in or on Mango Street? Blake?"

Blake: "Well, like, um…"

Instructor: "Did you all write that questions down? Come on? Let's get this note stuff going. Keep your head in the game?"

Student: (Inaudible).

Instructor: "Well, we'll talk about it, yeah, good."

Blake: "Esperanza and Nenny and the other kids in the neighborhood were so like astounded by like the automatic windows by going up and down and it seemed almost like a necessity, not a necessity but something that comes with like most cars and kind of second hand cars really don't have the automatic windows like seen in poverty and the fact that the FM radios are cool and that kids really don't get that opportunity to experience like new music."

Instructor: "So it sounds like Blake you are viewing this Cadillac as sort of an object, a thing, that has come into their world from a different place. So it is an 'other', it doesn't belong in some sense in this world. So you see the children interacting with it in a way that indicates that they are not familiar with it, sort of attracted to it. What does that tell us? Does that tell us, does that help us understand anything about culture, about cultural differences, areas of tension? Grover?"

Grover: "Well, I also noticed that when the Cadillac first came into the neighborhood, everyone stared at it, so I thought that maybe they hadn't seen that car in the neighborhood before (inaudible)."

Instructor: "Okay, so it was something new and different in that community that they were sort of unfamiliar with. Okay, good. Lily."

Lily: "It sort of seems like that for a poor community and for something as nice as a Cadillac kind of rolling in is something everyone would notice and would watch because it's something different than what they are used to."

Instructor: "Okay, in any way, these are great, let me ask this question… does the Cadillac being on Mango Street suggest in any way that the other culture, the other place where this Cadillac comes from is a better place than Mango Street? Let me say that again, I want you to think about that. This Cadillac comes from an other place, not Mango Street. Is there any suggestion then that that other place, not Mango Street, is a better place than in some sense than, Richie, Mango Street?"

Richie: "Well, I think it might be a little better because it has like fancy stuff, and all these cars, and Mango Street doesn't really have all that. It could be better."

Instructor: "In what sense would that be better? Are you suggesting just in sort of a technological sense?"

Richie: "Well, they may be a little bit more wealthy."

Instructor: "Okay and that, does that make it better in some regard?"

Richie: "Not really, no never mind."

Instructor: "No, you're doing fine. I'm just asking questions. You're making an excellent contribution, you know, thinking some really good thoughts. But, it doesn't sound like, you feel, and this is just you Richie, that necessarily that that other place is a better place."

Richie: "Yeah."

Instructor: "Okay, that's excellent, fine. Other thoughts here? Katy?"

Katy: "Like I think it brings up the idea again the dream idea, like it's kind of what they hope or what she hopes for like a better life, what she and her friends hope (inaudible)."

Instructor: "Interesting. So you're connecting or you see a connection… good for you, you shouldn't harass a student."

Student: "I was actually saying sit down, I really was."

Instructor: "I thought you were saying it sarcastically."

Student: "No I actually wasn't (inaudible)."

Instructor: "So I think Katy is making a very interesting connection, the house of the dream, the dream house is really not what they got and you are connecting that sort of sense of dream or hope to this vehicle. Is that what you're doing?"

Katy: "It's like her new house doesn't have a backyard and also last time it said like their garage, where there is no car, or something sounded like sad."

Instructor: "Do you get the sense and I don't want to, you know, overwork this Cadillac thing, but do you get the sense that Esperanza or children feel deprived in any sense because they do not have a Cadillac?"

Blake: "I don't think they necessarily feel deprived because they've lived their life as they are now, but they definitely feel that the Cadillac is something that is really cool and that they'd love to have, but I don't think they feel deprived of it."

Instructor: "Okay, good. Zelda?"

Zelda: "Maybe not deprived, but they do think that the other people who do have it are rich."

Instructor: "Okay, is there something in the text that suggests that to you or are you just sort of…"

Zelda: "I thought of it."

Instructor: "You thought of it. Okay, see if you can find something in the text that there's some sense of jealousy or envy. Yes."

Student: "I think that definitely feel deprived, because they think that having all this stuff and owning a Cadillac and all that stuff would somehow make life better or make her feel (inaudible), she thinks that (inaudible), you know how you said, 'Is it better?', she probably thinks it is better for the people who have that kind of stuff but they don't think it's better."

Instructor: "Okay, and that's an excellent thought. What is, do we get a sense in this sort of brief snapshot here, or do we get a hint, perhaps we get a hint, of what Esperanza does value? If she doesn't value the Cadillac and what that represents, can we see here something that she does perhaps value?"

Student: (inaudible)…"She complains about her house and about not having friends, so there's nothing that she says that she really values."

Instructor: "I'm thinking very specifically of the chapter with the Cadillac in here. In other words, is there some contrast, some counter point presented where we see the Cadillac and that is sort of counter opposed by some other idea, another set of values? Are you getting this written down? We're not just talking here, using up some oxygen. Grover?"

Grover: "Maybe they think it's cool to see a car like that but if it was available to them and they could get it, they would take it, but they are not going to go out (inaudible). I think they value other things."

Instructor: "Any sense about what things they would value?"

Student: "The house."

Instructor: "Okay, in that chapter, you get that sense. I'm really thinking in the chapter. What can you point to that says that? Go ahead and look at it. While we're looking, we've had another…Colin, yeah?"

Colin: "Yeah, I just wanted to say like I think that like Esperanza thinks that the car is like from the other place and I think she thinks if she finds where the Cadillac is, then she might figure out where the new house might be or something and like towards the end of that chapter, like the family was concerned about their cousin and when they arrested him (inaudible)."

Instructor: "Excellent. Could that be the counter point? Someone wake Griff up please. Get your head up off the desk and open your eyes. How could that be the counter point to this? Colin?"

Colin: "Well like, I mean like, I just think like when he crashes the car, what was important is the family and not the car."

Instructor: "Good, I think Colin is on to something and I think that's an important point to note that family, those relationships, are somehow of more value, okay to Esperanza, than the material objects. Okay? You guys are doing a great job. Start focusing please."

Student: (inaudible).

Instructor: "It doesn't. But this is something that you know, she's surrounded by, what's the title of the chapter? Peter?"

Peter: "'Louie, His Cousin & His Other Cousin'."

Instructor: "Does that suggest, that just reeks of family, doesn't it? Louie, his cousin, that's family. What?"

Student: "The thing is about a car and then she titled it, like about family, but you know that's not really (inaudible)."

Instructor: "Even though seemingly it's about the car and so you're pointing out very interestingly that it's titled like family, but it's about so you really get to thinking about what's important to her. Good job. Grover?"

Grover: "Going back to what Angie said, right when the car crashed, Marin screamed and then everyone ran down to look at the hood, (inaudible)."

Instructor: "Okay, so it's like you get this image of all the family going to see. Excellent, very good job. You guys have done a good job. Thank you for doing that. You have a few minutes now, four minutes, if you go to the AWL and write down what you've learned today. What did you learn today, either some specific things or some broad ideas. There's also a section, 'What do you want to learn?'. If some ideas have come up that you would like to pursue or continue whether you've spoken them or whether you've just thought them, go ahead and write those down. I'd encourage you guys to keep these ideas, these themes that we are beginning to get out here in mind and use them to help frame your understanding as you continue reading and thinking back on what you have read. These are the ideas and the big ideas that we will probably keep coming back to. They are very interesting points that you guys are making. Good job. Come on. What did you learn? Come on, Peter. Is that what you've learned? Don't forget your study guides when you leave. A couple of you didn't put your names on yesterday's sheets. I'll just leave them up here."

#5 – 10/18/07

Instructor: "May I have your attention please. Break is over. (Inaudible) is going to the nurse. Put the food away. Get started on what you know from your reading last night 14-19. Let's move directly to writing down what you know."

Student: (Inaudible).

Instructor: "Focus now on writing down what you know from last night's reading."

Students work quietly.

Instructor talks quietly with students.

Students take quiz.

Instructor: "When you're finished, get the assignment. I want to talk a little bit about the assignment so….excuse me, I'm still talking…. I want to speak to you a little bit about the assignment so just write down the words and after I talk to you a little bit, there will be time to ask any clarifying questions. Yes?"

Student: (Inaudible).

Instructor: "There's paragraphs… I want you to give me an appropriate title for this paragraph. Do you have your assignment notebook? Break out your assignment notebook. Break it out. Grover, even though you may have written the assignment down, get out your assignment notebook because I'll be talking about it. There may be some additional information that you want to put down. Should we cancel the timed writing. In honor of Lily?"

Students: "Yeah." (Inaudible talking).

Instructor: "Tomorrow what you have is a timed writing so what you will do is first thing when you come in for class, you can go right to the computers, log in and begin composing, creating your response to the timed writing. To prepare for that, you need to do a couple of things. On Cooper Online and projected up here, on Cooper Online in box 6, under the resources, you can see all the resources we have for House on Mango. I have put the timed writing for 10/19, so there, when you open that up, you will see what the topic is, what the prompt is and the rubric. Okay, so let's go ahead and do that."

Student: "Should we go to our own computer?"

Instructor: "Now?"

Student: "Yes."

Instructor: "No, you can just watch it up on the board."

Student: "Okay."

Instructor: "And what you'll see is that the general topic is, 'Why read literature?', 'Why Read House on Mango Street?'. So immediately, you recognize, well, we wrote about this topic with regard to the short story and the poem. Many of you recall that. You remember also that there were 12 ideas that helped us think about why we should read literature. Okay. Stretches the mind is one of them. Okay. So, all you need to do then is go back to those ideas about why we read literature, and I'll put that up here, as well, and choose one of them. That becomes the topic to focus for what you are going to write about house on Mango. And then all you need to do then is write in the information that supports your idea about why you should read Mango

Street. Okay. So you've done this, worked with this idea before. You have 12 topics that you can choose and then you need to apply it to Mango. You will have 20 minutes. If you would like to use the entire period, that's fine. You must, as part of the rubric, you can see you must create an informal outline. Do that tonight. Make an informal outline that gives some plan, some sense of how you are going to organize your response. Please choose your topic, remember how to do that, choose your topic right here. Draw a line and then put down several big ideas and on this side, you put your themes."

Becky: "You can use the chart, too."

Instructor: "Excellent, if you'd like to use that chart, two column notes, it looks exactly the same. Good job, Becky. You can do that. So, be sure you bring in this informal outline tomorrow as part of the rubric how you are going to be assessed. What else should I tell you? You are considering only chapters 1-19. Okay? So it's not the entire book. It's just the first 19 chapters. An effective response, listen up and pay attention to this. To respond effectively, you want to demonstrate that you are familiar with all 19 of these chapters. So, to do that, what you want to do is you want to find one of your E's sort of early on, say somewhere in chapters 1-5. You want to find another E somewhere in the middle, say 8-12, somewhere in there, and you want to find a third E somewhere near the end, 15-18. You get the idea? So, you want to demonstrate that you are familiar with the whole range of those chapters. Certainly, you can think of it another way, and I don't see anyone writing this down."

Student (inaudible)

Instructor: "This is not. What I'm telling you is not. Another way to think about this is you do not want to have a situation, not only in this response but in any response, particularly to literature, where all of your examples come from one very narrow and small place in your text. Okay? You definitely want it to demonstrate a breadth of, you know, proof that you've read the entire text. Now, when you have this informal outline, the informal outline right here on this right hand and you have your text right here, when you create it, anyone who reads that should be able to see in your text the informal outline. Okay? The final product, the informal outline, should be clearly evident in that formal product. Proof read it, all of that, sentence errors and all that sort of (inaudible), okay? What can I tell you about the writing prompts? Mary?"

Mary: "Can I ask a question?"

Instructor: "Yeah, yeah."

Mary: "Okay, so this isn't going to be on Cooper Online?"

Instructor: "It's there already, it's right there. That's why we went and looked for it. Anything else?"

Mary: "No."

Instructor: "What's not there right now and I will put there is the definition of literature that has those 12 things."

Student: "That's still on the other assignment."

Instructor: "Correct."

Student: (inaudible).

Instructor: "You're absolutely right. It's still on the introduction of literature. I am also going to put it here so you don't have to jump around, but you're right, it's still on introduction to literature."

Student: "So we can have our outline out while we are …"

Instructor: "Absolutely. In other words, and in addition, you can have any other resources that you want. You can definitely have your informal outline, if you want your book, if you want other notes, notes that we have been taking, any resource that you would like as you are composing this is totally appropriate. Okay? What you are going to turn into me is your informal outline and your text. And then here's the rubric. Look at the rubric tonight. That's how you are going to be assessed. Nothing else. Okay?"

Student: "The question is, 'Why read literature' or the House on Mango Street?"

Instructor: "Yes, specifically, 'Why read House on Mango?' so it's a more specific example of that general question."

Student: (inaudible)

Instructor: "Why read this particular piece of literature, House on Mango Street."

Student: "You used those 12 examples, one of them, but as a topic to…"

Instructor: "Right, to organize your response to this. Peter, sit up please. Becky, did you have a question?"

Becky: "So, for 'Why Read Literature?' we just have to find one thing and then (inaudible)."

Instructor: "Right, you are taking one topic of the 12 and developing that. Good job. I think you have it. Grover?"

Grover: "So we kind of do it like the last one that we did or do we have to go to that sheet and then pick one of the 12 things."

Instructor: "Well, I suggest that you go to this sheet and review the 12. If you would like to use the same topic that you did for the short story poem, you are welcome to it if you would like. That'd be your choice. You are welcome to use that. If you want to use another one, that's fine. Any one of those 12 would be appropriate for this response. Okay? Go into your teams now, take a few minutes and prepare for our discussion. Get right to it, please."

Students talk amongst themselves.

Instructor: "Thanks very much. Let's get set up for our discussion. David, John, you will need to move your chairs. Peter, you will need to move your chair. You need to be able to see everybody. That's not working right there. Let's not make a big deal about this. Lily, start us off. Tell us something that your group found that was interesting to talk about or something you would like to bring forward to the entire group."

Lily: "All of these talk about different names and that's like one of the main themes is names which might have to do with something later on where she might try and change her name. We were like talking about how…yeah."

Instructor: "Okay. So you're looking at 'Darius and the Clouds' and the next section which is "And Some More' I believe, something like that, and your connection again is…"

Lily: "Like they talk about names a lot and she is always talking about how she hates her name so it might like be leading up to something."

Instructor: "What is it about names or naming in these chapters that stands out for you or helps you connect it to Esperanza?"

Lily: "Um… I don't know, they just are like saying a lot of names like…"

Instructor: " So, first of all, we noticed lots of names, lists of names as they are playing and then somehow, okay, so go ahead, Katy, let's follow this up a little bit."

Katy: "I kind of thought that all the names that were mentioned did not really say I don't think but I thought it might have been people who have died, even though there was like a lot of people names, but I thought maybe that they were names of people that have died because there always in danger like they are always talking about so I thought maybe like (inaudible), and also I thought like when they were looking at the clouds of whatever, like God was a really important part of their lives."

Instructor: "Okay, so you see that there is a sense that Darius would come up with the word God which is sort of reflective that religion is sort of part of his life, something like that. When you're trying to think about significance of things, sometimes it's not like this super involved or complex thing, sometimes, it's something relatively simple that the author is simply trying to emphasize. So, maybe there's something in these names that not sort of deeply sort of pertinent but perhaps helps us remember something. Go ahead Katy."

Katy: "They told us that Esperanza like believed in God, too, because she was saying how Darius was always so stupid and makes like stupid jokes, but then all of a sudden he says something (inaudible), like made me feel like he agreed with her."

Instructor: "Okay, well let's separate out these two things. What you're bringing up is I think a little different than what Lily's bringing up. Any more thoughts on this God thing first? Becky?"

Becky: (Inaudible).

Instructor: "That's true. Okay. Is this really religious? I mean who is Darius?"

Student: "He's not very smart."

Instructor: "He's a kid who is not very smart and he's a child. Okay, and what has he done, Richie, to elicit the response or to say God, that's God?"

Richie: "Well, he was like a clouds thing…I don't know."

Instructor: "Tell us, take us to the story, Grover."

Grover: "Basically, it's his point of view and everyone has a different point of view so (inaudible)."

Instructor: "Okay, so in a sense, that he's looked at this cloud and for whatever reason, he's named it God, and you're saying that is an indication of his particular point of view. Okay. I think that's fair. Okay. But, what's important here? Who noticed that?"

Student: "Esperanza."

Instructor: "Did anyone else notice that?"

Student: "No."

Instructor: "No. So what's the important part? The fact that Esperanza noticed, or the fact that he named this cloud God?"

Student: “That Esperanza noticed.”

Instructor: “Why would that be important?”

Student: “Because, then she might realize that he’s not that dumb, he kind of has a different point of view and different ideas.”

Instructor: “Good start

Instructor: “And yet, it’s Esperanza who notices that. So what do we learn about Esperanza?”

Student: (Inaudible).

Instructor: “Is anyone else able to figure that out, and dumb and not dumb, she is able to figure out…”

Student: (Inaudible).

Instructor: “Well, do we need dumbness in there? She is able to figure out…”

Student: “People.”

Instructor: “People’s personality, yeah, people. Lily, do you have something?”

Lily: “I was going to say what you said that she could understand people.”

Instructor: “Yeah. How does that fit this particular chunk? See, I’m asking you now to think back to the nine chunks. What was it in this section of the nine chunks? Keep the chair on the floor for safety purposes.”

Students: Laugh.

Instructor: “There are lots of examples like this to show how different Esperanza was. She sees the world differently. She understands differently than other people. Is this a good example, Peter, of that?”

Peter: “Yep.”

Instructor: “How so?”

Peter: “Um…um…I don’t know.”

Instructor: “Colin?”

Colin: "I think that she takes everybody's views in perspective and then she thinks about it and then figures out like how the person thinks."

Instructor: "Okay, good. So that's interesting to her. She observes that. Okay. So, that's all that this is bringing forward, that she's a great observer, particularly of people, and that she has a special way of looking at the world. Good. So, I think that's what's up with the God thing there. Tyra?"

Tyra: "Also what I think is an example of how she like understands people is about like when the girl Cathy or whatever, about her family like moving or whatever, she understands and sees why they are moving."

Instructor: "Okay. Good, and what is the calculation, who can remember this, the calculation she made in that chapter about Cathy and racial and Lucy?"

Student: "Well, kind of like, I don't know if they were messing around or anything, but when she was talking about her and making like she was ugly and stuff, (inaudible)."

Instructor: "Yeah, which would indicate some values some moral sort of boundaries that she sees and adheres to closely. Okay, I think that's an important thing. Peter, you can write that down in your notes as well. Good. Katy?"

Katy: "I thought that the way Esperanza looked made it seem like she was always worried about how she looked and like if her shoes were okay or how people looked at her back to like the beginning when the nun looked at her house… no, no like in the very beginning when she was walking down the street, she was worried that like the nun would see her differently. Esperanza is really worried about, like I don't know if it has to do with her culture, but she is really worried about how people view her."

Instructor: "Okay, good. And, at what age of life is she at?"

Student: "Like our age."

Student: "It doesn't say."

Instructor: "Pre-teen, eighth grade. Appearances, how other people view you, is that important?"

Student: "Yes."

Instructor: "It's very important, particularly at this stage of life. In other words, we are pretty sensitive at this stage of our lives about what other people think of us. We think it hard you know if someone gives us a little frowny face, or we just light up if someone gives us a little happy, so you know what I mean, so we're very sensitive about our interactions with others. So, I think that's an important point to remind us

about Esperanza's age, where she is. We always need to keep in mind that she is an 8th grader, 12 or 13 years old, at this time of life. By the end of the story, she's still going to be 13 years old. Okay, so we're just looking at about a year and a half of her life."

Student: (inaudible).

Instructor: "And there is the question, what's really going to change? You should write this down. We have only got a very short period in her life. What really is going to change? How is she, if she is going to be different, at the end? Lily?

Lily: "Also, it talks about how Rachel, Lucy and Esperanza are sort of oblivious…"

Instructor: "Go ahead, you're doing fine."

Lily: "Oblivious to like the world around them and what's going on, like when they were walking down the street in the high heels and they were (inaudible) and they didn't have no clue about what was going on in the world and how like to be careful of what they do, they're sort of like in their own little world."

Instructor: "Good, in other words, they're like…"

Lily: "Young."

Instructor: "What do you mean by young?"

Lily: (inaudible)

Instructor: "Excellent. They're not as experienced. They're innocent, they're naive about the world that they're pretending that they're in. The nice thing about these shoes is that they can leave that world right away. What world am I talking about?"

Lily: "Maturity."

Instructor: "Excellent. Good job. Write that down. Good job. They're children here, but see how they're playing in a more mature world. How did that come about? How are they able to enter that world?"

Student: "Imagination."

Instructor: "No."

Students: Laugh.

Instructor: "John?"

John: "Well, by putting on the shoes…"

Instructor: Yes, that's it. All they did was put on some shoes and immediately, they are able to enter a different world that was …"

John: "Maturity."

Instructor: "Real, yeah a world of adulthood or maturity that was really real. And what kind of shoes were they, John?"

John: "High heeled shoes, colored high heeled shoes."

Instructor: "Good, and typically who wears them?"

Student: "Adults."

Students: Laughter

Instructor: "Tyra, thank you, there are probably several ways you can envision this. Zelda?"

Zelda: (inaudible)… she noticed that the man was staring at her when she was dancing, so I think it's Lucy who's kind of, or whichever one wanted a dollar. If she's going to take a dollar from some disgusting man (inaudible), and they're 13, like I remember last year, like I wouldn't have done that."

Students: Talking amongst themselves.

Instructor: "Good, Zelda, alright, stop please. Let's look at this scene. Zelda's making an excellent point here. Who is telling us about this scene?"

Students: "Esperanza."

Instructor: "And what is her reaction to the fact that Rachel is sort of willing to go up to the man and take the dollar? What is Esperanza's take on this?"

Student: (Inaudible).

Instructor: "Right, you're absolutely right. So, what does this tell you about Esperanza and her understanding of this situation?"

Student: (Inaudible).

Instructor: "Okay, good. I think that's a fair conclusion. Okay, so she has some understanding about the dangers that this situation, or the consequences that this interaction might have, whereas Rachel seems to be oblivious."

Student: "How old is Lucy and Rachel."

Instructor: "They're younger."

Student: "Are they like 10?"

Instructor: "Could be, they're younger. Something like…Good."

Student: "I also think like when they were wearing these heels, they felt like pretty or whatever so maybe all the guys were looking at them but these were like grown men so it's kind of disgusting, but they didn't realize that. They just really liked the comments that they heard and stuff and like that girl came up to them who was like Alicia or something who got like the same comments from other shoes like they were getting…"

Student: "Mary."

Student: "Yeah, Mary, sorry… so that's probably like what…"

Instructor: "Okay, what about that. I mean if you think about that, that's really bizarre, these children put on these shoes, they get comments and looks from adult men and somehow they like that. What are you thinking?"

Student: "Maybe they don't realize that like, I mean they know they're men, but (inaudible).

Students: Talk amongst themselves.

Student: "Well, it's attention nonetheless."

Student: "Okay, I guess they wanted to look older."

Instructor: "Okay."

Student: "They think with their high heels that they look older and what's adding to that mentality is the older men giving them comments."

Instructor: "Okay, getting response to that."

Student: "And they think they're older, the older men think they're older and ask them (inaudible)"

Instructor: "And somehow that's pretty exciting. Okay. Why is it exciting, perhaps, for them at this point in their lives?"

Student: "Because they think they're growing up."

Student: "They think their special"

Instructor: "Good. Katy?"

Katy: "It's kind of about the shoes, how when they're walking on the street and they have high heels on, they were getting all this attention, but then when Esperanza was at a communion party or something, she got attention, too, but she was like wearing brown, old shoes."

Instructor: "Okay, I think what you're pointing out is she had a very different reaction at that point. Okay. She was getting plenty of attention, but somehow she wasn't…"

Katy: "Because she was like young, she wasn't use to getting attention from like men or guys or whatever so to get any attention was a big deal for her."

Instructor: "Okay and so it's just unfamiliar how to react or how to respond to that kind of attention. John, last comment."

John: "I think Mr. Benny, was saying why do you have those high heels on, take them off, you're not old enough to wear those heels and he asked (inaudible) and they were sort of oblivious and they didn't know why Mr. Benny was saying (inaudible)."

Instructor: "Good. So that speaks for their naivety, they're innocence. They don't know the full consequences of what it means to be adult. Good job guys. Thank you."

#6 – 10/23/07

Instructor: "Go ahead and get started on what you know, 20-25."

Students getting settled.

Instructor: "Come on, let's go. What do you know? Griff, come on. Get started please. Come on, let's get focused here. Write down what you know, 20-25. Write down what you know. If questions occur to you, that of course goes in what you want to know or what you want to learn. Okay, no talking. In the next two minutes, you should start the quiz. You should be on the quiz now if you haven't already."

Students: (Inaudible talking).

Instructor: "Excuse me. I'm not sure if this applies to anyone in this class, but if you did not take a reading quiz because you were absent, you need to complete that this week. So, if you're not sure whether that is you or not, please let me know."

Student: (Inaudible).

Instructor: "Don't worry about it. Put this on your desk."

Student: "Is being blind what you would consider not being able to move something?"

Instructor: "Is blindness the inability to move something?"

Student: "I don't know, I'm not blind. I don't know what it's like."

Instructor: "That's all the information I'm giving you."

Instructor: "Assignment for tomorrow: Read and then re-read and mark 26-32. Complete the study guide 26-32. The study guide is not available now. There will be hard copies later today and it will also be on Cooper Online in case you would like to get it that way. Did you write the assignment down?"

Student: "I'm on it."

Instructor: "Okay, good job. Today, in your groups and your teams, I'd like you to focus on two questions. Prepare a group response and then be ready to support that with the large group. One of them, and I will project it up here, one of them is… it's kind of interesting. If you look at 'The First Job', there are no metaphors in that particular chapter. If you look at the other four chapters that we are consider, and by the way, we are only considering today, you read through 20, we are only considering 20-24. If you look at the other four chapters, there are metaphors in those chapters: 'Born Bad', 'Elenita…' and the other one. What would explain it? It's just a fact. There are no metaphors in this one, there are metaphors in the other. What's going on? How can you account for this? The second question I would like you to address, I would like you to create a graph, a graph that will chart the movement in these five chapters. Here's the graph that you should use. The coordinates, the y-axis should be from good to bad or best to worst or something like that and then, of course, the x-axis is beginning to the end, so somewhere along here, you will plot 21, 22, etc. and you can see on the board a number of sort of ways that that chart could look. It could just be a straight line down, a straight line this way, a zig-zag line, a stiff line, you can see other variations here. So, come up with a graphing of these four and be able to support why you place a particular chapter in a particular place. Go ahead."

Student: "Now?"

Instructor: "Yes, now and I'll put up the questions on the board."

Student: "Can you do one graph for a group?

Instructor: "Yes, yes. You're groups should come up with one graph."

Students: Talking amongst themselves.

Instructor: "That's one question. What's the second question? Yes."

Students: Talking amongst themselves.

Instructor: "Thank you. Please get ready for our discussion. Move yourselves so you can see each other."

Students: Move and talk.

Instructor: "Peter, put your chair down. Come on. Move yourselves. Let's get ready here. I'm going to give you a head's up. The final, the concluding activity that we do, I'll ask you to write down a comment or something one of your classmates said that really impressed you…excuse me… can you listen please."

Student: "He just wrote on me. You wrote on me before."

Student: "My bad."

Student: "Okay, I'm sorry."

Instructor: "Thank you, let's get some focus here. At the end of our discussion here, I'll ask you to write down something that one of your classmates said that really struck you as interesting, or important or original, something along those lines, so listen for that as we are having our discussion, knowing that you are going to have to write about it, so listen closely to your classmates here. I'd like to first just get a sense, see if we can do both things, see if we can get a sense of this graph. What does basically your group and, Richie if you have your pointer, you can just sort of use the graph and mark it up there. What is your sense of how the graph looks, what is the movement of your line? Who'd like to volunteer? Zelda?"

Zelda: "Oh, you mean my group's graph? Can I go up and then explain it to you?"

Instructor: "Well just draw it up quickly and then leave it."

Zelda: "So, in chapter 20…"

Instructor: "No, no, just draw it please. Don't explain. Just draw your line. No numbers. Get ready Richie. Richie, get ready. Okay good, Richie? Anyone else want to put up theirs? Okay, very good. Excellent. Colin, your group want to go? Anyone here at this group? Yes or no? Come on, let's go. Move along, move along. I think

there's a blue marker up there Peter, see if you can find it. John you're just going to have to use, okay that's fine. Excellent. Good job, Peter. Step out of the way. Let's pay attention to the graph. We're obviously going to need to talk about these. Excellent, John. Okay. So, what do you make of your collective efforts here? Do you see any major differences, any major similarities? How do you account for what we have created? Griff, and this is stuff you can take notes on."

Griff: "It looks like it's not very good..."

Peter: "It looks very good.

Instructor: "Excuse me, Peter. It's not a discussion, you know way to discuss. We let folks say what they need to say."

Griff: "Basically, it's just not looking good for her."

Instructor: "So it's not looking good for her. It seems though everyone is sort of agreeing. She may start, whether feeling good or neutral, or whatever, but it's sort of a downhill progression. Is that what you're saying?"

Griff: "Yeah."

Instructor: "Okay, so it's not looking good. Alright? Good job. Richie, do you want to write that up there… 'Not looking good'. We're kind of looking for a title for this. Tyra?"

Tyra: "Even though like some of the (inaudible), I think I would compare her life to like a roller coaster or something, because she's always feeling like there are so many downs and ups."

Instructor: "Okay, so you… oh Jeese, can you switch the E and the S, please? So, what are you saying, Tyra…. Come on guys, we can easily correct mistakes, it's not a big deal… so what are you saying is the sense of the overall movement of these chapters, are you saying there is an up and down here? Does it stay pretty much in the same range or…"

Student: "No some things are worse than others."

Instructor: "It's sort of tilted downward. It is up and down, but it's kind of downward at least in these chapters. That's a good thing to keep in mind. Lily?"

Lily: "It's sort of like it's different, but they all go down really far and even though some don't go up above the line, most of them end up really far down."

Instructor: "Okay, good. So we might think about…what are we thinking about how we would sort of talk about or characterize that area that's not good. Katy?"

Katy: "Well, I was going to say that for like the majority of the lines are all going (inaudible)…"

Instructor: "Okay, good. So at this particular time and these are just these particular chapters, there are some things going on which we think are probably pretty disturbing or unnerving or unsettling for Esperanza. Okay? Stop it Peter. Okay. So, what are those things? Why is there this downward movement? What are some of the things from these chapters that you can identify that are causing sort of this downward tilt of things. John?"

John: (Inaudible).

Instructor: "Alright, well talk about that, the grandfather. What is it about that that seems to, that you would put it down below that good thing? You know, it doesn't necessarily have to be a bad thing. Certainly, it's a transition, and all that stuff. Let's go ahead and talk about that. Griff, get your head up, get ready to write."

John: "Well, because her father (inaudible) was crying. The act of seeing her father cry, she has never seen this before. So, it kind of started it."

Instructor: "So what are you saying is in this small chapter, what is it that is the unnerving or the unsettling thing?"

John: "The fact that her father is crying."

Instructor: "Oh, okay. Too bad about grandpa and stuff like that, but she probably didn't know him that well, probably didn't interact with him and knows only of him through pictures or through dad, but what you're saying is that really unnerves her is the fact that her father is crying. Yes, Grover?"

Grover: "She acts like when her grandpa dies, like her dad was going to go down to the funeral when she was explaining it, she's like…back in that country, that's how they do those things. She really didn't respond to that part of her heritage, she's like, oh that country, I've never been there, like, basically, it was a whole different world for her and it didn't mean that much to her."

Instructor: "Excellent. I hope you all got that. It's an excellent understanding when Esperanza says, 'That's how they send the dead away in that country'…who can repeat what Grover understands that to mean, what that must have told, Becky, about Esperanza?"

Becky: "It's just that she did not know very much about Mexico even though she was like half Mexican, or whatever, she feels like she is more American."

Instructor: "Clearly, we have to take that conclusion away. Very good reading there. Excellent. Good job. Alright, so she's unnerved by that. What is the terrific metaphor that she uses to talk about dad, about Papa there? You don't recall it. You don't recall it do you. It's on page 56…"

Katy: "A coat that crumples."

Instructor: "Excellent…excellent. Can you read the full thing or someone there? Lily, stop writing your name on your book. You can read the full thing, you got it exactly Katy."

Katy: "What page, 56?"

Student: "I have it. It says, 'And then as if he just heard the news himself, crumples like a coat and cries, my brave Papa cries.'"

Instructor: "Excellent, so crumples like a coat. Why is that metaphor (inaudible)? Go ahead."

Student: (inaudible).

Griff: "Wouldn't that be a simile?"

Instructor: "Why are you saying simile?"

Griff: "Because it says 'crumples like a coat'."

Instructor: "Basically, the difference between a simile and a metaphor just isn't that great. Both of them are comparing two sort of sets. So, when we find a simile, we can also call it a metaphor. No problem with doing that. So what is this metaphor comparing? Tyra, thank you."

Tyra: "Crumpling of a coat like a (inaudible) motion, crying."

Instructor: "Excellent. How does that work? How do you see those? Can you sort of analyze that? How does that make sense?"

Tyra: "I don't know."

Instructor: "Well, how are we going to approach this then? So, two ideas, two sets. We have dad sitting down on the bed and crying, we have a coat crumpling. How does… Go ahead, Grover."

Grover: (inaudible).

Instructor: "Okay, what is the more familiar of the two, which is the more familiar to you? Someone sitting down on the bed and crying, or dropping the coat to the floor?"

Student: "Dropping a coat."

Instructor: "Okay, so let's look at that first. What is that? Describe some of the characteristics or features that you see or envision or what happens to that coat. Go ahead Becky."

Becky: "It gets all wrinkled (inaudible)."

Instructor: "It gets all wrinkled. Okay, good job. Colin?"

Colin: "It like doesn't have any resistance, it just like collapses onto the floor."

Instructor: "I like that word. No resistance. It just collapses. Okay, excuse me. Someone else had something. Who had something? Okay, so perhaps that's all we need. We had this vision in our head of this seemingly solid object, a coat, right? It has form, it seems useful and its form is function and when we turn it loose and let gravity does its thing, and I love this, it does not resist gravity, it just collapses and its form, what happens to its form?"

Student: (Inaudible).

Instructor: "Yeah, does it look like it has a useful function? I mean in some sense it has lost its "jacketness" or "coatness". We can't see how it's possible to be used. Okay, taking that idea, how is that similar, can we see that in Papa? How can we see that in Papa, how does that make sense? Zelda?"

Zelda: "Because, when he cries, she said that he (inaudible), so he's not strong anymore."

Instructor: "Okay, so her idea, her understanding of her dad, suddenly, what happens to it? It collapses. It's like suddenly, Oh my Gosh, what is it? And what is it that's also remarkable about this? How does this happen? Very quickly, just like that. Good job, excellent. Okay, good. So what's another, back to our graph here, what's another way, we did the grandpa thing and saw that it was actually her father's crying that really sort of shook her up and unnerved her. Zelda, what do you have?"

Zelda: "Um, like when she described the old man, (inaudible) kind of angry or sad, like bring harassed. My question is, how did she feel about it, because she kind of didn't want to talk about it anymore."

Instructor: "Excellent observation. You'll notice what Zelda, look what happens in that chapter. Well, someone read the last sentence of that chapter and what do you make of that and just talk to Zelda's point. Come on, you guys need to have your books open, sharpen up here."

Student: “I’ll read it.”

Instructor: “Go ahead, please.”

Student: “It says, ‘I thought I would because he was so old and just as I was about to put my lips on his cheek, he grabs my face with both hands and kisses me hard on the mouth and doesn’t let go.”

Instructor: “Okay, good, and then as Zelda says, she drops without commentary, she drops that narrative right there, leaving us with that image or that thought just sort of suspended and what, Zelda, do you find sort of as a reader, how are you responding or what’s going through your mind as you read this.”

Zelda: “I don’t know, because she did it twice before, she had two other situations and before she kind of like doesn’t really know what to do, she’s nervous and…”

Student: “Shy.”

Zelda: “Shy, yes.”

Instructor: “Okay, so it sounds like you’re suggesting that sort of a sense of shock of some sort takes over and she’s unable to process or understand or express how she feels or how she is going to react about this. Mary?”

Mary: (inaudible).

Instructor: “What give you, are there some words you can point to that would give you a sense of shame?”

Mary: (inaudible).

Instructor: “Okay, so she brings us up to, she leads us up to this event, and then she stops, she closes the door. Okay. So perhaps shame might explain that, perhaps not. It’s a good thought. Tyra?”

Tyra: “I also kind of have a reason like why maybe she did it, because like it was talking about how she like really didn’t have any friends or she was kind of like lonely at work and everything, so maybe she thought that she kind of felt bad because it was his birthday and she didn’t like want him not to be her friend because she didn’t kiss him, or whatever, maybe that’s why she did it.”

Instructor: “Why she did what?”

Tyra: “Why she kissed him.”

Student: "Because she was going to already."

Instructor: "Yeah, she had agreed, or in her own mind, to give him a kiss on the cheek. Lily?"

Lily: "She wasn't expecting it. Like she just did not know (inaudible)."

Instructor: "So you're saying that the issue here is her naivety, her innocence?"

Lily: "Yeah."

Instructor: "So, how do you rate this, is this sort of less or more than her experience with dad or how is it the same? Peter?"

Peter: "Well, they're both bad, but since she really didn't know her grandfather that well, I think that the job incident was worse."

Instructor: "Why, what makes it worse?"

Peter: "I don't know. She didn't know the grandfather, so it wasn't that important to her."

Instructor: "Okay. Colin?"

Colin: "Well, I would say they were kind of similar because seeing how her father lost control, like, she kind of lost control, too, when he grabbed her and …"

Instructor: "Okay, so the way you seem to be framing it is, these are both similar experiences in the sense that she sees something that she wasn't expecting to see or she experiences something that she wasn't expecting to experience. Okay, this sort of shocked her system. John?"

John: "I guess going back to what Peter was saying, the grandfather's death didn't directly affect her, but this experience with the old man affected her, it happened to her, not someone else, not affecting someone else, affecting her."

Instructor: "Excellent. So, John's reminding us of very important things. Griff, let's sharpen up here. At the photo shop, the kiss, that was undeniably a very personal experience. She was an actor or a participant in that interaction there. Zelda?"

Zelda: "I think with the old man, she didn't really know how to act, which made her like more upset. Because, with the grandfather thing, she was sad because when someone dies, you are supposed to be sad (inaudible)."

Instructor: "Okay, so what is the surprising thing about the kiss?"

Zelda: “That like he didn’t let go, that it was unexpected.”

Instructor: “It was unexpected. In other words, there was sort of an agreement, what was their agreement with each other? Unspoken, what was their unspoken agreement?”

Student: “That she was just going to give him a kiss on the cheek?”

Instructor: “And what did he do then?”

Student: “He took advantage of her…”

Instructor: “He took advantage. How can that be a betrayal?”

Richie: “Well, now, she doesn’t trust him because he (inaudible).”

Instructor: “So says one thing and did something else. So, please understand that you can see that as an abuse of trust, a betrayal. Why would be call it a betrayal? My goodness, it’s just a kiss, I mean what’s, what’s the uh…”

Instructor: “Okay, well, it’s just a kiss, I mean, come on, goodness sake, just because I say one thing and do another, have I betrayed you in some fashion, I mean what makes this betrayal?”

Student: “Because he’s old.”

Student: “He’s an old, creepy guy.”

Instructor: (laughs) “So, old, creepy guys have to play by a different standard, is that what you’re saying?”

Student: “That’s right.”

Student: “Well, if he’s really young, then it’s different.”

Instructor: “So, how’s it different, good.”

Student: “’Cause that’s like harassment.”

Student: “He forced her.”

Instructor: “Go ahead, Katy.”

Katy: “Like she didn’t even know him. Like, she just like randomly met him. It’s not like they were friends. It’s not like someone she was losing. It’s not like if Peter... or

Bob… broke my trust that I've known like forever, then it would be different, but like they didn't even know each other and he's old."

Student: "I think now it's going to be harder for her to trust anyone, it will be harder for her to trust (inaudible)."

Instructor: "Good, excellent, so get this down, the issue of trust has now been interjected into the story as a matter of concern and certainly the old guy has a responsibility. What is the old guy's responsibility?"

Instructor: "An old guy, a young girl, old or young, there's a responsibility, what responsibility does the old have to the young?"

Student: "To take care of them."

Instructor: "To take care in a certain sense, because the old supposedly have experience and are a little wiser and the young inexperience. Lily?"

Lily: "She just wanted a friend, like she was new and didn't know anybody and she wanted someone to like sit with and to talk to."

Instructor: "Good, and there's nothing wrong with that and how did he betray that trust."

Lily: "He took advantage of her."

Instructor: "For some personal gain, rather than hers. Thank you very much, good job. Thank you."

#7 – 10/24/07

Instructor: "Guys, what do you know. You're in here. Write down what you know. It's not an option. Let's go, what do you know. Claudia, please, thank you. What do you know? What do you know, Peter? Here you go. Griff, what do you know? Let's see what you know and what you might want to know. Lily? Let's get a little better at getting right to what you know, you know that's what you need to do. What do you know? Try and push yourself a little bit with what you know, interesting quotations, interesting word choices, all that kind of good stuff. Please don't talk. When you reach a place where you're satisfied with what you have written down, if you feel you have done an appropriate job, go ahead and you can start the quiz. Okay, you should

be on the quiz now if you're not. There should be no talking. You've got a quiz going on. One quiz tip, do not use a pronoun for any answer, he, she or it. I am looking for a specific noun, whether it's a proper noun or common noun, or maybe I should say if you use, he, she or it, it's not going to be a correct response. You're welcome to put it down. Let's not talk during the quiz. I'm giving you fair warning, easy, easy. When you finish, get the assignment down. I'll discuss it briefly with you. Just write down what's there. You still have plenty of time, about two minutes. Don't rush. Okay, you got a couple of seconds on this quiz. Get your assignments down. Thank you, good job. The assignment for tomorrow, guys pay attention. We are making a slight adjustment in our reading schedule. You've read more than we've had a chance to work with in class, so we are going to make a slight adjustment. It shouldn't be too rough on you. Whatever you did for today is fine. We will be talking about 25-29 for today, you have certainly all read that. So for tomorrow, be sure that you have read through 34, read and marked through 34. If you have read it already, good for you, you've got an easy assignment for tonight. Also, pick up a new study guide. Much of the questions are the same, but 33 and 34 are new and I left Sally off of the other one. There are no questions for Sally, but there is a space for you to write in the information. Those are over there. On the back of that study guide is also tomorrow's study guide, 35-39. So, double duty. Working hard for you. Working hard for you! Peter, what's up?"

Peter: "Nothing much."

Instructor: "Sorry, I thought you had a question. Is everything okay?"

Peter: (Inaudible).

Instructor: "Excellent. Lovely job. Good job. Richie?"

Richie: "You want us to go from….

Instructor: "Rafaela?"

Richie: "Through Bums"

Instructor: "Yes, good job. Rafaela through Bums. Make sure you have this written down. We're taking questions and then we're going forward. Go ahead, Zelda?"

Zelda: "On the quiz (inaudible)…"

Instructor: "Okay, good job. That sounds like a job for 'extra instruction'. Good job. Anything else over here?"

Zelda: "No, it doesn't state (inaudible)."

Instructor: "Sounds like a job for 'extra instruction'. Today, what I'd like to work with…are you ready to go? Do you have your work done here?"

Student: "Let's go."

Instructor: "What I'd like to work with here with these five chapters here, I'd like to first of all, make sure that we can distinguish, tell the difference between plot and purpose. So we want to look at the difference between those two ideas, using some of these examples. This will be a way to get at the ideas in this chapter. Okay? So let's just uh…we've all read, and we talked about yesterday 'The First Job'. So let's talk about the plot which is simply the what happened. The plot is simply the story. The plot…oh my gosh…come on, you need your notes out. I thought you guys were ready, my fault. A couple of guys it's like you know, got to go together. Grover, come on…you should all have your notes out, get ready to go. You have already written down the word plot, making sure we understand what that is. Even if you think you know what it is, just go ahead and write down these terms. Plot, we said, is the story, the what happens. It's the narrative, the story line, any of those kinds of ideas. I still don't see it happening Lily. Lily, where's your notes? Lily put her notes in her book. Alright, good job. So think back to 'The First Job'. Using your hands, let's review. It doesn't need to be in order. What is the plot, what's the story, what's the narrative of 'The First Job'? John?"

John: "Esperanza gets her first job at her aunt's photo shop."

Instructor: "Excellent. Come on, let's go, let's go. Pick this up here. Richie?"

Richie: "She's nervous because she doesn't really know anyone."

Instructor: "Good job. Lily?"

Lily: "She has to lie about her age in order to get her job."

Instructor: "Excellent. Grover?"

Grover: "She dresses up because I guess it's a big occasion."

Instructor: "Excellent. Good job. What kind of dress? The blue dress. Tyra?"

Tyra: (inaudible).

Instructor: "Okay, good. Come let's go. What else? Lily, thank you."

Lily: "She has to….like her job is to match negatives to their prints and then put them in the envelope."

Instructor: "Good job, excellent. Lily."

Lily: “She has to wear white gloves.”

Instructor: “Excellent. Lily?”

Lily: “She has no friends and she was by herself and it was like scary.”

Instructor: “Excellent. John?”

John: “Befriends an elderly, Asian man.”

Instructor: “Let’s pick up the pace, please. We’re simply getting at the plot, the what happened, the story line. These are all excellent examples of the plot. Lily?”

Lily: “Oh, nothing.”

Instructor: “Oh, sorry. Katy?”

Katy: “She needed this job because she needed money to go to the Catholic School so that she didn’t have to go to public school.”

Instructor: “Good job.”

Student: “I think that’s about it.”

Instructor: “No it’s not. Zelda?”

Zelda: “She ate lunch by herself in the bathroom. She missed her break from work because (inaudible).”

Instructor: “Good job. So, there are issues with the lunch and the break. Good job. Becky?”

Becky: (inaudible) matching the negatives into the (inaudible).

Instructor: “That’s correct. Excellent. Tyra?”

Tyra: (Inaudible).

Instructor: “Good job. Good job. Richie?”

Students talking.

Instructor: “Excuse me. Richie?”

Richie: “The old man kisses her.”

Instructor: "Okay, we've got the old man kisses her. Grover?"

Grover: "She stands up because she doesn't know."

Instructor: "She stands up, good job. Excellent. Lily?"

Lily: "The two women made fun of her because she didn't sit down."

Instructor: "The two women laugh at her, then reassure her its okay. Richie, did you have something? Okay, those are some of the plot elements. Those are what the story is about. Those are, that's sort of the narrative, the elements of the story. The purpose, however, is different. The other idea is purpose. Of course, the purpose is not about the story, it's about the ideas. It's the why. Why is she telling us this story? I'd like you to turn to your group now and again focusing on 'The First Job' see if you can come to understand the purpose of this chapter. What Cisneros perhaps had in mind? Go ahead, you'll need to talk to each other."

Students talk amongst themselves.

Instructor: "Alright, let's come back in the next couple of seconds and see what we have. Back there, Claudia or someone from your group, what did you arrive as the purpose for 'The First Job'. Can you speak up a little louder please?"

Student: "I guess it emphasizes how she cannot be so naive."

Instructor: "So her naivety. With regard to what, her relations to what? Can you elaborate on that a little bit?"

Student: "In relation to befriending the Asian man. She sort of trusted him fully at first and you have to…."

Instructor: "Okay, you're fine, okay. I mean you're absolutely right, don't let me discourage you there, but you're drifting back into telling us about the story."

Student: "Oh, okay."

Instructor: "That's fine. That's good. What do you guys have?"

Instructor: "Can you explain what you mean, please?"

Student: "So that she doesn't turn out bad."

Student: “She wants to have a good life.”

Instructor: “So you say that the purpose of this is to emphasize…Colin can you guys stop talking, please? You should be focused on what we’re talking about here, getting notes down, following along…. So focused on emphasizing/highlighting some elements of her character, one of which would be determination. Okay, so you might want to think through if she actually does these things, but is she actually exhibit qualities that we might associate with being determined in here. What do you guys have back here?”

Student: “We kind of took it too literally and said that the purpose of her getting a job is to pay for her family.”

Instructor: “So is that sort of like determination?”

Student: “Kind of.”

Instructor: “Okay, what do you guys have here?”

Student: “It sort of (inaudible) the way she will act around new people and new things.”

Instructor: “Okay, so certainly a purpose of this section could be to foreshadow, to get us prepared, get us ready for some other event that is coming up. So then, in what sense then, is this foreshadowing? You can just follow-up on that. Are you getting these notes down? Who knows where this is going to go. What is this chapter foreshadowing?”

Student: “Quiz notes?”

Instructor: “Quiznos? Excellent!”

Student: “I love Quiznos! Classic Italian sub!”

Students laugh.

Instructor: “What is this foreshadowing?”

Student: “Her lack of trust.”

Instructor: “Okay, good. So this seems to go back to naivety.”

Student: (Inaudible).

Several students talk at once.

Instructor: "Okay, so Zelda is sort of piggy-backing on John's group here, this idea of naivety, only with an additional sense to that perhaps this is going to come into play in an important way, not that it's not important now, later in the story. So let's go back to naivety, John or anyone, in what sense, what is it about naivety that the author is trying to show us. Certainly, not just in the simple sense that she is naïve, but in what regard, in what sense is she naïve, Richie?"

Richie: "'Cause she's so young, she doesn't know that much about the world."

Instructor: "Excellent. So naïve in relation to the world or the wider experience or the adult life. Emphasizing that being a child, she is entering an adult world where there are some consequences that perhaps are unwelcome. Okay? Good job. I am going to give you 15 seconds to write down some notes, gather your thoughts and I will ask someone to summarize what we've come up with regard to the purpose of 'The First Job'. You all need to make sure you have something written down that has that."

Student: "Can you say that again?"

Instructor: "Make sure you have something written down in your notes about the purpose of you know that we sort of agreed to in our discussion about the purpose of…get your hands out of there. Griff?"

Griff: "What did (inaudible)?"

Instructor: "Determination."

Students talking.

Instructor: "You challenging me? Are you supposed to be doing that? I'll take that as a no."

Student: "Okay."

Instructor: "What are you supposed to be doing?"

Student: "Writing ideas and stuff."

Instructor: "Write down what the purpose of 'The First Job' is. When you're done with that, look up at me. Are you ready Becky? Okay what we need, is someone to give now the purpose of first job. Peter, if you don't have this, write it down. Katy?"

Katy: "That she can't be naïve because (inaudible)."

Instructor: "You're doing fine. So, something about her being naïve is important. Tyra?"

Tyra: "To show kind of like how she is gullible, I guess."

Instructor: "Okay naïve…gullible if a synonym of sorts for naïve. John?"

John: "Well, I guess in a way, it's to show a transfer from young to more mature in a way because she has to understand…I guess she lost trust, so that she's learned now that she can't trust (inaudible). I guess sort of an aging factor comes in (inaudible)."

Instructor: "Good, so the purpose of this chapter is to show us that she's not quite ready for prime time yet, is she? She's very much surprised by what happens in the real world. She doesn't have the experiences, the defenses, the skills, whatever you want to say to navigate that real world safely and for purpose. Okay? Grover?"

Grover: "Just to add on what like John said…"

Instructor: "Good."

John: "She is sheltered and (inaudible) like weird kind of stuff happens."

Instructor: "Good, that's an interesting spin and also an interesting way to understand this, she in some sense has lead a sheltered life in that she has not been really associated/understanding the adult world. She does excellent in the world as a child, but now part of growing up is becoming part of that adult world and understanding that so, in that sense, all children are sheltered in some sense, but there does need to be that bridge transition to the adult world. Good job. Katy?"

Katy: "I don't think that she's so much sheltered anymore, because she's getting exposed to like with Lois and the also like the Asian man (inaudible)."

Instructor: "So it's in this chapter with the Asian man that gives her an opportunity in a sense to re-evaluate what that world is and how she connects to it. Good. Excellent. Okay, Richie?"

Richie: "I think it's also showing a transition to thinking because afterwards, she begins to (inaudible) adults should be doing."

Instructor: "Interesting."

Richie: (inaudible) "That she's more like a child than the other adults should be."

Instructor: "Interesting. Notice what Richie is saying there, where he is observing that the way Esperanza thinks is now also changing. She is comparing now and what did you say she was in a sense comparing?"

Richie: "Like people's roles."

Instructor: "Okay, people's roles, the role of the adults in the community, trying to sift through and sort out those kinds of relationships. Make a note of that, write it down. Esperanza's thinking is changing. Peter, get it written down. Esperanza's thinking is changing. It is becoming more mature and more sophisticated and a higher level of thinking. Good job. Yes?"

Student: "Kind of what everybody else said, but it's just saying how she can't be naïve anymore about everything because she's becoming part of the adult world without realizing the consequences and what will happen to her."

Instructor: "Good, sort of unlike…"

Student: (Inaudible).

Instructor: "No, you're doing good. In other words when we saw her with the high heeled shoes, the little feet. There were no real consequences, they set the shoes aside and they went on with their lives. Now, the same kind of thing, taking on/putting on that adult role and now because there's that personal, sort of passioBlake, experienced the kiss, there are some consequences being worked out. Good job. What I'd like you to do now, let's build on this idea, remember we are on plot and purpose. I'd like to get and sort this out, Steve stay awake…each group is going to take one of these chapters here and then you are going to review the plot and then importantly come up with what you believe to be the purpose of that chapter. Blake, what are we doing?"

Blake: "We are doing one of those chapters on the board within our group and discussing the plot and what the purpose of that chapter was."

Instructor: "Excellent. Blake, which of these would your group like, Geraldo, Ruthie, Earl or Sire?"

Blake: "Probably Sire."

Students: "No."

Instructor: "Okay, up here, which would you like?"

Students: "Earl?"

Instructor: "Earl. Come on, what do you want? Geraldo or Ruthie?"

Student: "Ruthie."

Instructor: "Okay and you guys have Geraldo. Go ahead. Review the plot of each chapter, then come up with the purpose. Let's put it on the fast track, please."

Students talk amongst themselves.

Instructor: “Let’s have your purpose ready in the next 60 seconds please.”

Students continue talking.

Instructor: “Who’s ready to share the purpose? Let’s start with Katy’s group and then Richie’s group. Okay, go ahead, Katy, the purpose, so you have what, ‘Geraldo’?”

Katy: “Right, well, should I say the plot.”

Instructor: “No, thank you.”

Katy: “Well, we thought the purpose was to show like the (inaudible) and to also like wake up Esperanza because like she (inaudible) and just recently she started realizing that like the world isn’t like perfect and that things sort of happen.”

Instructor: “Okay, so there’s some rough going ons here, is that what you’re saying, about the world? Okay, so that’s a good start. Richie, what do you have?”

Richie: “We have chapter, ‘Sire’.”

Instructor: “‘Sire’, okay. Talk to us. What do you have?”

Richie: “We said the purpose of was to show that she’s still sheltered by her mom and dad because she asked her parents about Sire and his girlfriend and they said they were punks and to no talk to them.”

Instructor: “That sounds very much like plot to me, you’re absolutely right, and that’s the plot. What’s the purpose of this chapter? What did you guys come up with?”

Richie: “That she’s still sheltered and hasn’t really had the chance to be exposed to everything.”

Instructor: “So you get the sense that Cisneros is trying to show us that she’s sheltered? Is that the sense right there?”

Student: “She’s sort of like not in the adult world yet (inaudible).

Instructor: “So if she is, do you get a sense in this chapter how Esperanza feels about being sheltered?”

Student: “Well, she tries to peek out the window and stuff.”

Instructor: “She is peeking out the window, she’s looking out the window, she’s hanging out the window. She’s not just peeking around the corner.”

Student: “She wants to be in the adult world”

Instructor: “What is drawing her to the outside world? Remember the great-grandmother in the frame, just looking out. Look at that place, she is hanging her whole self out the window. Okay? What does she want out there?”

Student: “Freedom. Sire.”

Instructor: “She wants Sire. Why does she want…what is it about Sire that has attracted her attention?”

Student: “He’s looking at her.”
285
Instructor: “He’s looking at her…she’s curious about what this is all about. She looks at Sire and Lois and she thinks what?”

Student: (Inaudible).

Instructor: “Exactly what she’s thinking. She’s curious. She hears, you’re absolutely right Richie, mom and dad says, “no, no no”, but she’s now in the place where…”

Student: “What happens in the alley?”

Instructor: “She doesn’t know, does she? She wants to know. “

Students talking.

Instructor: “Go ahead. I’m sorry everyone’s talking while you’re trying to talk. I apologize. Go ahead.”

Instructor: “Good, good. I think that’s a great thing to put in your notes, a great way to sort of summarize, if you understand that phrase ‘what happens in the alley’, it’s a great way to sort of set those….that expression takes in a whole bunch of ideas that will help you organize this idea here. Okay, so it’s about relationships. In what sense because this is Sire and Lois, what sense does this symbol here make. How does this symbol help you see or explain what’s going on in ‘Sire’? Peter?”

Peter: “Okay, so Sire is dating Lois, but Esperanza wants to date Sire.”

Instructor: “Good job, excellent. Go ahead, what do you have? Okay, Richie?”

Richie: “It’s showing that Esperanza is like attractive.”

Instructor: “Okay, good. Tyra?”

Tyra: “Why can’t…is this the girl that can’t tie her shoes?”

Instructor: “Yeah.”

Tyra: “I’m so confused, why can’t she tie her shoes?”

Students discuss amongst themselves.

Instructor: “Who can’t tie their shoes?”

Student: “Lois.”

Instructor: “No, no, no… yes, but generally…”

Student: “A baby.”

Instructor: “A baby, thank you, a baby.”

Students talking.

Instructor: “ Can you come back please, come back. We’re just working with this really quickly. So baby, you know really tiny tots cannot tie their shoes. So what does this detail….”

Student: “Every time they talk about Lois, they call her babyish…”

Instructor: “Excellent. What else are baby things associated with Lois?”

Student: “Pink.”

Instructor: “Pink, good, and yet, she’s presented, she’s small, excellent, excellent, excellent, but she’s presented as if she were a baby, she’s actually doing more adult type of things. So the contrast there is very striking.”

Students talking.

Instructor: “Earl, come one guys, you’ll need to pull yourself back together. Peter, get your group together, come one. Whose Earl? John, Grover.”

Students: “We said the same thing that they did.”

Instructor: “Good, go ahead.”

Student: (inaudible) “her mind is sheltered.”

Instructor: "Good, how do you know that? How do you know that in this chapter? Grover?"

Grover: "Her mom says…"

Instructor: "Excuse me, just a second. You need to be taking notes. Go ahead Grover."

Grover: "Well, her mom says that she (inaudible)."

Instructor: "Okay, so you're doing great. So what is the confusion? What is Esperanza confused about here?"

Student: "You can't say she looks like different…"

Instructor: "The wife?"

Student: "Yeah, the wife."

Instructor: "The wife, I mean we know what the wife is, but Esperanza is looking at Earl and she doesn't understand what this wife is, why the wife could look differently than her people. In the same way that Esperanza is looking at Sire and Lois and wondering perhaps…. Excuse me, keep your personal things… wondering about what that relationship what does it feel like, what is it like. So again, Esperanza is on the outside, looking at a relationship but not understanding it. Go back to Geraldo. There's this idea. How does this idea fit Geraldo?"

Student: "Well, like Geraldo…"

Instructor: "Go ahead. Let's go over to Ruthie. How does Ruthie fit this idea here?"

Student: "Okay, the purpose is that some adults are too immature and not ready for the adult world and Esperanza doesn't understand because she thinks that all adults need to be ready for …"

Instructor: "Good, and specifically, specially about Ruthie, what doesn't she understand about Ruthie?"

Student: "Why she like (inaudible) and why she's so childlike."

Instructor: "She doesn't wonder that, she doesn't wonder that at all."

Student: "And why she doesn't live with her husband."

Instructor: "So what is it that she wonders about Ruthie?"

Student: "She has her own place, like as a wife (inaudible)."

Instructor: "Excellent. Why is she on Mango when she has her own house? Why is she here with Mom sleeping on the couch when she has a husband? So, again, she's looking at a relationship and doesn't understand it. So what do these four have in common?"

Student: "Esperanza doesn't understand any of them."

Instructor: "She's looking at elements of the relationship and she doesn't get it. She doesn't… leaves her with questions. She doesn't understand. Colin?"

Colin: "Well, when I was reading that particular chapter or section, I was wondering why she always said she was about to do something and she never did (inaudible)."

Instructor: "I'm sorry. I can't hear you at all. People being a little disrespectful, excuse me a lot disrespectful. Go ahead, Colin."

Colin: "I was wondering why she always said she was about to do something and she never did it. Like, she said (inaudible)."

Instructor: "Ruthie? So you were wondering why she did that. Do you have an answer to that now? Okay. What can we as smart readers figure out about Ruthie that Esperanza probably can't?"

Student: "Her and her husband are separated."

Instructor: "That's a possibility."

Student: (Inaudible).

Instructor: "Right, she's not all there. Mental illness of some sort has gotten her. Is she able to take care of herself?"

Student: "No."

Instructor: "No, she's a child. What's going to happen to her after her mother passes away?"

Student: (Inaudible).

Instructor: "Who's going to take care of her? Thank you very much."

#8 – 10/25/07

Instructor: "Oh, we have a Special K today, not the regular what do you know."

Grover: "Special K?"

Instructor: "Special K. Thank you, Grover. There are…I've asked you…. Can I have your attention please? I've given you some specific questions to respond to for this part of our class. Please put your responses in the know column or what you want to know. Basically, think back, you can refer back to you book and notes. Go back to the "Four Skinny Trees' and get the specific characteristics that Esperanza identifies, that she shares with the tress. Be specific. Do not summarize or put your own interpretation on it, find the exact words that she uses to describe what qualities they share and then identify those as a positive or negative quality and then finally, what did (inaudible) they teach? Good luck. And, take off any illegal jackets. Katy?"

Katy: (Inaudible).

Instructor: "Just ignore that for now, start here and then (inaudible). I prefer if you use columns. You can bullet things and then indicate if they are positive. That's exactly it. Good job. Be very specific. Good job, Griff. You've got too much text. Get the exact quotes. What's up, Peter?"

Peter: "I'm thinking."

Instructor: "Where's your book?"

Peter: "In my bag."

Instructor: "Get it out. Open it up to page 74. Just list things or bullet things. Okay? Tiny. Don't belong. Skinny. Getting the idea?"

(Inaudible discussions).

Instructor: "Individual work. Come on, come on. Individual work. Get the positive/negative."

Quiet work.

Instructor: "What does she mean when she says 'they'?"

(Inaudible).

Instructor: "Yeah, it's almost over. Yeah. Keep it direct. You don't want to get your sort of spin on it. You should be wrapping this up and head to the quiz. You should be on the quiz now. You should be on the quiz. Oh, Colin?"

Colin: "Yeah."

Instructor: "You're not ready for it right. You were singing (inaudible).

Colin: "Yeah."

Instructor: "You're excused from it. You should plan on taking it tomorrow."

(Inaudible).

Instructor: "I believe I have…well, after the quiz is over in about less than a minute, get the assignment down for tomorrow. It's no surprise, as you saw on the calendar on Cooper Online, we have a timed writing tomorrow. I will show you the prompt and I will explain it, have some discussion, or give you a chance to ask some clarifying questions. Guys, the rubric is the same. You'll see that … actually, let me back up again. The prompt itself, what you're seeing on the board here, is on Cooper Online. Timed writing 10/26. That's where you need to go to get this document. You can print it out or just look at it. One key thing is the rubric. It's the same rubric as last week. Pay attention. 8 of those 20 points have to do with the informal outline. Make sure that you create the informal outline, bring it, turn it in, make it a useful informal outline. Remember, the reader need to see in the text that informal outline. If you'd like to create an informal outline, show it to me before class tomorrow, I'm happy to look at it. If you want to discuss any aspect of this, I'm happy to do so, either later today or tomorrow. Okay? Alright. There are actually three, as you see here, there are three topics. You get to choose one of these three. Do not do all three, do not do two, just do one of them. Okay, one of these three. I'll read them off to you, explain a little bit, see if you have any questions, and then you'll need to choose one. One of them is to create a metaphor for Esperanza's community and explain why the metaphor is appropriate. That sounds kind of interesting. I might like to do that. So, just come up with your own metaphor for the community or you can borrow one from the story, yeah, from the book, and then you just sort of explain what you… have the metaphor explain …how the community is like that metaphor. What is that metaphor in 'Hips'? Like a new… Buick?"

Student: "With the keys in the ignition."

Instructor: "With the keys in the ignition. Yeah, so that would be great. So the community is like a new Buick with its keys in the ignition. That would be kind of interesting about that community. Keep it appropriate please. Keep your focus. That would be a great metaphor, or maybe you see it, or there are others you could use, but maybe you see that as a possibility, a nice way to talk about the community. Then you sort of set that up and then you talk about how the community is like the Buick with the keys in the ignition and all that good stuff. So, that would be kind of interesting. Well, that's one possibility. A second possibility … let's keep focus please. A second possibility: Discuss the challenges Esperanza faces as a young

woman growing up in a Latino culture. Well, that sounds terrific. I'd kind of like to do that. Would you stop talking, please? You need to focus. If you have questions, write them down so you can remember them. We're not interactive right now. Please understand what's going on. Discuss the challenges Esperanza faces as a young woman growing up in a Latino culture. That sounds kind of interesting. I can definitely see that she's got issues/problems because she's a woman because she's in the particular community she is. So, all I need to do is talk about or identify or speak about what they are, then show how the book supports that or what evidence might be in the book. Too bad I can only do one of these. I'd kind of like to do both of those. Well, the third one: Discuss how Esperanza's dream changes to take on more definite form. I can definitely see that. Remember at the beginning, the first vignette was just she wanted a house, but now we're up to 34, it's a more definite, more exact idea about what she wants. So, I could discuss well how did that come about, how did that occur. How did she go from this sort of general, broad idea of a house and now she's getting sort of down and dirty about what she really wants and needs. Alright, now is the time for questions, comments, complaints, whining, clarification. We'll take hands on this. Thank you, Becky."

Becky: "Is a Buick a car?"

Instructor: "Yes, it is. Good job."

Students comment.

Instructor: "Stop with the comments, please. Folks need to feel they can ask clarifying questions and get a response without being victimized here. Go ahead"

Instructor: "As you go along, as you're thinking about this, if you have questions, please bring them forward. The idea is you want to get yourself so well prepared you come in tomorrow, you know exactly what you're doing, you just sort of hammer away at the keyboard for 20 minutes and you're done. Okay? Good job. Grover?"

Grover: "How many minutes do we have … (inaudible).?"

Instructor: "Basically, Grover's asking about, you know, how long should this be. That's an excellent question. To clarify, you have 20 minutes. And to also clarify, I want you to create a fully developed paragraph. I don't want you…I noted this on some of your essays, I don't want you to begin a paragraph and leave it undeveloped. What you create should be fully developed, whether it's one paragraph or two paragraphs or three. So, certainly, it's appropriate, Grover, to develop one paragraph in your 20 minutes. Okay. You could also develop two. I think two realistically is probably the maximum, okay, in the 20 minutes. Because I do want you, Claudia, just to write for 20 minutes and then take maybe 5 or 10 minutes to do some proofreading. You're not going to be, as we did last week, you're not going to be allowed to write for 40 minutes, the entire time. 20 minutes and, for the most part, that's … now that means

you can write for about 15. You can do a good job in 15 minutes creating text and then take 5. You know, do a good paragraph, a well-developed paragraph."

Student: (inaudible).

Instructor: "You need to write for 20 minutes. If it takes you 15 minutes to write a well-developed paragraph, that's fine. Then, you can use the remaining 5 minutes to proofread, those types of activities. Certainly, though, you don't want to write for 10 minutes. You don't want to write for 10 minutes and then have 10 minutes of proofreading. About 15 would be sort of… Is that helpful Becky? Becky, what's up?"

Becky: (inaudible).

Instructor: "Yeah, if you have not picked up you're timed writing, I suggest you do so. There will be some good ideas, what you can do to improve. You should definitely put your eyes on it before you do your second. You can get it at extra help."

Student: (Inaudible).

Instructor: "Okay, at the end of the class, too. Zelda?"

Zelda: "Are these on Cooper Online?"

Instructor: "Yes, this is on Cooper Online. Good job. I sense we're near the end. Mary?"

Mary: "Can I bring in my own computer to do this?"

Instructor: "Yes. Anything else? You guys did a great job asking questions. I want you to look at this and think about this. Let me know if you have any questions. Okay, good. Let's now go to "Special K" and see what you found here. Basically, let's get out the positives and the negatives. Esperanza identifies with the trees. She sees in the trees herself. She and the trees are one. So, there are some good things and some bad things that she sees."

Instructor: "Well, what's the word? I don't think anger is the word. Katy?"

Katy: "Well, she's saying how they're not supposed to be there and that they don't belong and that they kind of like…"

Instructor: "And that's probably a…. is that a negative or a positive thing?"

Katy: "Negative."

Instructor: "Yeah, they don't belong. In the same way that she doesn't seem to belong, they don't belong as well. It needs to be exactly from the text. Zelda?"

Zelda: (Inaudible).

Instructor: "Okay. We're looking for exact words. Tyra?"

Tyra: "Maybe like when she says, 'Their strength is secret.'

Instructor: "Okay, so they have a strength. So, in some sense, she also has a strength, although she may not know it's there."

Tyra: "But it could also be negative, because you want people to know your strengths and not have it a secret."

Instructor: "As she expresses it here, how does she understand that?"

Tyra: (inaudible).

Instructor: "Probably as a strength. You're absolutely right, if you have a strength, you want to show it, share that with folks, but at this stage in her life probably she's going, 'Oh, I've got a strength'. You know, if you go along and you don't feel you have one, it is reassuring to know that you do have strength, even though you don't really know what it is yet. Good job. Griff?"

Griff: "She says that the trees have skinny necks and elbows, just like she does."

Instructor: "Positive?"

Griff: "Negative."

Instructor: "Good job. So skinny neck, elbows. That's good. So, again, do you want to elaborate on that a little bit, why would skinny be sort of a negative? You're absolutely right…."

Griff: "Because it gives you the sense that there's no strength in them, that they're brittle."

Instructor: "Good. Caused by just where they're growing up and that kind of stuff. Good. Grover?"

Grover: (inaudible).

Instructor: "I know where it is… positive…negative…what?"

Grover: “Both really… it depends.”

Instructor: “We need a category. We’ll come back to you? “

Instructor: “Okay. Positive or negative?”

Instructor: “Negative?”

Instructor: “Positive?”

Instructor: Laughs.

Student: “Why is it positive?”

Student: “They never give up.”

Instructor: “Go ahead, explain why this would be a positive…you’re absolutely right.”

Instructor: “Good. And even if it’s still anger, the negative, sort of you don’t want to be angry, but if you do have an anger, what she is suggesting here is to use that in a positive way to a difficult task, but to use that anger to pull herself up. Katy?”

Katy: “‘Four who grew despite the concrete’ … they showed persistence to develop where (inaudible).”

Instructor: “So despite concrete … we want to get the words up there. Why is that good? Why is that a positive?”

Katy: “Because she should stay strong.”

Instructor: “What does it mean despite the concrete? What do you see in that?”

Katy: (inaudible).

Instructor: “Okay, well, specifically for a tree.”

Katy: "It's too hard to grow in concrete."

Instructor: "You're being generous. Yes…tree growing in concrete, my goodness, that's kind of rough. Okay? Good. So you got the idea exactly Katy. Like the tree trying to grow in concrete, Esperanza trying to grow in her community makes it hard. Good job. Someone back here. Blake?"

Blake: "'Let one forget his reason for being, they'd all droop like tulips in a glass' so it's like they all depend on each other….kind of like people, we need people to depend on."

Instructor: "Is that a good thing or a bad thing?"

Blake: "Kind of both."

Instructor: "Oh boy, we've got to sort this out."

Student: "Negative."

Instructor: "Really. So needing people is a bad thing."

Student: "No it's bad in my mind, and in his it would be positive."

Instructor: "Why is Blake positive?"

Student: (Inaudible).

Instructor: "Okay, good. So the need for support… support tulips. We all go down together."

Students talk out loud.

Zelda: "Can I say why I'm (inaudible)?"

Instructor: "Go ahead Zelda."

Zelda: "It's bad to sort of depend on people because then you can't be independent and make it on your own."

Instructor: "Colin?"

Colin: "Well, I just want to say, it's almost to the end of this, 'four who reach and do not forget to reach'. I think that means like they never forget about each other and they always work together."

Instructor: "Okay, good. So what is happening here with this relationship with the tree? When she feels sad, when she feels lonely, when she feels depressed, when she feels alienated, when she feels tiny, what does she do?"

Student: "She looks to the trees to help her and support her."

Instructor: "Okay, how do to trees do that?"

Student: "Because they're the same as her and she can relate to them. (Inaudible) They understand what she is going through."

Instructor: "Is this a fact that the trees understand her? Is that what this is saying here? What is this saying?"

Students talk out loud.

Instructor: "We'll take hands on this."

Students laugh.

Instructor: "Explain yourself. That's good."

Instructor: "Okay. I mean, how does…how does that relationship work? The trees hanging out there saying, "Hey Esperanza"…what do you see, how does Esperanza get that from the trees."

Instructor: "Excellent. So she does what?"

Student: "Watches them."

Instructor: "Thank you. She looks at the trees."

Student: "And observes."

Instructor: "And what?"

Student: "Like motivation."

Instructor: "Because she remembers. What does she remember?"

Student: "What she's been through."

Student: "Because the trees have been through a lot and so has she so it's like (inaudible)."

Instructor: "Okay, good. So just looking at the trees, she remembers, recalls what they have to teach her which is what do the trees have to teach her?"

Instructor: "How do you do that? What's the lesson? Colin? How do you stay strong? How do you stay strong?"

Colin: "Work together."

Instructor: "Is that what this says, working together?"

Colin: "No."

Student: "Maybe it's like trying and keep growing no matter what. (inaudible)"

Instructor: "You can write that down and take it to the market. Keep trying, never give up, keep on keeping on. Read the last sentence. That's what it says. Good job."

Students talk amongst themselves.

Instructor: "Richie. Remember about yesterday. We were talking about …we had the four chapters, 'Sire', 'Earl of Tennessee', 'Ruthie' and 'Geraldo'…what did they all have in common? We drew some conclusions about those? What did they have in common?"

Student: (Inaudible).

Instructor: "Okay, good. So the sense that she could look at these relationship and not feel a connection to them. She was fundamentally…at a certain level, she was baffled… did not understand what Earl was all about, what Ruthie was all about, etc. etc. Okay. How is, Grover, the 'Four Skinny Trees' different?"

Grover: "Um, well, okay, the trees, she understands them and she didn't understand Sire, Earl and all them and she didn't really understand like what's going on in their lives but she understands the trees are exactly like her."

Instructor: "Excellent. Excellent. Grover you nailed it right on your head. I did observe that only three people were writing any of this down. While you might think you know it now, you need to write it down because you will not be able to sort of keep together our discussions at a later time. Particularly, when we have culminating or

wrapping up types of statements, you want to capture those and get them in your notes. Please turn over the sheet onto the other side and there are some questions about today's reading that I'd like us to look at. This is not an opportunity for you to do some chatting and socializing while we are transitioning to the next activity. Turn over your sheet and get ready. I'd like for you to look at the bottom set of questions on 'Bums in the Attic' and what we're going to try and do with these quotations is see if we can figure out is what is significant about them. Part of what we're doing here is in addition to talking about the quotes is also trying to make sure we understand how you need to respond when you are asked about what is significant about something. Okay. So, have your books ready. Get ready to take some notes. Get ready to participate as you always do. On page 86, the first quotation to look at is, 'Staring out the window like the hungry'. Now, if you just look at that, the question of course is what's significant about this. If there is, when you look at the line to emphasize significance, if there is a structure or something unique about the language, that's probably the thing you want to pay attention to. So, the obvious thing in this passage that you need to pay attention to is the simile, is the metaphor, like the hungry. Do you all see that? I mean that's just standing out there. You must address that. There's got to be something significant about that. Okay? So that's where I would like you to focus your attention. So, 'Staring out the window like the hungry', who would like to start us off. What the heck would be significant about that? Tyra?"

Tyra: "Maybe like she's staring out the window because she wants to live the life like given to the adult world, like hungry people want food, I guess. So like she can't have it because something's holding her back, like people who are hungry are like poor maybe that's holding back food because they don't have money."

Instructor: "Well, certainly, there's a sense of being held back, you do a nice job by suggesting two worlds, you have the glass with folks on one side and something on another side, sort of a divided world. You have an interesting way to approach this. Okay. Why the hungry, though? What is sort of telling or striking about that? You've done a good job starting us off. Blake?"

Blake: "Well, when you're hungry, you crave food. When she is looking out the window, she's craving the outside and being like an adult out in the real world."

Instructor: "Okay, just two things to comment on there. What is it that she's actually looking at? It's not being an adult in the real world, it's what? You've got it, Richie."

Richie: "A house."

Instructor: "Excellent. It's a house. Now the second thing, Blake, craves… you say they're craving something. Is this just like craving for an ice cream, craving for a donut, or is t his a different kind of craving? What's your sense on this?"

Blake: "I don't know."

Instructor: "That's fine. I think it's an issue someone needs to pick up on. John?"

John: "The craving is not like a donut, that's right now but maybe you won't want it later, but this is a strong feeling for I want this nice house, this nice life that the other people are having, something like I feel like I need."

Instructor: "Now wait a minute, wait a minute, you're confusing me. You used two different words here. Which do you want, 'I want' or 'I need'? Which is it, 'I want this house' or 'I need this house'?"

John: "I think it's more like I want this."

Instructor: "Alright, well go back, think about this. Go back to the language, the author, the narrator presents us with, 'staring like the hungry' … does this suggest wanting this or needing?"

Students: "Needing."

Instructor: "What, how does it do that?"

Student: "Because the hungry need food in order to live. If you don't eat then you're going to die."

Instructor: "You're absolutely right. I mean hunger is not an option. I mean, when you get hungry, anyone in here gets hungry, we've got to eat eventually. We could maybe hang out for a couple of hours, whatever, but we've got to eat. So, it's not an option. Why is that such an important idea, Blake, as it is now connected to the house?"

Blake: "Because now she needs the house. She's always wanted the house, but now she like needs it, she's connecting herself with the house. That's as far as I got."

Instructor: "That's excellent. Is it an option in her life at this point?"

Blake: "No, she needs it."

Instructor: "It's the same way, sort of breathing oxygen or taking in nourishment, the house is becoming that same kind of same sort of characteristics. Good, Richie, do you have something?"

Richie: "I was going to say that cravings are like something that they can't have."

Instructor: "Okay. Would you still hold that because, considering that the author, that the narrator chose 'like the hungry'?"

Richie: (Inaudible).

Instructor: "Yeah, I just suggest eventually the hungry are going to get some nourishment. It's not that they are going to be starved here. They will get something, perhaps not satisfying. But, hunger is something that you do need to have. Excellent. Well, good job on that. Oh, sorry, Katy, I'm sorry. What's up?"

Katy: "I was going to say that maybe that's why in the 'Bums in the Attic' maybe that's a reason she would like to live in a house because she knows what it's like to stare out the windows."

Instructor: "Excellent. She says that directly at the end there, you're absolutely right, she has a strong identification with people who grow up in the poor, the disadvantaged communities and really she is making some sort of sense of connection or promise that when I get some advantages, when I get some success, I will be willing to share them. We need to also look at that, that's excellent. Zelda?'

Zelda: (inaudible) "she'll let the bums in the attic because she knows what it's like to want something and to want (inaudible) really need it and can't have it."

Instructor: "So she's claiming for herself some future sensitivity that perhaps folks who do not have advantages do not have. This is all a wish. This is a dream that she is having here…. I dream of this big house and I'll do these things when I get here. So, she's claiming that I will feel, I'll have these beliefs and I will act in this way. But skip down, that's a fascinating quotation there. It says, 'I'll off them the attic.' You guys have done a good job identifying that she will bring the bums into the house. What do you make of that, 'I'll offer them the attic.' Colin?"

Colin: "It seems like if she gives them the attic, then it makes them feel like since they're getting something, the bums are (inaudible) they don't really have anything, so if she gives them the attic, she's helping to (inaudible)."

Instructor: "Good. Clearly, she's bringing the bums, and that's a shorthand for people who are disadvantaged in like, unfortunate circumstances, she's helping them out. Certainly, she's willing to do that. Claudia?"

Claudia: "It's basically like she's going to give them a home."

Instructor: "It seems though, yeah, she's bringing them into her home. So that thought to give them a place. Richie?"

Richie: "Before in the chapter, it says, 'People who live on hills sleep so close to the stars.'"

Instructor: "Yes."

Richie: "Maybe she's giving them the attic so they can kind of be 'close to the stars and not live too much on earth' so they have their opportunity."

Instructor: "Okay, that's a good thought, I mean get them high up. We won't talk about the roofs and all that, but anyway, that's a good thought. Good. Excellent to have these thoughts. Grover?"

Grover: "I kind of compare it to when she is at the last part, 'Some days after dinner, guests and I will sit out in front of a fire. Floorboards will squeak upstairs. The attic grumble. Rats? They'll ask. Bums, I'll say, and I'll be happy' and I thought that (inaudible)."

Instructor: "Okay, well the part Grover just read there, Richie, you too, that will fit into. Think about that, 'I'll offer them the attic.' Focus on attic. Come on. Katy?"

Katy: "Maybe it's that she wants to give them like the high life, like how she currently is like not wanting the house (inaudible)."

Instructor: "Okay, good start. Richie?"

Richie: "Well, she wants them to have a good life and (inaudible)."

Instructor: "Sure, sure. Tyra."

Tyra: "Maybe because like she would give them the attic, instead of like a room, so they can start of small and maybe like grow."

Students: Laugh.

Instructor: "Listen, let's, let's, we can work with this."

Tyra: (inaudible).

Instructor: "So you start them off in the attic, intending to bring them into a room later on."

Tyra: "No, yes."

Instructor: "I thought that's what I heard you say."

Tyra: "No. I mean, I don't know how to say it."

Instructor: "So she's being sensitive by having them be in the attic. Is that what you're saying so that the transition to the house is not so harsh on them."

Tyra: "Yeah."

Instructor: "So put them in the attic. They'll feel more comfortable there."

Tyra: "Okay, I give up."

Instructor: "No good job. You moved us forward. Zelda?"

Zelda: "She's giving them the attic because normally like (inaudible) in the attic and it's kind of like, when you think of an attic, it's kind of like blah, like that's where like the rats live. But, that's not why she's giving it to them, she's giving it to them because then they'll have something to work towards, like their own house. No, you don't (inaudible).

Instructor: "Easy, easy."

Zelda: "If you give them a room right off, then they'll be like okay, we have this forever, but…."

Students talk.

Instructor: "Now hang on. Just stop, stop right there. Let's not get too excited. Listen to what Zelda is saying. I mean, what is the nature of an attic? You guys are right. We don't go there too often. Why not?"

Students talk.

Instructor: "The attic is storage. Where do you do most of your living?"

Students answer.

Instructor: "Right, so we typically think in a house there is sort of a living area where folks are, they do whatever living things they do, and then there are some storage areas, whatever they may be that typically you don't go into too often. Now there must be some significance in the fact that she's willing to have these bums in a storage area but not in a living area. Lily?"

Lily: "Because some people it's hard to get into their attic. It's not like you can just walk in. You have to climb stairs or whatever. So it's something like they don't want something so easy for them to like live with something comfortable. You know what I mean."

Instructor: "Well let me put it, Lily, let me put it this way. If the bums lived…what would be the situation if the bums lived in the living area?"

Students talk.

Lily: “They’d forget the low life, like they’re giving us…”

Instructor: “That’s kind of the idea.”

Students talk.

Lily: “Oh my gosh.”

Instructor: “Becky?”

Becky: “I think that by giving them the attic, maybe the rest of the attic is worse than being on the street….”

Instructor: “Nah, nah, nah. John?”

Students talk out loud.

Instructor: “Come on. John?”

John: “If she had company over to this house…”

Instructor: “Which is what Grover was reading at the end.”

John: “If she had company over to this house, then she would want, I guess cause there’s two ways to this because, one, she’s putting them in the attic and sort of hiding them from the company, from the people who are coming into the house, but then in the end, it says, ‘Rat’s? they’ll ask. Bums, I’ll say, and I’ll be happy.’ Then, she’s telling them that there are bums in the attic so in a way, I guess she’s not really hiding them.”

Instructor: “And yet, what she’s not willing to do.”

John: “She’s not willing to put them in the living area.”

Instructor: “And have them interact with…”

Students: “Other people.”

Student: “Regular people.”

Students talk.

Instructor: “And who else is she…?”

Students talk.

Instructor: "Guys, guys, there's some inappropriate comments here. And who else is she unwilling to…the bums also, who else is not going to interact with the bums?"

Lily: "Her."

Instructor: "What do you make of that?"

Lily: "She doesn't want to be near them but she wants them to …"

Instructor: "Yeah, go ahead, you're right Lily."

Lily: "She doesn't want to have to interact with them, but she wants them to be comfortable."

Instructor: "Okay, good, so…"

Lily: "She cares about them but not enough to like hang out with them."

Instructor: "So let's be fair to Esperanza. This is at this particular stage in the story. There's still time for her to grow, but I think it would be an accurate reading to say yes, she is aware of disadvantaged individuals, she would like to help them, but she is not yet prepared to live with them or to bring them into her heart totally. I think that would be an accurate statement. Katy?"

Katy: "Well, I was like…she doesn't want to be near them because it's like showing how she's going back to Mango Street, like, kind of. She's giving them the life that she wants them to have."

Instructor: "Good, so right now, by being in the attic, they're sort of in a half way place, which is that ultimately going to be satisfactory to the bums or to her?"

Student: "Probably not."

Instructor: "Probably not. So, by the end of the story, either get them out of the house, or bring them into the living room, and that's something we would need to be able to look for. Thank you very much."

Students talk.

Instructor: "Somebody took my book. Somebody took my book. You bring it back. Someone's in trouble."

Student: "Oh, I'm sorry. I thought it was Mary's book. I'm sorry."

Instructor: "It has all the answers in it. Thank you. What's up?"

Student: (Inaudible).

Instructor: "I mean it's a noble striving is to give back. She's got that right sense, but the difference in what we're talking about there, of course, is she's not yet ready to bring them totally into her life. Hopefully, she'll be in that place in the next 20 or 30 pages."

#9 –10/29/07

Instructor: "If you'd like to look at it in your boys, for your Special K, all I want you to do is look at 'The Monkey Garden' and write down some of the details, descriptions or events that you feel are important. That's all you need to do."

Student: "Right here."

Instructor: "Yeah."

Student: "Can I use the blackboard?"

Instructor: "Yeah. Please take out your books of course and your study guide. I am going to want to check those. Please work on the Special K. Excuse me. There's should be no talking now. You are working on the Special K. Get yourselves organized there. What I'd like you to do. You can look at the book. Look at 'The Monkey Garden'. That's fine. I'd like for you to write down what you consider to be important or significant information, details, descriptions of the events, actions, anything that grabs your attention and you feel is important. Please make a list of these things. We will come to them later. Please also take out, pay attention, your study guide and your book so I can check your study guide and that you've marked your text. No talking please. No. Individual work right now."

Instructor talking quietly to students.

Instructor: "I'd just like to comment on your notes, marking the text. Write notes, words, symbols, underlining. What you have to do, is you want to be able to tell someone why you marked something. Here, you (inaudible). Excuse me. No talking please. You know what you need to do."

Instructor (talking quietly to student): "Okay again, you need words and symbols in the sides. Simply marking lines isn't going to be enough to have you to remind you why you thought was important. Study guide?"

Student: "I forgot it."

Instructor: "Study guide, Richie?"

Instructor (talking quietly to students): "You just need a few words like this or a symbol, it doesn't need to be a sentence, something of your own. Study guide? Study guide?"

Instructor: "Time to move onto the reading quiz now. Today's the 29th, 10/29. Griff, reading quiz? When you're finished, and there's plenty of time left, get the assignment down."

Instructor talks quietly to some students/collects quizzes.
Instructor: "Okay, it's over. Come on. Good job. The assignment for tomorrow is to read the last four chapters of Mango Street and also complete the study guide. The study guide is on Cooper Online. There are some hard copies over there, as well. We are ready for the conclusion of this story. After today's reading, we should have a pretty good idea how this is going to turn out. We are pretty curious to see if our prediction or our understanding of what's going on here is, in fact, going to play out. So, a couple of things, yes, it's the last part of the book, we're excited for that reason, but also we have a strong sense of how this is going to wrap up and we need to see if our predictions are going to be accurate, so very excited to get this reading and have our discussion tomorrow. Okay. Let's just take a few minutes. I'd like to talk about 'The Monkey Garden.' You might have noticed it's unusual because it is by far the longest vignette, the longest piece of writing, by 5 or 6 times than the other vignettes, so clearly, something's going on here and certainly with the climactic event in 'Red Clowns', 'The Monkey Garden' precedes that, that will help us understand what is going on with 'Red Clowns'. So, what I'd like to do first is simply give folks a chance to share what you felt were important, pay attention, details, facts, actions and events from this chapter. You should be giving exact quotations or referring specifically to the text. We're not necessarily now going to make strong conclusions or make inferences or talk about sort of what it symbolizes or what it means. I recommend that as part of your notes, you stay on the 'K' side over here and build your list. Just write down, add to this list, important pieces of information that we might come, will probably come back to and use in our discussion. Alright, Tyra?"

Tyra: "Esperanza has thoughts of committing suicide and an example of that is on page 97 when she wishes she was dead."

Instructor: "Excellent. Very interesting. We have to wonder what's that about. Good. Excellent. Of course, she doesn't literally commit suicide, in a figurative sense, she does. Okay. Good job. Lily, excuse me, Katy?"

Katy: "Bit by bit, the garden took over itself."

Instructor: "Okay, good, why are you bringing that forward?"

Katy: "I don't really know, but I thought it was significant to the chapter."

Instructor: "Good, excellent. You're absolutely right. Early on, it paints, what's it say?"

Katy: "Bit by bit, the garden took over itself."

Instructor: "Took over itself. Interesting. Good. Colin, what do you have?"

Colin: "I put… in here, I put that in the beginning of the chapter, she tends to make it a safe haven kind of, like to get away from her parents so (inaudible)."

Instructor: "Interesting. It's a safe haven. Get away from the parents, and I like how you also mentioned in there at the beginning or at the start of this because, certainly by the end, it's not. We see this dramatic change so that's something to think about, as well. Grover, what do you have?"

Grover: "On 97, it says, 'I looked at her a long time, but couldn't think of anything to say, and ran back down the three flights to the garden where Sally needed to be saved.' Then in the next paragraph, 'They all looked at me as if *I* was the one that was crazy and made me feel ashamed.' It shows that they're more mature than her (inaudible)."

Instructor: "Okay."

Grover: "And it shows (inaudible)."

Instructor: "Okay, good, we have this event with Sally and Tito and the boy and we start off by referencing mom, Tito's mom, so Esperanza, goes outside the garden, seeks out an adult, seeks mom and dad, something important goes on like you're suggesting when she returns to confront Sally and the boy. Good. Katy?"

Katy: "Well, I kind of took what Grover said differently, or this part of the story, I thought that she kind of knew better."

Instructor: "She is who?"

Katy: "Esperanza."

Instructor: "Esperanza, good."

Katy: "I thought that Grover said she didn't know better, but I thought that she knew a lot better. Like, I just thought that she knew that like it was wrong."

Instructor: "Good. I think that's something we will need to explore. In other words, we do know part of Esperanza's experiences, her history. Good, we do know that. I think we can make a pretty good guess about what Esperanza might be thinking even though she, herself, as the narrator isn't two explicit about that in terms of Sally and

Tito and the boy. So, that's good. That'd be something very good to explore. Peter, what do you have?"

Peter: "I kind of thought the same as Colin which it was like a safe spot for her. Like, it made her feel comfortable."

Instructor: "Good. Any details that you can bring forward that could support that or where you get that idea that this was a safe place for her?"

Peter: "She was hanging out there a lot like…"

Instructor: "Would you like us to come back?"

Peter: "Yeah."

Instructor: "Just give us the high sign when you're ready and we will put you to the front of the line. Tyra?"

Tyra: "Also, I thought that maybe part of the reason she was kind of mad was Sally decided to say yes and kiss the boy or whatever and maybe because she has had like some bat experiences like previously with the whole kissing thing, like with the grown man kissing her, and stuff."

Instructor: "Okay, good. I think that was what Katy was referring to. Okay. Good job. Zelda, what do you have? We're looking for details, things that you felt were important. We don't necessarily at this point need to build on these excellent observations and comments."

Zelda: "I just thought it was interesting when she was…I thought like…I don't really have an example. She feels like an outsider kind of. Like, she feels (inaudible) like younger than them because they're leaving her out and she feels distant….oh wait no, just kidding."

Instructor: "Good."

Zelda: "In the last like two sentences."

Instructor: "On what page? Good job."

Zelda: "On page 98, it says that she seemed far away and that her shoes…"

Instructor: "Good, read that, that's very important."

Zelda: "It says, 'I looked at my feet in their white socks and ugly round shoes. They seemed far away. They didn't seem to be my feet anymore. And the garden that had been such a good place to play didn't seem mine either.' It's like not her garden

anymore because there are too many grown up things in the garden and she's not a part of it and it doesn't feel right in her child shoes because she's becoming older."

Instructor: "Good job. That's a very important line there and that's a good understanding of it. We need to come back to that. Good. Claudia, what do you have?"

Claudia: "Huh?"

Instructor" What do you have? What details? What events? What seems important to you?"

Katya: "Um, (inaudible)."

Instructor: "Well, this is the special K."

Katya: "Well, it's different for her from Sally and um…."

Instructor: "Good. I think that's a good understanding there that they've been friends and now something has separated the two friends. They are now sort of apart from each other. Katy?"

Katy: "Well, I thought it was how, like how Sally wanted her keys back. She didn't just argue, like I kind of felt it was the culture acting, like she couldn't argue against them. She did what they wanted, like she didn't argue, she just did what the boys said."

Instructor: "Excellent. So, you're reminding us that the issue is over the keys and what's that very interesting line there? Who sets the rules?"

Katy: "The boys."

Instructor: "The sentence, right there."

Katy: "'One of the boys invented the rules.'"

Instructor: "'One of the boys invented the rules.' Okay? Excellent."

Katy: (inaudible).

Instructor: "Good. So that's a very telling line. We'll have to see how that fits in there. Blake, what are you bringing forward?"

Blake: "Well, this is before…"

Instructor: "That's fine."

Blake: "That whole issue came up but… 'I wanted to go back with other kids who were still jumping on cars, still chasing each other through the garden, but Sally had her own game.' That basically shows that she still wants to play around kind of like a little kid but Sally and the older kids are like holding her back."

Instructor: "Excellent so making her aware, making Esperanza aware, that there are other games to be played and sort of this whole, sort of the whole universe or world is changing right under her feet so to speak. Good. John, what do you have?"

John: (inaudible) "There's this adult theme in the garden and sort of this childish thing and Esperanza in her life is sort of conflicted now so she's not sure whether to go one way or the other. She's kind of stuck in the middle."

Instructor: "Interesting. Notice what John's saying. He's suggesting that the tensions have been out there throughout the entire story but now it's kind of like they're in this one place. Okay, so it's been really localized and really it's going to seemingly going to force upon Esperanza a choice. She's been able to avoid or defer sort of decisions or decision making or resolving those tensions, but now, being in this place, seemingly something has to give at this point. Interesting. Go ahead, Becky."

Becky: "Well, I think I want to understand what the monkey is."

Instructor: "Excellent. Excellent. What is this monkey? Okay. In fact, this would be good. You can add this at this point. What do we know about this monkey? Mary, do you want to follow-up or something new?"

Mary: (Inaudible).

Instructor: "Good. Well, what do we know about the monkey?"

Instructor: "He went to Kentucky. I think the important thing there is it used to be there; now it's gone. Alright to Kentucky. I don't want to insult anyone. Maybe it's a compliment. I don't know."

Students chuckle.

Instructor: "Easy."

Student: "It says Tito's mom, like she asks about Sally and Sally kissing him and his mom didn't (inaudible), she just like blows them off."

Instructor: "Good. So we have to wonder what's that. Why is Esperanza going to Tito's mom?"

Student: "She thinks that she's like an authority, but like…."

Instructor: "Right, what again is the word, "a" word?"

Student: "Authority."

Instructor: "Authority. So Esperanza is looking for help from the adult world."

Student: "But she's kind of like becoming an adult herself and (inaudible) and she doesn't really realize that so when she goes after help, I think she realizes that she's by herself, kind of."

Instructor: "Okay. That's an excellent idea that she feels isolated, perhaps alienated, not only from her childhood, but also from adulthood. Where does she fit in? Good. Katy?"

Katy: "I thought that we were talking about it a minute ago how she has to kind of choose between the adult world and like children, and being like a child again, and this kind of reminded me of that lady, I forget what her name is, but the one that always acts like a kid…"

Student: "Ruthie."

Katy: "Ruth. It just reminds me of like maybe the adult world isn't that great…"

Instructor: "Excellent. Excellent job. Tyra."

Tyra: "I would like to say something about the monkey… maybe like it was a key part of the garden or whatever but then after the monkey left, then the garden began to take over itself."

Instructor: "Okay. Good. Excellent. So, what do we know about the monkey?"

Student: "It's in Kentucky."

Instructor: "We know it went to Kentucky. Becky?"

Becky: "It lived in the garden."

Instructor: "Well, we're looking for direct quotations. There are a couple of sentences you need to look for that gives us really all the information that we're going to get about this monkey."

Student: (Inaudible) "You know how you were saying about like a (inaudible) or something, like maybe the monkey was like the authority over everything or like parent or some sort of (inaudible) and like she's on her own."

Instructor: "Well that is true, but what are we …. Grover?"

Grover: "I think the garden is (inaudible) and there used to be like someone in charge of it and stuff and …"

Instructor: "Okay, thank you, I mean…"

Grover: "No, it sounds like people (inaudible). It sounds like circus people."

Instructor: "We're still looking for these lines that will resolve this whole thing. Peter?"

Peter: "Maybe it was like a zoo because it says like in the first part, they made a lot of noises, there were a lot of people."

Instructor: "Good. So the monkey made was?"

Student: "Monkey made what, what?"

Instructor: "That's the only thing we got here. I'm asking you to look at the book and what do we know about the monkey. Got a lot of guessing here, but we find out that the monkey is noisy. What else do we know about monkey, other than going to Kentucky?"

Student: "What?"

Instructor: "What else do we know? Oh, I'm sorry, Katy, you had it. What?"

Katy: "I kind of felt it was like the monkey took his people with him."

Instructor: "Yeah someone said it, but the monkey screamed. So this is not your gentle monkey, is it? It's not like a calm, sort of nice, tamed monkey. It's noisy. What's that other detail? Come on guys, look in your book if you don't have it. What's the detail after screamed?"

Student: "Screamed at night…"

Becky: "The monkey (inaudible)."

Instructor: "What, you got it Becky?"

Becky: "Yellow teeth."

Instructor: “Yellow teeth.”

Becky: “Dirty monkey.”

Instructor: “It’s a nasty creature. Yellow teeth. It bares... what does that mean to bare your teeth?”

Student: “Shows that you’re mad.”

Instructor: “Shows them in a threatening, angry way. It’s associated with the night. What else do we know about the monkey? Come on?”

Student: “It’s evil.”

Instructor: “We’re looking for text, words from the story that will give us clues. Colin?”

Colin: “In like the next paragraph, it says like it was in a theater.”

Student: “It was in a theater?”

Instructor: “It’s up in that first paragraph, last line.”

Instructor: “It lived in a cage and it has…”

Instructor: “An owner.”

Instructor: “See, what this is…this is an empty lot. Someone lived here with the monkey and they have moved… they have abandoned it, gone to Kentucky, and the garden has taken over. So, what do we have here? What do we know about the monkey?”

Instructor: “Yeah, summarize the monkey, thank you.”

Student: “Is it really a monkey?”

Instructor: “Yeah, there was a monkey there?”

Student: “I thought it was like…”

Student: "Yeah, me too."

Students talk.

Instructor: "Well, Mary, it may very well become a metaphor, but it's actually a real thing. I mean there was a monkey at this place. Listen… it had obviously an owner or a master. It needs to live in a cage. It seems to be a ferocious beast filled with all sort of monkey vitality and passion and zest for life. It is a creature of the night so any guesses, Mary suggesting some metaphor, what might, any guesses now, we can come back to this if you are drawing a blank, any guesses as to what this monkey might represent or be? Zelda?"

Zelda: "I think like its like fear."

Instructor: "Talk about that."

Zelda: "Like she's scared of what the monkey is and that's why they're afraid to go into the garden and when the garden did take over, like after the monkey left, the garden was a happy place (inaudible), but when things disappear in the garden, the monkey hates it."

Instructor: "So what you're suggesting and this is very interesting and you need to think about this that somehow the monkey represents fear that we all have. Okay, it embodies or sort of makes it in the physical world represents those fears that we have. Where do you see that in these characteristics here Zelda?"

Zelda: "We'll just like all these things are scary things, well not …"

Student: "Yeah it is."

Instructor: "Easy, easy, let her finish. So all of these things are pretty scary and what about the cage, what do we do about the fear?"

Zelda: "We bottle it up."

Instructor: "Yeah, we try and imprison it. Okay."

Student: "And then once we cage it, we become the owner instead of fear owning us."

Instructor: "And then we go to Kentucky."

Students laugh.

Instructor: "Good job. Excellent. Well that's interesting. So we've got a monkey… Richie, I'm not sure, who knows if that's going to be a huge thing in this. I think

that's a good guess. I'd write that down as something to think with, something to start with. It may be the final thing. I think that's an excellent way. You can see how obviously the qualities of the monkey can be, we can see, represented in this idea of fear. Okay, so that's very plausible. You need to understand, I think, what this garden is about. To understand the garden, get your chair down Grover, safety first, I think we need to understand the key event. The key event in the story is what? What's the key event? Key action? Grover, what?"

Grover: "This chapter's like action packed. There's like a lot of stuff (inaudible)."

Instructor: "Oh, so you call me a liar. Easy Grover. Choose one of them. What's one that really should stand our or might stand out for you?"

Grover: (Inaudible).

Instructor: "Where does she do that? Forget about the fear thing for the moment. What do you think?"

Grover: (Inaudible).

Instructor: "Alright. Good. Tyra?"

Tyra: "Maybe how like Sally is maturing but Esperanza isn't."

Instructor: "We're looking for a specific part, no Tyra, continue. Where do we see that happen? Where?"

Tyra: "At the beginning."

Instructor: "What part of the beginning?"

Tyra: "When they have to go back (inaudible) and kiss the boys, but Esperanza didn't get it."

Instructor: "And then she goes up to get mom."

Tyra: "Right."

Instructor: "So why for you is that the important part?"

Tyra: "Because it's showing the difference between how she's a girl and how Sally is actually more mature than her and she understands the whole (inaudible) thing going on. Esperanza doesn't get that."

Instructor: "Why does Esperanza act the way she does, Lily? Why does she go get adult help?"

Lily: “She doesn’t know about…”

Student talking.

Instructor: “Excuse me, I’ll take this Lily. Wait your turn. Go ahead Lily.”

Lily: “She doesn’t really know what else to do. She doesn’t understand that it’s not a big deal. It’s their life. She doesn’t need to be (inaudible).”

Instructor: “Why does she act though, as she does? Yes, she doesn’t understand it, but there are a couple of choices she could have made. She could have done nothing. She could have just shrugged her shoulders. Why does she choose to do, what motivates her to go seek adult help, then after adult help is denied, what does she do?”

Students talk.

Instructor: “She returns with bricks and sticks and what’s she going to do with these bricks and sticks.”

Richie: “Try to defend Sally.”

Instructor: “She’s going to defend Sally. Lily, what’s motivating Esperanza here?”

Lily: “Maybe she’s jealous.”

Instructor: “Jealousy. Anything in her past or your understanding, have we ever seen Esperanza be a jealous…”

Richie: “I think it’s more that she sees this thing like a bad experience like what happened to her at the job with the old man.”

Instructor: “Okay, we have, we know we’ve read about in her past experience two events about older guys kissing and that…”

Student: “Eeew.”

Students: Laugh.

Instructor: “Guys, we’ve been way past and we shouldn’t be getting that kind of reaction from that. This is like years ago we talked about this. Clearly, why is Sally going with Tito and the boys?”

Inaudible.

Instructor: "So specifically, what's she going to do?"

Richie: "She's going to kiss them."

Instructor: "She's going to kiss. So, I think that's very important. You can write this down. I think that's a very important piece that Sally's going to kiss and I think Katy first suggested to us, she has specific experiences in her past that we know of related to kissing and they have not been good experiences. Let's get some other ideas about what seems to be the most important. You guys are right. This episode with Sally is the key element of this chapter. Go ahead, Zelda?"

Zelda: "I think it's in the last paragraph when she realizes that her shoes aren't right for her. That's when you see that she's changing."

Instructor: "What does that mean? I think you might have captured that or someone did before. Go ahead and talk about that."

Zelda: "The high heel shoes made her feel like a member of the adult world and she says the shoes that she has, the ugly, round ones are more childish because she wears them to school."

Instructor: "Where have we seen these shoes before?"

Zelda: (Inaudible).

Instructor: (Inaudible) "Right, good job. So these are shoes from her childhood. What does she seem about the shoes, on page 98?"

Zelda: "'They seemed far away' and that they're 'ugly and round'."

Instructor: "What does that mean?"

Zelda: (inaudible).

Instructor: "How is that possible…?"

Zelda: "It's a metaphor."

Instructor: "Don't throw that "m" word around. I mean what sense does that, just make some sense of that. I mean, they're on her feet. They're what, two or three feet away, and yet she says, they seem far away. Go ahead and talk about that."

Zelda: "They don't seem like they should be on her feet because they don't fit her, they fit her, but they don't fit her (inaudible)."

Instructor: "Good. Lily?"

Lily: "Like, she's getting older and her shoes are staying more with childhood and bringing her back down when she's getting up."

Instructor: "Okay, excellent. So shoes represent a stage in her life and suddenly something has happened with a bang, almost instantaneously, and she is no longer that child who, when she entered the garden had the appropriate shoes on and now something has happened and suddenly the shoes are not appropriate. Okay, so I think you've got it exactly right. They are a measure of her growth and where she is in her development. Good job. So, what does this garden represent? What is this garden? We have just a few minutes. Let's throw out some thoughts and some ideas here. Certainly, it's a garden, a place where things grow, but we see that it goes through several changes."

Instructor: "How do you see that? What can you bring from your knowledge of the garden to support that? I think you have a very interesting thought here."

Instructor: "Well, like you say, the garden somehow represents growth. So, what do you see in sort of a literal sense in the garden that enables you that this is, this really represents some idea of growing up either physically, emotionally or something like that. What do you see in what happened to the garden or in the garden.?"

Instructor: "Good, such as?"

Student: "It grows."

Instructor: "How does this garden change? How does this garden change? John?"

John: "Well, in the beginning, it was supposed to be sort of a safe haven from the adult world for Esperanza and then after this vignette, it sort of changes into a place not so safe anymore from the adult themes in her life because of the kissing."

Instructor: "Okay, so in some sense, it becomes more adult. It moves from sort of a childhood, an innocence if you will, childhood and innocence to some ultimate point of adulthood or experience or knowledge, something along those lines. We may be sort of tease out some intermediary stages or steps there to confirm that, but clearly in

the beginning, it's a wonderful place. It's a place of innocence, a place of childhood, a place of romance, but by the end, it's a place where she can't be anymore. Katy?"

Katy: "Basically, she can't hide from like the adult world. Like she's going to grow up (inaudible) because before it used to be she used to hide from her mom and the adult world, but like now…"

Instructor: "Excellent. So where do you think she is on her journey? On her emotional/physical journey?"

Lily: "I think she's (inaudible)."

Instructor: "Yeah, explain that Lily."

Lily: "Like the journey's over. She's gone through the different stages of growing up and becoming an adult, and that kissing was like the final test for her."

Instructor: "Good. Because she says it herself. I think Zelda read it. Can so go back? Can she regard this garden any longer as a safe haven for childhood?"

Lily: "No."

Instructor: "No. Her childhood is over, isn't it? She's not yet ready to step into adulthood, but can she return even in a playful manner to her childhood?"

Lily: "No."

Instructor: "No. Because of what happened, it's over and so Lily, you're absolutely right, although she hasn't entered the adult world, that's the next step for her. Good job. Excellent. You guys did a perfect job. Thank you."

#10 – 10/30/07

Instructor: "Just make five statements. Are you focused Peter? No. Get focused."

Peter: (Inaudible).

Instructor: "Then you should be outside if you don't want to be here.

Peter: "Okay."

Instructor: "If you're here, you're paying attention."

Peter: "I'll pay attention."

Instructor: "The first thing you need to do is make five statements from last night's reading that you'd like to bring to the class. You can use the markings in the text as a reference to guide you. Also, you need to come up with five questions that you would like to ask today about the reading and, again, you can use your text or the study guide, you know, the markings in your text and your study guide as a reminder, a way to refresh your memory on that. When you're finished with this, please let me know and I'll give you the reading quiz. Again, make sure you have your illegal jackets off. Also, take out your study guides and your book so I can check your study guides and also that you've marked your text. Get started here, please. Put the pretzels away please. Finish up the Special K bar. Put the chips away, please. Where's your study guide, Claudia? Study guide, John? Thank you, thank you. Where's your responses, Colin? Study guide?"

Student: "I left mine in my locker. Can I go get it?"

Instructor: "No."

Inaudible conversation between student and instructor.

Instructor: "Study guide? Study guide? Peter, write your statements and questions down. Study guide?"

Student: "I don't have my study guide."

Inaudible conversation between student and instructor.

Instructor: "Get your 5 x 5 done, please. What's going on Griff? Do you have your 5 x 5 done?"

Griff: "Not yet."

Instructor: "Let me know so I can give you the quiz."

Instructor: "For the 5 x 5 you can certainly refer to your book and the markings you've made. Done now? Thank you. We're going to talk in just a minute. (Inaudible). Do you have 5? I see 4. Do you see 5?"

Student: (Inaudible).

Instructor: "Griff are you done?"

Students take quiz.

Instructor: "90 seconds left. We'll talk about homework, but you don't need to write anything down at this point. (Inaudible). Thank you. Okay, it's over."

Students talking amongst themselves.

Instructor: "Let's talk about the assignment for tomorrow. Let's get your attention on here. Let's take a few minutes and discuss it and then you'll get a chance to work on it for a little bit. This is a team activity. Basically, you guys are preparing to lead a discussion tomorrow. You will have a focus topic, a focus question that we'll be expecting you to respond to. There are two parts. You need to give a response to your topic and then you need to design some questions that will stimulate a discussion based on that topic. Okay? So, you're going to create a response and a set of questions. The response should take the form of an informal outline and the questions should be just a list of three or four questions. Okay? You'll need to figure out whose going to do what, whose going to speak, whose going to do what part, whose going to do the informal outline or parts of it, whose going to create the questions, all that kind of stuff. You'll have some chance today to begin that. Okay? Mary, what's the big picture? What are you guys preparing as a team to do tomorrow?"

Mary: "Um, we're giving responses to focus questions."

Instructor: "Okay, you'll have a focus question. You'll need to make a response to it and you'll also need to lead a discussion. Let's do that one more time. What are you preparing to do tomorrow in your team?"

Instructor: "Okay, based on the informal outline or response to your topic or question and then also a set of questions. Okay, any questions about that? Alright, now please be attentive. I would like to review the four questions. Be attentive to all of them. There will be an opportunity to ask clarifying questions and then we'll put together a quick process whereby your group will be able to talk about and then choose a particular topic. Okay. Love. Let's go right in order. Love. What is Esperanza's or explain Esperanza's understanding of what love means or what love is by the end of the novel? It's okay to write this down as Mary's doing. That's okay. It helps you remember. You don't know. One of you guys, one of the teams, is going to be doing this topic. What does love mean to Esperanza by the end of the novel? Second topic: The symbol of the window frame. We've seen this. You know, the window frame. What does it symbolize? Where do we see it first? Where do we see it repeated and where do we see Esperanza herself interacting or participating in that window frame symbol? The window frame as a symbol, explain that. The third one is about the character Esperanza. You will be making the claim that Esperanza her character is relatively secretive in the sense that she isn't very open about her own feelings. She's great describing about other folks and what happens but she's fairly closed, fairly reserved, perhaps even secretive, about talking about her own experiences and her own feelings. You'll need to support that idea and then your questions, of course, are

likely to point out instances where, perhaps, she's not. House and Monkey Garden. Again, working with symbols. The house is a symbol. The monkey garden is a symbol. What do they have in common? How are they connected? How do they compliment each other? How do they, in a sense, go together? We don't see them going together in the text and so you're going to have to spend some time talking amongst yourselves as to how they are connected. Let me give you a tip? What do you not see in the monkey garden? You do not see…"

Student: "A monkey."

Student: "A house."

Instructor: "A house. What do you not see in the house? You do not see a …."

Student: "A garden."

Instructor: "A garden. Okay, so based on, with that tip, that might sort of get you thinking in a certain area about how the symbol of the house and the symbol of the monkey garden might compliment each other. Okay. Good job. At this point, you can ask clarifying questions or questions asking for elaboration on these. Zelda?"

Zelda: "For the window frame…"

Instructor: "We have the symbol of the window frame…"

(Inaudible).

Instructor: "With a woman in the window. Okay, good. What does that mean? Obviously, as a symbol, you have to explain what it means and then, importantly, you also have to explain where that occurs first, because that's always important and then also, it refers many, many times in the text, so you want to give reference to some of those and then, importantly with the main character, does Esperanza ever, yes, appear in a window or a frame in that fashion. That would also be important. Okay, good. Uh, Becky?"

Becky: "I (inaudible) the house and the monkey garden. Can you (inaudible)?"

Instructor: "Yeah, the idea of a house, the house on Mango Street, is a symbol and the monkey garden is a symbol. How do they compliment each other and in what sense do they go away. You are going to have to think about this because in the text they are not put together. They are not linked. They are not necessarily visibly complimentary to each other and yet if you think about it, in some sense they are…the garden doesn't have a house, the house doesn't have a monkey garden. In what sense do they compliment each other? Anne?"

Anne: (Inaudible).

Instructor: "Yes, you will give your response to whatever topic you have."

Anne: "Like our group will, right?"

Instructor: "Someone will have to give your group response which the team has put together and then you'll ask a question or two to get a discussion going."

Anne: "So it's just like a big discussion."

Instructor: "Oh yeah, big discussion. It will be a lot of fun. I'm looking forward…I know you're looking forward to it, I'm looking forward to it to. Katy?"

Katy: "The topic of love is basically just Esperanza's understanding of love."

Instructor: "Yes, yeah, it's not how we think of it, but what does Esperanza understand what love is by the end. What is that turn? The answer might be surprising to you. If on that, I suggest you go to 'Red Clowns' and remind yourself what the boys say to Esperanza. Any other clarifying questions, elaboration questions. Good, we have… oh, Grover?"

Grover: "Esperanza, is that about her not telling people about themselves, is that what you mean by that?"

Instructor: "Yeah, in some regards, she's very open to us, but a lot of times, we are trying to figure out what happened. How does she feel about this experience? And she doesn't tell us. So, in that regard, she remains in some sense closed or reserved or not available to us, perhaps even secretive. So that's exactly, you got it, that's exactly what you need to be talking about. Anything else? Okay, this group has the first question so you get to choose first. You had the second good question, you get to choose second. You get to choose third. You guys have no choice at all so, just whatever. Take a minute to decide what question you want. You'll have to wait, you're second."

Students talk amongst themselves.

Instructor: "Are you guys curious what you're going to get?"

Students: "We already know."

Instructor: "What do you think you're getting?"

Students: "Monkey garden and house."

Instructor: "Exactly. That's the best one up there. Alright, here we go. Whose representing this group here?"

Student: “Zelda’s representing our group.”

Instructor: “What’s your choice please?”

Zelda: “Window.”

Instructor: “Thank you. Window’s taken. Whose representing here?”

Student: “Richie.”

Richie: “Secretive.”

Instructor: “Esperanza is secretive. Thank you. So we have love and the house and the monkey garden left. Whose representing here?”

Student: (Inaudible).

Student: “I guess we’ll take love.”

Instructor: “Got love.”

Student: “And we get the monkey one.”

Instructor: “And this group actually wanted the house and the monkey, whose representing here?”

Student: “I will.”

Student: “I will.”

Student: “We’ll take house and monkey garden.”

Instructor: “If you would please, I would like you to take a few minutes now, five, perhaps, we don’t need to be too strict on the time and begin your planning and your working with this question. You certainly want to come up with your response. What is your response going to be? You need to decide who or which people are going to put together the informal outline. What, uh, who is going to work on the list? These kinds of things. Job number one, though, is coming up with your response.”

Student: “All right guys, what is our response.”

Student: “There’s a contrast going on here.”

Student: “Well, we’re trying to link them together.”

Student: “The house and the garden are completely opposite.”

Student: “Well like at first, the ….”

Student: “The house is like her family zone. The monkey garden is like her safe zone.”

Student: “Don’t even talk.”

Student: “She feels comfortable in the garden.”

Student: “She feels a lot more comfortable in the garden than in her house.”

Student: “She doesn’t really like her house.”

Student: “She’s embarrassed to talk about it.”

Student: “She’s embarrassed to talk about it.”

Student: “She also grew up a lot more in the garden than in her house.”

Student: “No, remember at the end though, at the end, that completely changes though, because at the end, she doesn’t like to go there any more.”

Student: “Exactly…like she goes to and experiences the garden. She doesn’t really go to the house.”

Student: “Maybe at first, she likes her house, but then had an experience.”

Student: “Oh my God.”

Student: “So, alright, what’s our response to the question? How are we going to link the house and the monkey garden?”

Student: “Esperanza’s feelings towards both of them …”

Student: “Towards both of them, and their contrast.”

Student: “Yeah, but they change, though.”

Student: “Does it have to be positive linking, or negative?”

Instructor: “I think there’s a positive link. Think about what the house represents. Think about what the garden represents and then try to work out well, okay, if the garden represents this, why can’t the house be there as well? In other words, why isn’t the house (inaudible) and maybe that will suggest a link or a connection.”

Student: “That’s what we’re saying, like the two are contrasting, like she feels comfortable in the garden and in the house she kind of feels like an outsider, she doesn’t want to be there.”

Instructor: “Okay, well, symbolically, though, what does the garden represent? What does the house represent? Okay, you’re absolutely right that that’s what occurred in there, but you need to be thinking about it at a more figurative level making those connections. Is that going to be okay?”

Student: “Yeah?”

Student: “Yeah.”

Instructor: “Remember, what is a symbol? What’s the definition of a symbol?”

Student: “A what, a symbol?”

Student: “Something that represents something.”

Instructor: “Good, something that’s concrete, a house, a garden, that represents some ideas.”

Student: “Well, a house normally, is warm, a place you want to go, but Esperanza doesn’t feel that way, she’s kind of like caged to it. She doesn’t like being in her house.”

Student: “In the first chapter, though, it says the house on Mango Street is ours and we don’t have to pay rent to anybody or share the yard with people.”

Student: “I told you.”

Student: “They change, during the book they change.”

Student: “She likes it at first.”

Student: “During the book they change…. They’re opposites. Okay, she hates the house at the end of the book.”

Student: “Okay but then what does the house symbolize.”

Student: “Let’s work on connections.”

Student: “Let’s come up with some things the house symbolizes for Esperanza, then we’ll figure out…”

Student: “The house is like literal safety and she’s like safe from like crazy people and the garden’s like mental safety.”

Student: “Shut up.”

Student: “Oh my God.”

Student: “The house…the house is a symbol of their poverty. It says we had to leave the flat on Loomis because the water pipes broke and the landlord wouldn’t fix them because the house is too old.”

Student: “Okay, what’s next, I’ve got poverty.”

Student: “Could it be that she doesn’t like the house because she moved so much that she doesn’t really consider one place as a home.”

Student: “I think it’s cause she’s like growing up. She doesn’t really feel like that home’s hers anymore.”

Student: “She’s growing up…like.”

Student: “Well, the house…”

Student: “Why are we all staring at me?”

Student: “Stop staring at him… he gives no positive influence, it’s all negative energy.”

Student: “Are you kidding me.”

Student: “Write this down… it’s small and red with tight steps in the front and windows so small, you would think they were holding their breath. Bricks are tumbling in places and the front door is so small…”

Student: “What am I a computer?”

Student: “Okay, I’ll just circle that part write there. I’ll just put, look in Richie’s book on page… line…”

Student: “What page?”

Student: “Page 4.”

Student: “The cars that we don’t have yet.”

Student: “She talks about cars here and she talks about cars in (inaudible).”

Student: “Okay, so there’s a car connection.”

Student: “Car connection, wow!”

Student: “Trying to make it so you and Peter can understand it.”

Student: “No, but the garden is really unorganized.”

Student: “Their not supposed to know our names on the recorded thing. Way to go, Blake!”

Student: “Peter is speaking right now.”

Student: “Cars…like a junkyard.”

Student: “Cars that are just sitting there.”

Student: “Yeah, good advice, good advice, Colin.”

Student: “Maybe the monkey garden is sort of imaging… not imagination, but the cars are there and she doesn’t have cars.”

Student: “Think of symbolism, though, we’ve got to think of symbolism.”

Student: “Well, the monkey obviously represents something.”

Student: “Monkey represented fear yesterday.”

Student: “I don’t really think that’s what it represented.”

Student: “Well, that’s too bad.”

Student: “Monkey is fear, but what are you doing?”

Student: Laughs.

Student: “Peter!”

Student: “Maybe me and Richie can sit next to each other and we’ll figure this whole thing out.”

Student: “We’re doing the presenting, it’s alright.”

Student: “No, I’ll handle that part.”

Student: “Hell no!”

Student: "What else are we… so we have a car link. The house doesn't have cars but the garden has bunches of cars because it's like a junkyard."

Student: "Maybe that's all the things that she…"

Student: "The garden could symbolize all the things that she wanted."

Student: "The garden is her imaginary house and then what if the house wasn't really her house."

Student: "The garden's real."

Student: "Yes, the garden's real."

Student: "Oh, maybe she was attracted to the garden because her house didn't have all the things that she wanted."

Student: "It has all the things that she wants in her house, but her house doesn't have that, so it's like an empty shell."

Student: "She finds that the garden has everything that she wants so she goes there, she likes it."

Student: "Empty shell. Everything she wanted in her house. Okay, so there's a connection. Alright. What else?"

Student: "So we've got the garden…"

Instructor: "How are you guys doing?"

Student: "We're starting to move along now."

Student: "This is kind of like… I don't know, it's kind of hard."

Student: "It's a little difficult, but I think we're starting to get it."

Instructor: "What do you have?"

Student: "With all our brain power, we're can do it."

Instructor: "Good job."

Student: "We kind of made a connection that her house is more of a symbol of her poverty… that she doesn't have a lot of things in her house. The garden has a lot of

things like cars, things that people like lose in the garden, that she wants in her house, so we made that connection."

Instructor: "So, I think that's a very interesting point that you're making, that the house is a material, a physical sort of thing, based on it's purpose and yet is has for her some very serious emotional or feeling types of pieces to it, attributes to it. What about the garden?"

Student: "The garden has…"

Instructor: "What is complimenting?"

Student: "Something positive."

Instructor: "Oh, no not a compliment, like 'You're a good guy', but a complement, what are the complementary colors?'

Student: "Isn't it like red…"

Student: "They bring out each other."

Student: "Red, yellow, and blue."

Instructor: "Right, they bring out each other. I think red and green or maybe something like that, so colors that, so, in a sense, they're kind of opposites. So, we have a house that is at least sort of mostly physical, you might suspect that this other complementary…"

Student: "Is not like…"

Instructor: "Good, emphasizing some other…"

Student: "Like what they find in the garden is things that they don't really have at home like animals, cars, it says they found some money too…"

Student: "Between a rock, right?"

Instructor: "Well those are things certainly that are there, but I think, overall, it's going to represent some emotional quality, rather than a more tangible type of thing. Yes, it's a place, but it's going to represent something more of a feeling."

Student: "So like a warm feeling, welcoming, and then her house is really like…."

Instructor: "Well, remember what's the key feature of this garden that we see?"

Student: "She goes there and like…"

Instructor: “Well, no, that we see from the beginning to the end?”

Student: “About the garden?”

Instructor: “Is the garden the same at the beginning than at the end?”

Student: “No, it starts out….”

Student: “But the house is different, too.”

Student: “Yeah, she starts out liking her house, almost, and then she doesn’t like it by the end, and she starts out having the garden as like a place to go to have fun, like a warm, welcoming place, and then it ends being an adult thing, too, so I don’t…”

Instructor: “Good, well you’ve got that.”

Instructor: “Alright, get ready to present your position. Make sure your seatbelts are tight, shoulder harnesses are snug. We’re about ready to make a transition. We are headed to the 5 x 5. If you would please, in your group, if you would please, choose from your 5 x 5 one statement and one question that your team would like to bring forward about (inaudible). One statement and one question.”

Student: “What happened after Esperanza…?”

Student: “Where did E-Dog go?”

Student: “Read your favorite question first.”

Student: “Why does she come back? But we know.”

Student: “Richie, read your favorite question?”

Student: “Why did Sally marry?”

Student: “Read your favorite question?”

Student: “Where did Esperanza go?”

Student: “Mine was…”

Student: “You know it’s where did Esperanza go?”

Student: “You don’t know who Alicia is?”

Student: “I don’t know who she is.”

Student: “Alicia is the baby.”

Student: “You’re right, I don’t. Why does Esperanza…?”

Student: (Inaudible).

Student: “How do you get married in the eighth grade? What is wrong with you to get married in eighth grade?”

Student: “Well, bring up the question why did Sally get married so early and our statement would be the fortune tellers.”

Instructor: “Good job. Let’s bring this to a close. We’ll start with the group with no choice back there. If you please present us with a statement or a question… just a minute please….we’re still wrapping up, and we’re wrapped, so statement or question, please?”

Student: “Uh, the question…”

Student: “Our question is why does Esperanza when she leaves have to come back to Mango Street?”

Instructor: “I’m sorry, I just got a mumbling? Can you say it again, please?”

Student: “That’s not our question…”

Student: “It’s not.”

Student: “Why did Sally get married so early in her life?”

Student: “That’s not the same question.”

Student: “Shhh!”

Instructor: “Good question. Whose going to respond to that? Why did Sally get married? Katy?”

Katy: “To escape Mango Street.”

Instructor: “Do you want to explain that a little bit please. Excuse me…Richie stop singing?”

Katy: “Well, obviously, Sally would have no other way to escape, because unlike Esperanza, she has like a dream, but Sally is made out of nothing in a way, so it says here that she says ‘she’s in love, but I think she did it to escape.’”

Instructor: "Okay, that's a direct quote. We need to understand what this escape is. Let's get some follow-up to this, please. Mary?'

Mary: "She's trying to escape from her father and stuff like that… her father was like always getting mad at her for talking to boys and like she never can do anything because he like hurt her and stuff and she always talks about how she loved all the things because they were hers and she just likes to have things like her ownership and stuff, so like, not to have people controlling her (inaudible), but still it's better than her father."

Instructor: "So as a sense of escape, that abusive, she was taking beatings. The dad was beating her when she was just trying to be just like a normal kid and so in that sense, escape. Tyra do you have something?"

Tyra: "No, nevermind."

Instructor: "Excellent, thank you very… oh, Grover?"

Grover: "Like, I totally understand the escape part, but she kinds of escaped into a trap because her husband doesn't like let her talk on the phone and he doesn't let her go outside and she looks at the windows and looks at all the stuff, she escaped into a trap."

Instructor: "You're absolutely right. What do you think about that?"

Student: (Inaudible).

Instructor: "Well, yeah, I mean, what do you think about that? How do you feel about that? So that happened to Sally. Do you have any… how do you feel about that? How do you feel about Sally?"

Student: "Well, she didn't know she was going to (inaudible)."

Instructor: "Okay, Colin?"

Student: "I think that her life is similar to Esperanza's great-grandmother. Because, I remember, she gets like stuck inside her house, too."

Instructor: "Good. What's the difference, though? Great-grandma, of course, sits at the window and we get a strong sense that where does she want to be?"

Student: "Outside."

Instructor: "What sense do you get from Sally?"

Student: “Well, she only goes outside when her husband’s not at home. I don’t know.”

Student: “She can’t do (inaudible).”

Student: “She can’t?”

Instructor: “Well, what does she look at?”

Student: “At her stuff.”

Instructor: “At her stuff, the things in her house. Does anyone have a sense, have a feeling about Sally? How you’re responding to sort of the outcome of this Sally story? Katy?”

Katy: “I thought it was a desperate way to leave Mango Street. I thought she could have done something with her life and (inaudible), she’s desperate and kind of like spur of the moment.”

Instructor: “Excellent, excellent. I think that’s a wonderful thought. There seems to be an act of desperation here. I mean the poor child is suffocating, drowning and just seemingly grabbed at the easiest thing, this marshmallow sales guy that came by. So, a great sense of sadness in that loss potential. Good. Zelda?”

Zelda: “I have a question… so she doesn’t look out the windows, she looks at her stuff. She doesn’t want to be on the outside? (Inaudible).”

Student: “She can’t go…”

Zelda: “She can’t even look out the window, though?”

Student: “No.”

Student: “She can’t even call on the phone.”

Instructor: “So in that sense, just to wrap this up, she is going to have to be satisfied with her life as just sort of having those possessions and those things. (inaudible). Good job. This group here, a statement or a question, please.”

Student: “A statement could be she says in the end, like the last line of the book… uh…”

Student: “Going to come back for those ‘who cannot’.”

Student: “And, um… I guess it means that she is going to, in her mind, she is going to escape Mango Street, get a good education, go off to college, sort of like Alicia how she came back… but she’s not going to leave forever, she’s not going to leave the people that she loves behind.”

Student: “She’s not going to like forget her background.”

Student: “Right, she’s not going to forget…”

Student: “She will always be (inaudible) Mango Street.”

Student: “She’s going to come back and do something positive.”

Instructor: “Okay, so she sees determined to do that. Is it just the good people she’s going to remember, the good people she’s going to…?”

Student: “No, she’s going to remember all, everyone.”

Instructor: “Why would that be important? That the emphasis be on Mango Street, all inclusive, rather than particular people?”

Student: “I guess so she remembers everything about…where she came from…”

Instructor: “Which is …”

Student: “Both good and bad, so she has to remember the good times that she had on Mango Street and the bad experiences…”

Instructor: “Because it’s all…”

Student: “It’s all Mango Street.”

Instructor: “It’s all…”

Student: “All Mango Street.”

Instructor: “It’s all Mango Street and that’s what Mango Street is. Good job. Excellent. Well done. You’re team needs to have the informal outline to give to me and have the questions.”

#11 – 10/31/07

Students talking as they get ready for class.

Instructor: “You’ll need the informal outline with your group.”

Students continue to talk.

Instructor: "In just a few minutes, about five minutes, each of you will be (inaudible). Okay, so take a few minutes and take from this (inaudible)."

Student: "Right now."

Instructor: "Yes."

Instructor: "Do you have your informal outline? Alright, good luck. In a few minutes, you will be making your presentation to other members (inaudible). Each of you will be going solo. Take a few minutes and make sure that you have the information, the presentation that you want to make. Informal outline please. Take a few minutes, then each of you will be (inaudible). Each of you will need to explain this topic to (inaudible). Okay. So like now, take a few minutes to make sure you have (inaudible). You guys doing okay?"

Students continue to discuss amongst themselves.

Instructor: "If we can move to the homework. We'll come right back to this in a minute or two. We need to move to the homework now. Go ahead and make that transition. Get your notebook out. Tomorrow, actually tonight, you will start our major writing project on House on Mango Street. Let me say right from the start that I expect most of the work to be done in class. There is little expectation that any of this will be done outside of the class. Okay. So we will have until Friday the 9th to complete this project."

Student: "Friday the 9th?"

Instructor: "Friday the 9th. I've already asked you two times while reading House on Mango to locate the writing prompt and to make sure you have read it and understood it. I want you to do that again tonight. So, the first thing is to make sure you have read and understand the writing prompt. You'll find that on Cooper Online. Tonight, what I'd like you to do is some pre-writing. Once you've read and understood the writing prompt, you need to begin your prewriting. Simply thinking, maybe listing, brainstorming, your choice. Start thinking about how you might respond, gather some information, brainstorm web, any activity like that. What's going to happen tomorrow? You'll come in here. We'll do a brief review of the informal outline and then, by the end of class, then I'll turn you loose on the informal outline. By the end of class tomorrow, you'll turn into me your informal outline. It must be appropriate, it must be complete. It must have all the elements. It must have appropriate examples. You will be assessed on that. That is your informal outline. It will be assessed. Now, certainly, part of the writing process as you go along, if you changer a big idea, that's okay. If you find a better example or a clearer elaboration, that's okay. But, at the end of class tomorrow, I need to see if you want the full credit, you'll need a full, appropriate informal outline for this. Now, you don't have to start

that tonight. You are welcome to begin the informal outline tonight. You don't have to. I think if you do the prewriting, if you understand your project, if you've done your prewriting, you can get it done tomorrow in plenty of time. However, if you are anxious, if you would like to get a start on it tonight, that's totally fine. Friday, as an example, or for Thursday night, I will ask you to prepare for that first body paragraph. Friday, you'll come in and after a brief review of the writing process, I will turn you loose to write, edit and proofread your first body paragraph. You will be assessed on that first body paragraph and it will be done by the end of class on Friday. Do you get the idea how we're going to go here? So each day, you are going to do a chunk, a piece of this essay and then probably Thursday of next week, you'll take all the chunks and just put them together into one document. It is very important that you stay focused, that you stay on task so that you can be successful. If you ever have a question, please email me or contact me about this. It's very important that you stay up with this to do a great job. Becky, question?"

Becky: "Is the writing on House on Mango Street in general, or can we take a part of House on Mango Street?"

Instructor: "There's a writing prompt. You need to read that, understand that, and if you have questions, you need to ask about it? Okay. Mary?"

Mary: (Inaudible). On Thursday, we're just writing the informal outline, that's it?"

Instructor: "That's it."

Mary: "So, can I use the outline I showed you?"

Instructor: "Yes."

Mary: (Inaudible).

Instructor: "I would suggest that you review that, make sure that's what you like and sort of takes in the entire project. Sure."

Mary: "Yeah, because that was only half the book so put more, substitute some examples of newer things I've learned, and stuff, but I can just add onto it, like it doesn't have to be all like perfect? Right? And then, in class (inaudible)."

Instructor: "That's right. Any other questions, comments? Becky?"

Becky: "I still (inaudible), but if I go and I read it (inaudible)."

Instructor: "If you read and understand the prompt, you should be clear. It states what the topic is. It suggests how you can break it down. There's a lot of information there. But, if you don't understand, please ask. Job #1 of course is to read it, see if you feel you have it and even if you do feel you have it, check with me. Come to me and tell

me what you think you're supposed to be doing. I'm happy to discuss that with you. Becky?"

Becky: "Can you remind me what we're supposed to do for prewriting?"

Instructor: "Prewriting would be a thinking. That's an excellent question. For prewriting, think about your topic. You can make it more visible by writing lists or brainstorming or webbing or free writing. Any of those are appropriate activities, simply to get your thoughts without any sense of organizing it or planning it, just to get that information. It could even be looking, going through your book and reading your markings. Reminding yourself about what were some of the big issues, big ideas or what some of the examples were. Any of that would be totally appropriate, or all of that. Good. Such that when you come in tomorrow, you are all sort of primed and ready to go. You don't have to take time and think, oh Jeese what was this story about. You've got it all right there, just a question of putting it into a pattern or plan. Good job. Questions? Please let me know if something occurs to you. What you need to do now, oh, whiplash, we're back now to our presentation and your first job…"

Student: "Why does everyone laugh five seconds later…whiplash."

Instructor: "Easy. Your first job. You need to alphabetize yourself. You've got the letters A, B, C, and D. Everyone gets one of those letters in your group. Anyway you want it. We need an A, B, C and a D in each group."

Students discuss who is which letter.

Instructor: "Alright, there is no excessive time on this. Please take, what you're going to do is, stop…what you're going to do is, I mentioned this as we were getting set for this. You're going to present your response to an audience that is not familiar with this and by selecting these letters we have sorted ourselves in this way so bring any material you need for your presentation. Let's have the A's go here, the B's here, C's over there, D's right there. A, B, C, D."

Students move.

Instructor: "Take the bag off the table please. May I have your attention please? Good job. Now you are seated with a representative from one of the four questions. You have a time limit. You have time and so, we'll start with love, then we'll go to window, secretive and then house and garden. You'll have 5 minutes for the presentation and a discussion. Okay, so you need to use all of that time. Do not move onto another topic until I let the class know that it's time to move on. So, we'll start with love. Now, for each presentation, we need a leader. The leader's job is to make sure that the group stays focused, on task, asks appropriate questions, makes appropriate statements. Okay? That's basically the leader's job and the leader is going to be the person who is going next. So, the leader of the love presentation will

be the window's presenter. The leader of the window's presentation will be the secretive presenter. Get the idea. The leader of house and garden will be the love presenter."

Students figure out who is the leader.

Instructor: "Take this group here …. Stop it… whose the love person? Who's the windows person? So Zelda leads this group while Grover presents. Then Zelda presents and who's the secretive person? Richie, so Richie will lead while Zelda presents. Then while Richie presents, Peter will lead, then while Peter presents, Grover will get his chance to lead."

Group with recording device talks between themselves – rest of class is inaudible.

Instructor: "No, hang on… one more piece here. You'll notice that there is a, I don't know what you want to call this, an assessment sheet. As the presentation is going on, this is where you should write down in this column, questions or statements, things that you want to bring up for a discussion, things you want clarified or explained better or maybe you have some points that you would like to make to refute and then you need to assess whether the topic was appropriate, the response was appropriate, if you saw the big idea, the three "E"s and if it was a thoughtful job."

Student: "But why…"

Instructor: "Excuse me… I'm still talking. These three things here are also matters to discuss. You can say that was inappropriate, that was not appropriate or I'm not clear about the big idea, or can you explain your example again, those kinds of things. Richie?"

Richie: "So wait, why do (inaudible)."

Instructor: "Just yes or no. On the board up here is a reminder of what the question is so, for love, you can see yourself, what does it mean to Esperanza. Any questions? You'll have five minutes, go ahead and start."

Student: "Okay, Mary, you start."

Mary: "Should I just start explaining all this?"

Student: "Yeah."

Mary: "Like Esperanza she gets her definition of love when she gets like sexually assaulted during the 'Red Clowns' remember that chapter?"

Student: "Yeah."

Mary: "And when the guy who sexually assaulted her said, 'I love you Spanish girl'… when he says I love you that she kind of put that as like from the sexual assaulting and how he said I love you, then that like became her definition of love. Do you get where I am coming from at all?'

Student: "Yeah."

Mary: "So by the guy saying that he loved her makes us want to think that love is based upon ownership and men controlling the women which is the exact opposite of what Esperanza wants in live and Esperanza wants to be able to control herself."

Student: "Okay."

Mary: "So, you get it?"

Student: "Yeah, I get it. I get what you're saying?"

Mary: "Do you have any questions?"

Student: "Like are there other examples in the book thought, not of direct violence, about like love for Esperanza?"

Mary: "What?"

Student: "Other examples in the book about love?"

Mary: "Well, I only picked out one thing because…because John and Grover we each took one little bullet and …"

Student: "Why did you take it from 'Red Clowns'….?

Student: "She explained what the love meant to her from that statement that he gave us."

Student: "Somebody else could (inaudible)."

Inaudible.

Mary: "No we split the topic."

Inaudible.

Student: "Whatever, Mary, you did a good job."

Students discuss amongst themselves.

Student: "Are we supposed to start on the next person?"

Instructor: "You've got another three minutes to discuss this. Certainly you have some questions you could ask… clarify…give some other examples."

Mary: "Well, she sees love as like a bad thing now because the guy said I love you, he was doing something to her and that's why he loves her like that, but she doesn't want that to happen, like controlling her, she wants to be loved, but not like a man controlling her."

Student: "Wait, what?"

Mary: "Let me explain it again…"

Student: "I'm just saying like she had expectations about what love was…"

Student: "Like when she saw Sire, like remember…"

Mary: "Yeah, and like Sally who was like telling her about all this stuff, like in the magazines, like she had expectations of what like love would be like and then …"

Student: "She had a bad experience with like the guy how he said I love you... he like connected with like…"

Student: "It was like the wrong way."

Student: "It was actually like, it's not what she said it was going to be like."

Mary;" Yeah, exactly, because he was like, I love you Spanish girl so she connected the way when he said I love you to what love is and then he was sexually assaulting her which is a bad thing and so she thinks…"

Student: "That's what love is, like when somebody forces you."

Student: "But at her young age, she is getting the wrong conception of what love is because all the stuff she has been through, whatever."

Student: "What's your question?"

Student: "I didn't have a question."

Instructor: "Get ready to move to the next one."

Student: "She based love on appearances…"

Student: "Not appearances."

Student: “Yes, she wanted Earl because he was older and he is older.”

Student: “No. She doesn’t base love on …”

Student: “Now she thinks she bases love on men are controlling and like …”

Student: “Like balls and chains and she’s like going to have to wait for him, like the man to come.”

Student: “So she thinks it’s nasty, like he was controlling her. She didn’t want to do that.”

Student: “Oh, wait, we have to change topics now.”

Student: “Okay, explain the symbolism of women in the window frame. Where does the symbol first occur? Where does the symbol recur? When is Esperanza…?”

Student: “So basically, for the window frame, we chose like a certain character from the book who we thought like looked out the window. The first one was Rafaela. She was locked indoors because her husband thinks that she is too pretty to look at and she might run away…whatever…”

Student: “When is this?”

Student: “Rafaela, in that chapter.”

Student: “Is that like her great-grandma or is that like the girl?”

Student: “It’s the girl. Okay, but she’s married and her husband locks her inside and she can’t go out.”

Student: “Is this the one that’s the same age as her?”

Student: “Yeah, yeah.”

Student: “It was, it was the kid.”

Student: “I think.”

Student: “Oh no.”

Student: “No, this is the one whose husband locked her in the house because she was too pretty to go outside.”

Student: “Yeah, because he played dominos every Tuesday.”

Student: "Yeah, and she had to stay in the house. So, basically like I saw a comparison in there, when she dreams her hair was like Rapunzel. If you remember Rapunzel, she had that long hair and she escaped out the window on her hair. So, she was wanting to escape out the window because of her hair…she wanted to have long hair so she could escape. So an example of what she dreams, is like she hears the music from the bar. She wants to like go in the corner and dance to the music from the bar."

Student: "Is this Mango Street or Rapunzel?"

Student: "This is Mango Street."

Student: "Oh, so she wants to escape?"

Student: "Do you like understand the comparison between Rapunzel and…exactly, yeah. Then also, another example is for Esperanza's grandmother and how like her grandfather through a sack over her head and carried her off and everything and it says like in the book, 'She looked out the window her whole life, the way so many women sit there.' So, like basically, all the women on Mango Street always want something like outside but what's holding them back is mainly their husbands and their community because the men control the women which isn't right. And, let's see, and also like her grandmother's sorry because she couldn't be everything she wanted to be because she was being held back because she was a woman and because of her culture. The window was the only thing that she had to remind her of the outside world. Esperanza does not want to inherit her place by the window. She doesn't want to be like that. She wants to be like the man, I guess. Like, she doesn't want to…"

Student: "She wants to do what she wants to do."

Student: "Yeah, she doesn't want to sit there at the window looking out with her husband controlling her and everything. And, also, basically, I thought that the life for the women is always controlled by the man and like the window is like a porthole to the outside world of freedom and hopes and dreams that can't be achieved or gained."

Student: "You're being very repetitive."

Student: "Because their being held back…. I'm just stating stuff."

Student: "Well, you said that a couple of times…"

Student: "I don't really care. Also, Sally married the marshmallow salesman and her husband limits her and the husband says, and she's afraid to go outside, because she's scared of her husband. She doesn't want to look out the window, so she has to stay inside and appreciate and look at all the things she has and appreciate what she does have…"

Student: “Look at the wall.”

Student: “And like all the furniture she has. She can’t like go outside and dream bigger because she’s locked inside the house, and, yeah, because she has to be satisfied with that.”

Student: “You know what you should have done…you should have taken it while they were present it…”

Student: “Oh well, well she wrote it, so.”

Students in other groups discuss.

Student: “Wait, who’s secretive?”

Student: “Cause you aren’t doing your own.”

Student: “You don’t do your own.”

Instructor: “About 30 seconds.”

Student: “Do you think the grandma only remembers the window.”

Student: “Yeah, like the only thing she remembers is like her view outside the window because she can’t go outside because of her husband.”

Instructor: “Move to secretive please.”

Student: “What is yours?”

Student: “What’s the question?”

Student: “What’s the question for the window?”

Student: “Um. I don’t remember.”

Student: “The question’s up there, that’s why he put it up there.”

Inaudible.

Student: “How does it reoccur and stuff?”

Student: “Alright. In the story, Esperanza is secretive. For example, on page 108. from ‘A House of My Own’, at the house, she’s not, what? But even though it’s not the house she thought she would get, in her dreams, she was talking about what kind of house she wanted…”

Student: “How is that being secretive?”

Student: “I’m not finished. Like in the dream, she didn’t really get the house she wanted and she didn’t really express herself in the beginning how what house she wanted and all that stuff, like the dreams about the house she has and everything.”

Student: “I’m so confused, what?”

Student: “In the dream, she didn’t express like the house she wanted to anybody else. She was being secretive about it, because she was complaining about how she didn’t get the house she thought she was getting.”

Student: “Okay, more examples.”

Student: “Also, another example is how she disagrees with her culture. Like, for example, she’s mistreated because of her culture, but she doesn’t really express her feelings like a normal person would.”

Student: “Can you give an example of that from the book?”

Student: “‘Boys & Girls’ they’re like separated.”

Student: “How’s that secretive?”

Student: “I don’t know man, she wrote the stupid outline.”

Student: “That’s not good that you didn’t participate in it.”

Student: “I wasn’t here.”

Student: "Sorry, there are a lot of questions that we're going to ask."

Student: "I'm so confused."

Student: "Ask the questions?"

Student: "I don't think… you never gave me an example from the book, all you said was 'Boys & Girls'."

Student: "I gave you the dream."

Student: "Okay, I'm asking for another one for the second part."

Student: "I don't have another example."

Student: "Okay, well, what else. Other examples from your topic that you had, from the dream. You said 'Boys & Girls', what about that?"

Student: "I don't know."

Instructor: "Maybe you guys could suggest other examples…excuse me, let me just remind you that this is secretive in revealing her feelings to us as the readers. So go ahead."

Student: "An example was in 'Clowns' revealing to the reader. It was her keeping to herself, so that one doesn't work either."

Student: "I don't know what to write."

Student: "Okay, I think an example of her being secretive…I don't know if it's secretive… she was like hiding her feelings was in 'Cathy and the Queen of Cats', when she was talking about how she had to move away because her dad said that more of them are coming, or whatever, so I think she was like, I know Esperanza was feeling like that's kind of her sister, Cathy, but she never like told this to her friends, she was like, whatever, she didn't make a big deal about it or anything."

Student: "Like, I don't know if this is secretive, but remember when she was talking to the nun and she was like, 'Is that your house', because she was like no that's not my house."

Student: "No, she said yeah it was her house. When she points up, she said that was her house."

Student: "Yeah, but she was embarrassed to talk about it."

Student: “But it wasn’t her house.”

Student: “No she lied.

Student: “Yes, she lied and said it was her house, but it wasn’t.”

Student: ‘The nun automatically assumed that was the rattiest house she saw and the nun assumed that was her house because of like her race and everything.”

Student: “It was her house.”

Student: “I don’t remember, she was talking to somebody.”

Student: “That’s what I said, it was her house.”

Instructor: “Okay, let’s move to House and Garden.”

Student: “She lied and said it wasn’t her house.”

Student: “Okay guys, my question was how are the house on Mango Street and the garden connected. My group thought that it was a positive and negative connection because like throughout the story, it kind of changes. It started off as positive.”

Student: “Okay, go ahead. You were saying positive and negative.”

Colin: “Like after a while, she starts to realize that… it changes throughout the book so like the house and the garden are connected by like they both have a sense of freedom in the story…like her house.”

Student: “How does the house have a sense of freedom?”

Colin: “No because in the beginning, she says, ‘The house on Mango Street is ours and we don’t have to pay rent to anybody or share the yard with people downstairs or be careful not to make too much noise.’ She says like, in the very beginning, she thinks of the house as like good because she has it all to herself and she doesn’t have to care for anybody else. The garden in the beginning, like when they introduced the garden, it says like, it’s a place for her to be free from her parents and stuff. So, like, they both introduce like freedom, but towards the end of the book, they change, like when she is in the garden, she realizes that she’s like…”

Student: “She wants some parent guidance.”

Colin: “Yeah, like… no like, remember like when Sally….”

Student: “’Cause they were doing the adult things in the garden and she’s not an adult.”

Student: “And she tattle-taled on them.”

Colin: “And so she didn’t really…like it changed and she didn’t really feel it was a place for her to go back to anymore.”

Student: “Because she feels (inaudible).”

Colin: “Yeah, and the house, I’m not so sure about the house, like at the end of the book…”

Student: “She has the house that she wants at the end of the book. She feels free. But, I don’t understand how the house changes in the book.”

Colin: “Oh, no, like, ‘cause remember in the beginning…”

Student: “Okay, you said in the beginning, she felt free in the house and in the end, she feels free. What about like we need something in the middle?”

Student: “In the middle, it’s all dirty and bad looking.”

Colin: “Yeah, it was like…”

Student: “It was definitely raggedy in the beginning.”

Colin: “Yeah, but it like…”

Student: “The house was definitely like raggedy in the beginning…(inaudible), she doesn’t have to worry about that anyways.”

Student: “So you’re really in the house with the garden.”

Colin: “Yeah.”

Student: “But if you’re saying… by the end of the book, okay. I don’t think she cares that much yet about like growing up because she was just living her life so the garden was pretty and then it kind of got like gross and she grew up and she hated her house, it was all gross, there was like that point, you know, where we were reading about where she didn’t like it…”

Student: “So she didn’t like the garden or the house.”

Student: “And then the garden was getting messed up because like she was growing up, you know what I mean, so then, um, like… she didn’t understand it anymore the garden that she was in because mature things were happening in the garden.”

Student: "And she kind of matured there."

Student: "Yeah, and then once she has figured everything out, got her house, it's like pretty again and everything's clean."

Student: "That was good, Colin."

Colin: "Oh, yeah, thanks."

Instructor: "Good job guys. What you need to do now, is move back, return to your teams."

Student: "I think we did a good job. Did I do a good job?"

Student: "I know I was a little (inaudible) in the beginning, but did I …"

Student: "Yeah, afterwards, like with my questions, you did really good."

Instructor: "What I'd like you to do…good job… the discussions sounded very interesting. The presentations sounded terrific. We had some good discussions going on. What I'd like you to do. You are now with your team. Each of you had the experience of presenting your material to other folks. I would like you to right now debrief with each other. How did it go? Do you feel you were well prepared? Do you feel that you got the examples? Do you feel that other folks understood? Were there some interesting questions that folks asked you? Now that it's over, do you wish that you would have done something differently. Debrief with each other about your presentation. Go ahead."

Student: "I actually liked his response to the questions. I just thought positive (inaudible)."

Student: "He said like how are they connected but both of them get on it about positive, get off of it (inaudible)."

Student: "It's like a choo-choo train… Station positive, Station negative."

Student: "Okay so."

Student: "Alright, Colin first."

Colin: "I think you did a good job writing the outline so it was easier for me to like talk to them…"

Student: “Yes, thank you.”

Student: “So, when I was talking, it kind of went okay, but I had people ask me questions because they were kind of confused. They were asking me like, the house is like good and bad, like in the beginning it’s good, the end it’s bad and they were like what is it in the middle? How does it change, though?”

Student: “She sees herself as like not belonging.”

Student: “I got that question, but I got them straight on that.”

Student: “Richie, you?”

Richie: “Well, my group didn’t really ask a lot of questions, so I think they understood it.”

Student: “My group didn’t ask any questions.”

Student: “Peter?”

Peter: “My group just understood everything crystal clear.”

Student: “Either that, or they didn’t understand anything.”

Instructor: “Self-assessment. Please fill out one of these for your group and, in here, what’s the take away. What are you taking away from this? What are you learning from this?”

Student: “We’re assessing ourselves?”

Instructor: “Yourselves.”

Student: “Okay, I’ll do this.”

Student: “I’ll write it down.”

Peter: “I’ll just sit here.”

Student: “Do you feel that you gave an appropriate answer?”

Students: “Yeah.”

Student: “Yeah, the response had one big idea with an example evidence of collaboration.”

Student: “Do you think the team did a good job preparing their response? Richie?”

Richie: “Yes, team me did a very good job.”

Student: “What did we take away?”

Student: “After we discussed it within ourselves, we were all on the same page.”

Student: “That Esperanza does not belong in a lot of her environments.”

Student: “Alright…good.”

Instructor: “What’s your take away?”

Student: “That Esperanza does not belong in a lot of her childhood environments and that’s why they change throughout the book.”

Instructor: “Okay. What was your topic again?”

Student: “How are the house on Mango Street and the garden connected?”

Students discuss between themselves.

Instructor: “Thank you very much…good job.”

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