

Q Look at your drawing.

A Yeah. I worked hard on that one.

Q Yeah.

A I did work on that one. (Inaudible).

Q Is he a sort of a introspective person?

A Yeah.

Q It comes through in the drawing.

A He's extremely intelligent. He's one of the most intelligent kids that I've ever met.

Q I'll ask you a complex instruction style question about that. What are the abilities he's developed that make him come across as so intelligent?

A Ah, all I know is what comes across. I don't know. It's just the little things that I've learned about him (inaudible) like she was one of the ones that -- like he was one of the ones that she talked about in the interview like about his parents work at the school, like his mother or

father is the guidance counselor and they (inaudible) NPR every day together and he likes --

Q I know her NPR buddy, yeah.

A And he likes to debate political cartoons and things with her and just the things that he says. When they were doing the country project, which has (inaudible), he likes -- you know his favorite movie is Monty Python and the Holy Grail, and just little --

Q So it sounds like his verbal abilities are well developed.

A Yes, extremely.

Q And also his analytic abilities are well developed. Lots of times those are the students that culturally (inaudible) brilliant. That's been your experience in school, too.

A Yeah. And I think when I'm drawing (inaudible), he's intelligent, but he doesn't sit around with a book at the time. He goofs off in class, and he's always there with a joke and --

Q So he has interpersonal intelligence too?

A Yeah.

Q Some of what you've picked, that just kind of jumped at me, because I know you've worked hard to get to that point. Is that what you had marked there? That drawing?

A Yeah. And (inaudible).

Q Why did you mark that?

A Because I feel like it's like a metaphor of my life kind of.

Q Uh-huh.

A So it's always been really important. Like I used in my valedictory speech in high school. It's just important. It's just important.

Q Do you feel as if you are, as you're now considering teaching, is teaching going to -- are you -- is there a way that that form is playing out in that decision?

A Oh, no. That's just something that important (inaudible). I'd like to -- I'd like the message of the poem that I get from it to come across to my students somehow.

Q Uh-huh.

A (Inaudible). You know what I mean?

Q Yeah. I do.

A It's okay to make mistakes.

Q I do.

A And you look back and you're going to make mistakes and things like that.

Q Where do you see yourself in five years at this point?

A I don't know where I see myself in two. I really don't know. Probably -- probably -- probably still teaching, maybe, I think. I don't know how long I want to teach. Not -- not real long, (inaudible) but I do want to jump into it and see how I like it. I know that teaching is completely different from being in school.

Q It is.

A So --

Q It is. And you have the Robert Frost poem there. //

Q Enough said. What are these?

A There are quotes that I colored. I had always collected quotes, but I had them like some of them saved on computer and some of them on scrapes of paper --

Q Uh-huh.

A -- and this is a way for me to just collect them and keep them forever.

Q It's truly a common place book. That's a classic common place book. Favorites?

A I was looking --

Q They're all favorites. That's why they are there.

A Yeah. They're all special in certain ways. Some of them have to do with, you know, teaching, and some of them don't. Some of them have to do with, you know, dreams and, you know, just even as a person kind of, and song lyrics and --

Q -- one of those dreams and evening you out as a person ones.

A Ah, oh, gosh, there's so many. I like this one.
Gilda Radnor.

Q I love her.

Anything else in there that you want to point out?

A I've got other things in there (inaudible). I cut things like phrases and adjectives that I thought.

Q Look at the color.

A Yeah. I wanted to make it colorful.

Q It has a unity in color, too.

A Yeah. (Inaudible) some of the things that are me, and some of them they contradict each other, you know, a woman and a girl and -- because I feel that's what I am. I'm like full on contradiction.

Q So is (inaudible) a contradiction if you don't think of it as the music group.

A Yeah. Yeah. I don't know.

Q Uh-huh.

A And I am an extravert, but I'm also, you know, the dreamer and I don't know. And I did the same thing in here,

like on my inside story like things that I don't like for people to see.

Q Uh-huh. That's a nice one.

A And --

Q It's interesting that your daydreams, your meaningful inner life is also something that you don't like to make public.

A (Inaudible) that I love like books and entertainment and things, and I wrote all about it over here. I just kind of like writing through my thoughts.

Q It's going to be fun to see what you do in your visual argument with the graphic element with that (inaudible).

A And then there's like (inaudible) things that I would like to happen (inaudible) I dream of, things that I think about, you know, religion and money and career, being an employee. A fresh start. There's things that I think about and I've written (inaudible), I think. And then --

Q Anything about the Golden Gloves that maybe right?

A Well, I was crying with Renee Zelwigger when she won for best actress, and I just cried in the car because she was, you know, so excited. She was so happy, and I was like, oh my God. I want to be that happy. I want to have something that really means that much to me.

So in your notes that you made in class on your drawing number four, has your thinking changed since then or are you still really early in the planning stages?

A I still really don't know what I'm going to do.

Q Okay. That's fine. Let's look at -- let's put the pictures out and talk about it a little bit. The drawings I should say.

My goal for this hour is that over the course of the hour it becomes crystal clear to you that the content of this course is negotiated by both of us. It's not about me teaching you complex instructions, it's about what we negotiate together as a satisfying ending for you for this work. And also that the way we negotiate is through dialog during the hour, so that's my goal. My task.

I have a few questions toward that (inaudible). When you look at these drawings, what do you see the teacher is teaching?

A Okay. On this one I didn't draw a teacher, because -

Q You said the teacher was outside the frame.

A Yeah. Because I was trying to see myself as the teacher, which is hard for me to do. I don't know why. I

was trying to, you know, like I'm watching the students do that.

Q So drawing number three is from the visual perspective of the teacher looking at her own classroom, and that's you in this drawing.

A Yeah.

Q Okay.

A And this one I think that -- I don't know. I think she's maybe facilitating some great work, is how I saw her.

Q Uh-huh.

A And then this one, this one I feel like is what I think a teacher should be, you know.

Q Do you disagree with Tom Romano? Do you think he's too extreme about how much of knowledge -- how much of the knowledge that comes from a text should a student decide and how much should be decided by the teacher as sort of representative of literate culture? Do you think he's too far out on the student centered extreme?

A Ah --

Q When he says I think balance is overrated?

A Well, I think that he -- I think that he means well, and he has a good idea. -- I just don't think it's practical enough, you know, for the politics of public school. You know what I mean?

Q Say more, but I think that I do.

A Like it would be -- like it would be wonderful if we could live like that, but we can't. Like I consciously know that me going in as a first-year teacher can't be completely constructivist and let the kids dictate what is going to happen in my class. Does that make sense?

Q Yeah. And it's interesting that you used the word constructivist, because I've been working on understand that word, and you remember that I have on here somewhere these little sheets with explicit, conceptual and exploratory teaching.

A Uh-huh.

Q So you're talking about on that continuum, when you say constructivist, how much of the explicit, conceptual, explore, if you put explicit on the left, conceptual in the middle, and exploratory on the right, how much of that continuum do you mean when you say constructivist?

A Ah, mostly exploratory, somewhere in between conceptual and exploratory.

So looking at constructivist that way, do you -- do you think -- let's sort of step aside from the politics for a minute, should an English language arts teacher be 100 percent constructivist?

A I don't think you can be.

Q So what's the -- what's the place of explicit in a -- if you have an ethical English language arts experience, one that for students was really in their best interest, what would you want to teach explicitly?

A Probably something like grammar is probably something that I would teach explicitly but not -- like I wouldn't say, okay. Now we're going to do grammar. I would try (inaudible).

Q Say more.

A Ah, I (inaudible) reading literature and their history books and things, she'll point out things so she's teaching them grammar.

Q Uh-huh.

A But as an aside. It's like a re-enforcement of what they know about, you know, colons and semi-colons and commas and things like that.

Q So can you give an image for doing that?

A Ah, I saw here when they were writing down a poem or message and she writes in complete sentences.

Q Yeah.

A And she always tells them the punctuation is going to -- that needs to be put in the final message with all that. It's just kind of --

Q How (inaudible), let's say there's a subordinate clause, there's a commas after the subordinate clause. What would she say?

A Ah --

Q She says, and now we're going to put our comma after it. Does she say things like that?

A No. She says it exactly like they're supposed to write it. Like if they said I need to bring my literature book comma paper comma --

Q Does she talk about why at that point usually?

A Sometimes, if it's -- not necessarily with commas or anything like that, but if there's like a semi-colon or a colon or something like that --

A Uh-huh.

A -- she will.

Q What would that sound like?

A Ah, she would just -- this is so hard. She would say something like -- she would say colon, and then she would go

into, group, we're really learning the colon does this and (inaudible).

Q That's nice.

A -- this is the time you use it and things like that, and then she'd finish the (inaudible).

Q Yes.

A Or even when they're taking notes and things like that like from the projector.

Q So remember we learn, that's nice.

A It's kind of like a re-enforcement of what they know.

Q Uh-huh. Are there other images that you have that you can (inaudible).

A No. It's like sensory overload when you're in there. You try to remember it all and it all kind of gets jumbled up in the process.

Q Right. So one thing you could do, you talked depressed cover sheet for number three that you -- the complex instruction has been a pick for you.

A Yeah.

Q Could you say a little more about that?

A Ah, I think the more that I've learned about it, the more useful I see it because at the beginning I don't think I really saw where it could fit --

Q Uh-huh.

A -- but when I saw that I could shape it the way that want to, and I would change it if I need to, and it's not like a straight recipe where if you leave out, you know, one tablespoon of butter the whole cake's going to be messed up. You know what I mean? Because it's not. You have to adapt it. I think the more that I've learned about that and the more that I can see that, you know, the students are going to enjoy it because they're doing fun activities but they're learning at the same time.

Q Uh-huh. So it's really seeing the student interaction that was key?

A Yeah. Because they do enjoy it. They love it.

Q Ah --

A For the most part, if you design it that way.

Q She has said you come quite a bit on your own time.

A When I was making up for not coming there. I'd just go to history class, and we would talk about it, and she would point out the things that she really liked from it, and then we noticed from interacting the kids the time that we have because you do have time to walk about and interact with the kids in the class. We all three noticed that they have problems with words, and that things that she told me that she liked in the book had to do with words and they're always asking what this word means and what will be a better word for this and we wanted them to work with words, to be more descriptive and to just know more about words.

Q So you want to take that experience that you have working with her and make it your own practice, which is to look at their writing, and then pick what your big idea for your unit might be --

A Yeah. --

Q -- based on your knowledge of your students' writing in a writing workshop.

A Yeah. Because I don't think I could ever be the kind of teacher that does that exact same thing every year for every group of students, because I don't think that's fair to the students because every group of students is going to be different, and you have to -- I don't know, just maybe because I like change.

Q Uh-huh.

A I feel like I can be adaptable, and I don't have to plan the whole semester before it starts. You know? The kind of --

Q Oh, I do.

A -- roll with the punches, you know?

Q Yeah. Yeah.

A It's hard to do.

Q Yeah. And I also think you're going to -- I think you're going to find that one of the parts of teaching you enjoy the most is the design part of the work.

A I probably will.

Q And so for some people that's onerous, but I think you're going to find that --

A Yeah.

Q -- you're going to love it. So probably I was going to ask you what are the teachers teaching in this complex instruction units, but you really can't say because --

A Right.

Q -- of the experience you had that you just described. So I'm not sure it makes sense listening to you for you to stick with just a drawing of complex instruction because you would be sort of pulling out of the air what you could, and you could, as you pointed out, you could put the whole infrastructure in the drawing somehow as a way of reviewing, you know, what are the essentially elements of this, which really have to do with delegating authority, (inaudible) roles, task design, what makes it suitable task and status problems.

A Uh-huh.

Q And making sure that, you know, as you said, taking this another step. This one is more specified, quite a bit more specified than this one. You have delegation of authority through roles. You have delegation of authority through norms represented. I think you have multiple media, at least the beginnings of multiple media, so you have the beginning of representation of the task. So you could detail it out more how you're going to represent individual and group accountability. How are you are going to represent conceptual (inaudible). You could draw your own and just make it almost a heuristic for yourself in terms of keeping the drawing as a review and a reminder of the -- but you do want to make sure that you incorporate them, an abstract level, and you could add representation as status

(inaudible). Put what people are doing, what people are saying. You could bring in the teacher's thinking toward (inaudible) --

A Yeah. I wrote down lots of things that I want to do on my own like, you know, make conversation, the things that I don't think about when I sit down to draw it.

Q Uh-huh.

A So (inaudible) conversation (inaudible), you know, may I find incompetent, you know, all different things on the walls like (inaudible).

Q Would you -- does the idea appeal to you of doing it next week while you are teaching and using some of those images?

A Yeah. Yeah. I probably --

Q So that there is some --

A -- jot down things that I want to --

Q Some unit content that you can represent --

A Uh-huh.

Q -- rather than trying to -- I do think it's sort of silly to say, oh, I'm going to figure out what my students are going to be like and figure out another concept. You can, you know, use it as, all right, what might another concept be and do it that way.

How do literature and writing fit together for you as an English teacher?

A I don't -- I can't separate them, because I think to be a writer you have to be a reader and to be, you know, a good reader is going to be a writer too, I think. So I think they kind of fit together.

Q How have you reacted to what you've see in Ms. Bea's class as far as reading and writing?

A Like Monday they -- they're working on their fourth quarter writing -- their writing portfolio, and they have a list of things that they have to include, and they were learning about myths on that day. They had learned about legends and things like that last week, and they were learning about myths.

They all got out the literature book and, you know, they read the myth together, and at the same time they would write down new words that they didn't know, and they'd discuss them. And so it was like a big lesson that was -- it was about reading, and it was about writing, and it was about vocabulary, and it was about everything at once.

Q And then did they all write? They didn't all write myths at that point, right?

A No. They have a choice of what, you know, if you want to -- if you choose to write a myth instead of a legend, and there was another -- fable. You have to write one of those: a legend, fable or myth. If you do choose to do a myth, this is what it looks like. This is what an old

myth looks like, but sometimes it's more fun to make up your characters, and gods and goddesses --

Q Uh-huh.

A -- and you don't have to use these characters. She was really telling them, you know, make up your own, you know.

Q And what kind of talking and working together goes on about that writing that you've seen?

A Well, (inaudible) like Thursday, like their whole writing things I think was due, their whole thing, so they'll kind of learn about the different genres, and they have their own time to write, and then at the beginning of a writer's workshop they'll have a discussion, but not all the students have to be involved in the discussion. It's not like a mandatory thing.

Q It's volunteers.

A Right. It's volunteers where people read aloud, other students will help them and --

Q Do they the group typically what kind of feedback they want?

A Sometimes, yeah. You know, I'm having trouble with a transition here, can you help me? Or things like that.

Q Are there other kinds of comments the students have learned to make in that discussion to shape the feedback?

A They'll say things like I don't -- I'm not happy with this part of my writing or this part of my writing. Are there any suggestions that you have or -- you know, they'll do it as a whole class. They'll do it in pairs and small groups and just like a free kind of feeling.